

MEET MICHAEL AURBACH

At its February meeting, CAA's Board of Directors elected Michael Aurbach to serve as CAA president. A sculptor, he is the first visual artist to become president since 1996; he succeeds Ellen T. Baird, who will remain on the Board for one year as immediate past president. Aurbach's term is from 2002 to 2006.

Aurbach has taught at Vanderbilt University in Nashville, TN, since 1986. He earned an M.A. in the history of art (1979), a B.F.A. in studio art (1981), both from the University of Kansas, Lawrence, and an M.F.A. in sculpture (1983) from Southern Methodist University (SMU) in Dallas. Aurbach has had many solo and group exhibitions at museums and galleries across the United States. An installation entitled *The Administrator* (2001) was the inaugural exhibition of contemporary art at the Frist Center of Visual Arts in Nashville, TN. This work was reviewed in *Sculpture* and *Art Papers*; others have been reviewed in *New Art Examiner*, *Metalsmith*, and *The New York Times*.

Aurbach took an unusual path to arrive at his present academic position. He completed two bachelor's degrees—in biology and journalism—in the mid-1970s, prior to earning his degrees in art and art history. Those early studies gave him an activist perspective: "I learned how to create opportunities, while many artists tend to wait for them to be announced. I learned a great deal about marketing, and when I applied some basic marketing principles to my art career I quickly learned how ineffective it would be for me to depend on commercial galleries because of the complex nature of and the time needed to complete my work. And because I live outside a major cultural hub, I needed to work independently of that system—and it has paid off."

Aurbach has had many proud moments as an artist and an instructor. "Surviving academia, and maintaining an active professional record at a southern institution, has been quite a challenge," he says. "I have done this without regular gallery representation or sales. I am also pleased that I have continued to challenge myself with each piece I make. I don't always succeed, but I still feel the excitement that I experienced in grad school. I think my students pick up on my desire to grow as an artist. My students and I are not worried about our artistic immortality, so the teaching environment at Vanderbilt is wonderful."

CONTINUED ON PAGE 22



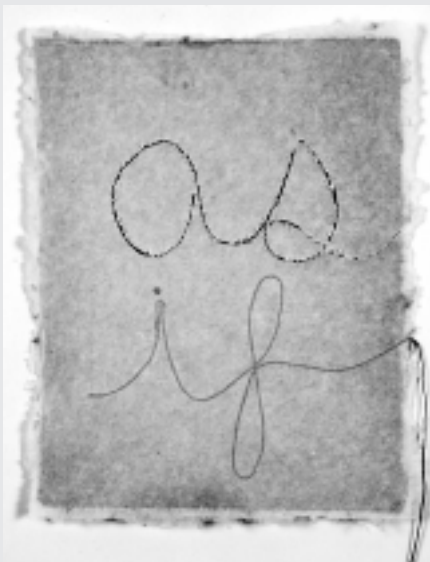
Michael Aurbach, *Witness: Conspiracy No. 1*, 1998, mixed media, 50" x 44" x 25"



Michael Aurbach, *Witness: Conspiracy No. 2*, 1998, mixed media, 68" x 46" x 26"



Michael Aurbach, *Witness: Conspiracy No. 3*, 1998, mixed media, 40" x 36" x 15"



Buzz Spector, *as if*, 2002, 9" x 11.5", paper, fabric, and thread, edition of 60

NEW BUZZ SPECTOR PRINT AVAILABLE

Franklin "Buzz" Spector, three-time recipient of a National Endowment for the Arts Fellowship, is the fifth artist to create an artwork for sale by CAA to benefit its Professional Development Fellowship Program. The print, entitled *as if*, was produced in an edition of sixty this year at the Rutgers Center for Innovative Print and Paper in New Brunswick, NJ.

Echoing the shape and size of a book, *as if* is composed of three chine collé layers of handmade hemp paper with embedded red string and linen elements. A thread and a torn line form the work's title in cursive letters.

"The book is one of Buzz Spector's obsessions and persistent themes," notes Emmanuel Lemakis, CAA's Director

CONTINUED ON PAGE 22

IN THIS ISSUE

- 3 They Represent You: The 2002–6 Board Members
- 4 Strategies for Publishing in the Arts
- 6 Moral Rights for Artists: The Visual Artists Rights Act
- 12 Advocacy Update
- 14 Call for Book-Reviews Editor, *The Art Bulletin*

2004 CALL FOR ANNUAL CONFERENCE SESSION PROPOSALS: SEE PAGE 9

FROM THE EXECUTIVE DIRECTOR

CHANGING OF THE GUARD: NEW BOARD OFFICERS



Susan Ball,
CAA Executive Director
PHOTO CREDIT: ANDREI RALKO

Spring is a time of rebirth and transition, when new leaders on the CAA Board of Directors are welcomed and those stepping down are gratefully

acknowledged. At the Board meeting held on May 12, 2002, four newly elected Board members began a four-year term.

I would like to congratulate these four: **Kaucyila Brooke** of CalArts, **Diane Edison** of the University of Georgia, **Dennis Ichiyama** of Purdue University, and **Mimi Hall Yiengpruksawan** of Yale University.

A day-long orientation, conducted on May 10 at CAA's home office in New York, was an intensive introduction to the organization in all its complexity: staff, departments, organizational chart, finances, and the Board's role in areas such as fundraising and advocacy. Board members were walked through CAA's governance procedures and informed of their fiduciary responsibilities. They are required to act in good faith and in the best interests of the organization, to honor CAA's articles of incorporation and by-laws, to exercise care in making decisions, to be loyal to CAA, and to be faithful to our mission and goals.

Stepping down from the Board are **Joe Deal**, **Nancy Friese**, **Joanna Frueh**, **Alison Hilton**, **Dorothy Johnson**, and **Bruce Robertson**. Deal and Robertson served on the Long Range Planning Committee and as the first officers in the new governance structure. Frueh served as Board liaison to *Art Journal's* editorial board. Friese remains on the Publications Task Force. We thank them all warmly for their service.

At its February 2002 meeting, the Board elected six new officers. All elected officers serve a one-year term (renewable once), with the exception of the president, who serves a two-year, nonrenewable term. Each of the vice presidents chairs a key committee. Their positions, defined through our strategic

planning process, are an increasingly important part of CAA governance. The new officers are **Michael Aurbach**, Vanderbilt University, President; **Thomas F. Reese**, Tulane University, Vice President for External Affairs; **Ellen K. Levy**, School of Visual Arts, Vice President for the Annual Conference; **Andrea S. Norris**, Spencer Museum of Art, Vice President for Committees; **Catherine Asher**, University of Minnesota, Vice President for Publications; and **Joyce Hill Stoner**, Winterthur Museum of Art and University of Delaware, Secretary. The Board also renewed the terms of **John Hyland, Jr.**, as Treasurer and **Jeffrey P. Cunard** as Counsel. **Ellen T. Baird** will continue to serve on the Board for one more year as Immediate Past President. Together, these officers constitute CAA's Executive Committee. This committee meets bimonthly online, communicates on a listserv, and takes action as needed between meetings of the full Board. I greatly look forward to working with this excellent team this year.

Since 1986, I have worked with eight presidents. The CAA presidency is a demanding job. Perhaps its greatest challenge is one faced by every leader in a democratic system: How to inspire while remaining impartial, and how to move forward while allowing every point of view to be heard. Aurbach has shown his ability to meet this challenge in his years of dedicated service to CAA. Of course, he has a hard act to follow. Ellen Baird repeatedly proved both a good listener and a strong manager, sensitive to the range of opinions represented on the Board and in the membership, and committed to CAA's development. Implementing the current strategic plan has truly been a team effort, but every team needs a good captain. For the past two years, Bebe Baird has been our captain. I'd like to take this opportunity to thank her once again, and to say how pleased I am that she will remain on the Board for 2002–3, a year that promises many new accomplishments for CAA.

—Susan Ball, CAA Executive Director



The Museum's entrance facade, seen from the tram arrival palza at the Getty Center. The Museum's collection of paintings, sculpture, decorative arts, drawings, illuminated manuscripts, and photographs are exhibited in five gallery pavilions around a central courtyard. Designed by Richard Meier & Partners, the Getty Center opened to the public on December 16, 1997.
PHOTO CREDIT: Tom Bonner © The J. Paul Getty Trust

PROFESSIONAL DEVELOPMENT WORKSHOP AT GETTY

CAA and the Getty Research Institute will co-sponsor a one-day Regional Professional Development Workshop and Seminar for graduate students to be held at the J. Paul Getty Center in Los Angeles on November 2, 2002. This is the first time CAA has taken its mentoring programs, so popular at the Annual Conferences, on the road; it is limited to the Southern California region. Future workshops will be offered in other U.S. locations.

The day will begin with a morning Seminar for University and College Administrators. This session will introduce CAA programs and services and provide guidance to administrators who wish to develop mentoring and professional development programs in their schools.

The day's events will center on two concurrent afternoon Studio Art and Art History Workshops. These are designed for students who seek guidance as they approach the job market for positions in

CONTINUED ON PAGE 20

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Editor-in-Chief Susan Ball
Managing Editor Christopher Howard
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THEY REPRESENT YOU: THE 2002–6 BOARD MEMBERS

CAA's members have elected four new members to the Board of Directors. Now, 73 percent of the voting members on the Board are now women and 27 percent are men. In comparison, 62 percent of the overall membership is female, and 38 percent male. In terms of professional specialization, 59 percent are art historians or work in museums and galleries, and 41 percent are visual artists, while 56 percent of the overall membership work as art historians or in museums and galleries, and 44 percent are visual artists. A total of 1,542 ballots were returned in this year's Board election out of 14,000 sent to the membership—an 11 percent voter response rate.

Following are the new Board members' statements:



Kaucyila Brooke

Kaucyila Brooke, CalArts: I began exhibiting as an artist nationally and internationally in 1986, a time when artists could build strong dialogues with others in the field through the

alternative networks of artist-run spaces and publications. CAA's Annual Conferences were a vital part of building that discourse and provided a forum and context for emerging, midcareer, and eminent conceptual and political artists. Since the partial de-funding of the NEA and the demise of many artist-run institutions, mid-career artists have been increasingly isolated, and continue to practice without the benefit of community—and sometimes without access to audiences. It is essential that CAA become a center for alternative forms of networking to the market. Currently, museums and art publications are almost completely dependent on the gallery-and-collector system, while arts professionals whose critical practice exists outside that hegemony are consistently

excluded from the discourse. I would like to help make CAA more relevant to these artists and to develop strategies to make it a vital network. Increasing the prestige associated with the Annual Conference, making attendance financially and professionally attractive, developing the quality of presentations, increasing the focus on new-media and visual-culture issues, and looking at European cultural systems' support for conceptually challenging artistic production are some immediate methods to consider.



Diane Edison

Diane Edison, University of Georgia: I joined CAA in 1990, obtaining a teaching post during that year's conference. This confluence of events served to solidify my belief in the impor-

tance of the role that visual artists play in the organization. Being mentored by other artists has made it possible for me to find a balance between my work as a practicing visual artist and as an art professor. As a new Board member, my emphasis and energy will be on the career development and mentoring of emerging visual artists and scholars. My service at the Annual Conference as a Career Development Workshop mentor and my work on the Services to Artists Committee have enabled me to gauge the continuing need for support and outreach services to artists. As a former member of the Art's Place task force, I see real opportunities in the programming to help integrate this new space for artists into the conference and, in doing so, to make it more reflective of the membership as a whole.



Dennis Y. Ichiyama

Dennis Y. Ichiyama, Purdue University: It is my hope that CAA will continue to focus on the needs of the individual artist, designer, and historian. Initiatives such as the Professional

Development Fellowship Program and the Career Development Workshops have had a tremendous impact on the membership. I support initiatives that develop and expand such programs.

As the arts continue to transform and embrace the computer, I will encourage the Board to create and support sessions that focus on issues related to the use of technology in the education and training of the artist, designer, and historian. I also endorse attempts to highlight employment issues related to the use of part-time faculty and teaching assistants in academia. Finally, the Board should take an active role in investigating and researching the role of assessment and accreditation of professional programs in design, museum studies, arts administration, and the like at the postsecondary level.



Mimi Hall Yiengpruksawan

Mimi Hall Yiengpruksawan, Yale University: To have been elected to the CAA Board of Directors is an honor, but even more so a daunting responsibility. Our community of

artists and art historians is a diverse one. Some of us inhabit realms of practice and thought that seem at times incommensurable. And yet we share common cause on many grounds, from freedom of statement to creative practice to intellectual inquiry. The challenge before us, in our occasionally difficult times, is to seek that common ground whose figure is diversity. I am committed to thinking imaginatively about what CAA means as a cultural and political space. I look forward to my time on the Board and to the challenges that lie ahead.

TREASURER JACK HYLAND LAUNCHES CAREER AS AUTHOR

Curiosity and perhaps family pride recently led CAA Treasurer Jack W. Hyland, Jr., to become a published author.

A writer by avocation, Hyland began researching his book, *Evangelism's First Modern Media Star: The Life of Reverend Bill Stidger* (New York: Cooper Square Press, 2002), after reading in Mark Shorer's biography of novelist Sinclair

Lewis that Stidger, Hyland's grandfather, was a "boor."

"Those were fighting words," says Hyland, who works for the investment bank McFarland Dewey & Co. "The glove had been thrown down, and I decided to find out the truth of that statement."

The story of how Stidger sparked Lewis's novel *Elmer Gantry*, then fought with him over the negative portrayal of the title's main character, is told in Hyland's biography. Other chapters deal with Stidger's time as an ambulance driver in World War I, his work for Henry Ford and Franklin D. Roosevelt, his Depression-era radio program "Getting the Most Out of Life," and his teaching at Boston University.

In the book's introduction, Hyland recalls visiting his grandparents as a boy. "In that idyllic week in Boston," he writes, "I experienced firsthand, albeit through the eyes of a ten-year-old, a giant in his world—one who knew his fellow man so well that he could inspire hundreds, even thousands, of people to find better, more confident, and more productive lives for themselves." At the same time, Hyland also suggests that Stidger introduced the ministry to the modern marketing techniques now often associated with Billy Graham and Pat Robertson, among others. More information about *Evangelism's First Modern Media Star* may be found at www.stidger.com.

Hyland is now at work on "a novel of intrigue involving international investment banking, archaeology on the Palatine Hill overlooking the Roman Forum, the Vatican, and some very nefarious characters."

STRATEGIES FOR PUBLISHING IN THE ARTS

At the 2002 Annual Conference in Philadelphia, the CAA Publications Committee sponsored a panel discussion for authors who seek to publish in the fields of art, art history, and art criticism. This was one in a planned series of practical lunchtime conference sessions on

publishing issues in the arts. In upcoming years, CAA hopes to present panels on picture rights and permissions, the changing face of professional art publishing, problems in publishing for tenure and promotion in the arts, and other related subjects of particular interest to members and to the larger arts community.

Six editors participated in the discussion, three from CAA's own publications and three from other art presses: Janet Kaplan, executive editor of CAA's *Art Journal*, H. Perry Chapman, editor-in-chief of *The Art Bulletin*; Larry Silver, executive editor of *CAA.Reviews* (our online book-reviews project, www.caareviews.org); Nancy Grubb, executive editor for art books at Princeton University Press; Lee Ripley Greenfield, director of the college and fine-art division at Laurence King Publishing, London; and Susan Chun, general manager for electronic information planning and senior editor for new media at the Metropolitan Museum of Art, New York. The CAA director of publications, Eve Sinaiko, moderated the discussion.

These representatives of scholarly, university, museum, and commercial art presses gave authors practical information on submitting a proposal for consideration to a journal or book publisher; what materials to include; how to identify the right publisher(s) for a project; and how long to expect the process of review and acceptance, request for revision, or rejection to take. A question-and-answer period followed, in which panelists addressed some of the problems faced by art authors today. The cost and complexity of obtaining picture permissions was a prime topic of concern, as were issues related to publishing in an electronic format.

This article presents some basic information on how to submit a project to an editor. Future *CAA News* articles will offer introductory information on author contracts, picture rights and permissions, and the editing process. Readers should bear in mind, however, that all scholarly and trade publishers—whether of journals or books—have their own rules and ways of working. The information offered here may not be accurate for all publishers, and should not be taken as infallible. Most publishers provide submission guidelines on their websites; before preparing a manuscript or proposal for submission, be sure to consult them.

WHAT MATERIALS SHOULD AN AUTHOR SEND?

Among CAA's principal publications, *CAA.Reviews* does not accept unsolicited manuscripts, but *The Art Bulletin* and *Art Journal* welcome them.

The Art Bulletin invites contributions in all areas and periods of art history, but does not accept previously published material. Only complete manuscripts in English, accompanied by all notes, bibliographic materials, and photocopies of images, will be considered. An article should be submitted by mail to the editor-in-chief in paper manuscript form and on disk. The paper copy must be submitted in triplicate, with all elements double-spaced. Photographs and illustrations should always be photocopies, not originals, accompanied by captions. Also include a cover sheet with your name, full address, phone number, email address, a word count, a fifty-word biographical statement, and a 100-word abstract of the article. Don't forget to number your pages. The accompanying disk must be clearly labeled and should contain the complete manuscript, captions, notes, bibliography, abstract, and author bio. The manuscript must be saved in a common word-processing format, and the disk should contain no other files.

Submissions should not be sent to the CAA office, but directly to the editor-in-chief, whose address is listed at www.collegeart.org/caa/publications/AB/ABStyleGuide.html. Submissions by email are not accepted. Rejected materials are usually not returned.

Art Journal welcomes submissions on a wide range of topics in contemporary (twentieth- and twenty-first century) art history, criticism, theory, and practice, including projects by artists and transcripts of interviews. All submissions should be sent to the CAA office, addressed to the *Art Journal* executive editor. Complete manuscripts or proposals may be submitted. As at *The Art Bulletin*, submissions by email are not considered.

A proposal should comprise a short description of the project, including the kind of text it will have (scholarly, literary, poetic, or other), estimated word count, some sample text, a description of the picture program, a maximum of ten sample color images (in photocopy or printout format) with captions, and the names and c.v.s of all confirmed participants. Images

or artists' projects submitted digitally must be in .tiff or .eps format, with accompanying complete color printouts in triplicate. Label your disk with file names, program used, and your name, and remove all unrelated files from the disk.

Complete manuscripts should follow the same submission guidelines as those for *The Art Bulletin*, but no abstract is needed. Rejected projects will only be returned if accompanied by an S.A.S.E.

Book publishers usually have their own guidelines for submitting a project or manuscript for consideration. Some prefer to receive only a proposal; others welcome the submission of a complete manuscript. Before an author submits a proposal to a particular press or editor, he or she should check the press's website for guidance.

Some guidelines for book submissions are a matter of common sense. For example, textbooks are usually commissioned by the publisher, who will wish to be closely involved in its planning and structural organization. If you are working on a book intended primarily for classroom use, you should not develop your manuscript past the proposal stage before seeking a publisher.

Phone calls, verbal descriptions, and email communications are rarely welcomed; an editor needs to see the quality of the author's prose before expressing interest. A well-organized, well-written proposal is as persuasive at the first stage as a complete manuscript, and sometimes more so.

Indeed, many presses prefer to receive a proposal, rather than a complete manuscript. A proposal should include a cover letter that provides a brief, accurate description of the project, including the estimated number of words and a proposed number of images; it should describe the current state of the manuscript and estimate the date of completion. The package should also include a table of contents, the author's c.v., photocopies of selected images, and a sample chapter of text (generally no more than about twenty double-spaced pages). Frequently, the introduction text is particularly useful. Do not send digital files or disks at this stage.

Unless an editor has requested them, never send original photographs or any other materials that are valuable or must be returned. Remember that all your communications reveal to an editor your skill as a writer. Your letters, abstracts, and pro-

posals should display economy, clarity, and elegance of style, just as your manuscript does.

WHERE SHOULD AN AUTHOR SUBMIT A PROPOSAL?

Publishers look for books that will advance the field, contribute new research, offer a fresh perspective, and stimulate new ideas. Because of the high (and increasing) cost of pictures and color printing, art books in particular must have a clearly identified market. A book should understand who its core audience is, whether scholarly specialist, educated generalist, enthusiastic amateur, or some well-defined combination of these, and it should be able to communicate this knowledge in the quality and style of its prose, organization, and presentation.

Nancy Grubb of Princeton University Press notes that she aims to sell at least 1,000–1,500 copies of an art monograph, and at least 3,000 or more (depending on its price and subject) of a general-interest title. Commercial trade publishers, which often have larger programs of color printing, must usually sell larger print runs. Doctoral dissertations frequently have a narrow and specialized focus, and can be difficult to sell in the necessary numbers. Even the most popular, lively, and well-written dissertation will require some revision before it can be accepted for publication.

Before submitting a proposal, familiarize yourself with a press's particular areas of strength or interest. A publisher may be especially interested in architecture, American art, or critical theory. Send your project to the presses that are likely to be interested in your subject. Remember that if a press rejects your project with the words "not right for our list," it probably means just that and is not a reflection on the quality of your work. You may wish to consult an annual publication entitled *The Literary Market Place 2002*, or *LMP 2002*

(New Providence, NJ: R. R. Bowkers, 2001), available at most libraries. It lists publishers by areas of specialty and provides addresses and sometimes the names of editors.

In most cases it is perfectly acceptable to submit the same manuscript or proposal to more than one press at a time, as long as you tell all the publishers that you are doing so. Some university presses will not compete for a monograph; if you are in doubt about this, send the proposal to your first choice and ask in your cover letter if multiple submissions are discouraged. A brief follow-up phone call to obtain an answer is not intrusive, but do not attempt to engage the editor in a longer conversation about the book unless invited to do so. Never send a proposal to more than one editor within a publishing house, either simultaneously or serially.

If you make a multiple submission and receive a good offer from one press, it is courteous to inform the other publishers and withdraw the project from their consideration.

HOW LONG WILL IT TAKE?

The peer-review process at *The Art Bulletin* and *Art Journal* is important and may take several months (usually between one and six). An author may be asked to revise the text for content, length, or style and resubmit, or to supply additional pictures or other supporting materials.

As at scholarly journals, the review process for a book may also be slow. Most presses send proposals and manuscripts to outside readers. Academic publishers also submit all projects to an editorial board. Some editorial boards meet frequently, others only once or twice a year. As when submitting a text to a journal, an author should be prepared to respond to a request for revisions.

—Eve Sinaiko, CAA Director of Publications

Please visit

www.caareviews.org/books/publishers

for a list of art and art-history-oriented presses, and

www.collegeart.org/publications

for additional information about CAA's journals.

MORAL RIGHTS FOR ARTISTS: THE VISUAL ARTISTS RIGHTS ACT



Jeffrey P. Cunard,
CAA Counsel

On February 21, 2002, CAA's Committee on Intellectual Property held a panel discussion on moral rights for artists entitled "Beyond Copyright: Do Artists Have Rights?" at the

2002 CAA Annual Conference. This article is based on Jeffrey Cunard's opening presentation for the panel on the Visual Artists Rights Act (VARA). The panel was chaired by Robert Baron, acting chair of the CAA Committee on Intellectual Property. Other panelists included Patricia Failing, Athena Tacha, and Harriet Senie.

It still comes as a surprise to many people, including some artists, that under both federal law and some state laws, artists retain certain rights to their works of art—the physical objects themselves—even if the artist no longer owns the art. Such rights are known as moral rights and, although acknowledged and protected for a long time in Europe, they are relatively new to American law. Starting with California in 1979, numerous states enacted legislation giving artists a range of moral rights. In the late 1970s, Congress also began considering a federal moral-rights provision, but it was not until after the U.S. adhered to the Berne Convention in 1988 that those efforts bore fruit in the Visual Artists Rights Act of 1990 (VARA).

VARA, like other statutory copyright legislation, has both a private and a public justification. The first aim of the Act is to encourage visual artists to make and disseminate works of art by affording them certain protections and remedies against the destruction or damage to that art. The second aim is to preserve the artistic heritage for the benefit of society on the principle that living and working among works of art has positive societal effects.

VARA encompasses two basic rights: the right of attribution and the right of integrity. Under the right of attribution, an artist has the right to: (a) claim authorship of his or her own work; and (b) disclaim work that is not his or her own or that is distorted, mutilated, or otherwise modified such that it would be prejudicial to his or her honor or reputation. The second right, and probably the more important, is that of integrity. Under this right, an artist may prevent or claim damages for (a) any intentional distortion, mutilation, or other modification of the artist's work that would be prejudicial to his or her honor or reputation; and (b) any intentional or grossly negligent destruction of a work of recognized stature.

These provisions are based on certain fundamental ideas. VARA acknowledges that an artist has a form of property right in his or her creation that others may not claim nor prejudicially alter. This is not a natural right based on the European model, but rather a grant of the Constitution and Congress. It is granted because an artist develops his or her reputation and career through the works of art themselves, so that any compromise to that art, or the public perception of it, directly makes an impact on the artist's future livelihood.

As a threshold matter, only certain art is protected by VARA: works that fit a definition of "Works of Visual Art" in § 101 of the Act. Works in traditional media such as painting and drawing are covered, but multiples such as sculpture and prints are only protected if the work is a unique print or if it is in signed and numbered editions of 200 or less. Similarly, still photographs produced for exhibition purposes are protected only if they are unique or are in signed, numbered editions of 200 or less. Specifically excluded are numerous items listed in the statute, such as posters, maps, models, applied art, motion pictures, or other audiovisual works, periodicals, databases, and art produced for primarily commercial purposes, such as advertising, packaging, or promotional material. Also excluded is any portion of a mixed-media work of art incorporating one of the specifically excluded items. By listing inclusive and exclusive works, the status of works in media not listed at all remains uncertain. For example, to what extent a

mixed-media or craft work would be protected, or a piece of performance art "fixed" on videotape, has been left to the courts to decide.

Keep in mind that any damage must be to the physical work of art itself, not to a print or other image of it. A good illustration of this distinction between the protection afforded art under VARA and other copyright law is *Peker v. Masters Collection*, 96 F.Supp.2d 216 (E.D.N.Y. 2000). Here, an artist had licensed a company to produce posters of his work. Masters Collection, a business that specializes in reproductions of art designed to look and feel like a real painting, purchased the posters and, without seeking the artist's permission, backed the poster on canvas and applied a clear gel to the surface, thereby imitating the sweep of brushstrokes and the impasto of paint. The artist sued Masters Collection under both VARA (for modification) and under copyright law. The court dismissed the VARA claim on the grounds that the modification was to the posters, not to the artist's "work of fine art," the original canvas. The court, however, found for the artist on the copyright claim on the grounds of unauthorized reproduction.

Unlike moral rights in Europe, in the law in some U.S. states and in the first drafts of the federal legislation, only the artist whose work has been compromised has standing to sue under VARA. Thus, VARA rights may not be sold, bequeathed, or transferred in any way. They may, however, be waived, typically by contract at the time of commission or purchase. In the case of works by joint artists, waiver by one contributor is binding on all. If the rights are not waived, they survive until the death of the last surviving contributor. Moreover, the intent of the defendant matters. For example, the Act only protects against the *intentional* distortion, mutilation, or other modification of a work of art. But if the work is completely destroyed, then any *grossly negligent* behavior that caused the destruction may be actionable. A final and important limitation on the art covered by the Act is that no work for hire is protected by VARA.

One of the more controversial details of VARA is the "recognized stature" hurdle for protection against complete destruction of a work. Many other countries give no moral-rights protection against an artwork's complete destruction

on the principle that a piece which ceases to exist cannot be prejudicial to an artist's honor and reputation in the way that an existing work which misrepresents the artist can. This misguided view was rejected by the framers of VARA, but a remnant survives in the "recognized stature" requirement (and in the similar "recognized quality" requirement in some state statutes). The statute does not define "recognized stature," leaving it to the courts to set the bar. Nevertheless, it is clear that it was not intended to be a high hurdle, but rather a gatekeeping mechanism to prevent frivolous suits. Moreover, the inquiry is into the stature of the individual work of art, rather than the stature of the artist generally, although of course the latter informs the former.

The most influential case on this and many other VARA issues is *Carter v. Helmsley-Spear*, 861 F.Supp. 303 (S.D.N.Y. 1994), aff'd in part, vacated in part, 71 F.3d 77 (2d Cir. 1995). Two sculptors sued building owners under both the modification and destruction clauses of VARA for damage to their lobby installation. Judge Edelstein of the Southern District of New York enunciated a test for recognized stature that required a two-part inquiry—that the work in question was meritorious and that the merit was recognized by some relevant section of society (critics, collectors, art historians, the local community, and so on). Although it was not the intent of the Act to require judges or juries (recognized stature is a question of fact) to make aesthetic judgments, such a test comes perilously close to it, and it appears that some judges since may have allowed their personal aesthetic bias to color their opinions. (See the dissenting opinion of Judge Manion in *United States v. Martin*, 192 F.3d 608 [7th Cir. 1999].)

In assessing recognized stature, courts generally rely on expert testimony, but, as the *Martin* case illustrates, such testimony is not always necessary. Other forms of evidence—reviews of exhibitions in which the work appears, other critical comment, catalogues, and newspaper articles can all be employed. Interestingly, Judge Edelstein noted that VARA does not specify when a work might have obtained recognized stature, raising the possibility that the destruction of the work and the subsequent litigation might alone "generate" the required stature.

What constitutes mutilation or destruction of a work of art? In many cases, of course, the answer is obvious. But in others it is not. For example, to protect commercial galleries and museums, exceptions were carved out so that no work is distorted, mutilated, modified, or destroyed if the damage is the result of conservation or public presentation (including lighting and placement), unless caused by gross negligence. Similarly, damage caused by the passage of time or

The second right, and probably the more important, is that of integrity. Under this right, an artist may prevent or claim damages for (a) any intentional distortion, mutilation, or other modification of the artist's work that would be prejudicial to his or her honor or reputation; and (b) any intentional or grossly negligent destruction of a work of recognized stature.

the inherent nature of the materials is not actionable—there is no duty to maintain or conserve under VARA. Open questions remain. For example, are site-specific works considered modified or destroyed when they are moved to another location? Moreover, the line between modification and destruction can be counterintuitive as, for example, in the case of a Southern District of New York court that determined that the complete obstruction of an exterior mural by a new brick wall did not constitute destruction of the mural, if the mural itself remained intact but invisible. (See

English v. BFC & R East 11th Street LLC, 1997 WL 746444 [S.D.N.Y. 1997].)

The *English* opinion was motivated by concerns for the legitimate needs of urban development. The same concerns had led to the inclusion of a building exception to VARA. Under the exception, which is echoed in several state statutes, works of art that are incorporated into a building before 1990 (or post-1990 with a waiver from the artist) and that cannot be removed without damaging or destroying the works are not covered by the Act. If the art can be removed and the building owner wishes to remove it, he must make a diligent good-faith effort, in writing, to notify the artist, who has ninety days to remove the work or pay for its removal. If the artist complies, the title to the work rests with the artist. It is therefore imperative that an artist either record the work with the Copyright Office or make sure that the building owner has the artist's current address. Experience with the statute suggests that the removal of a work is usually possible; for example, murals have been held removable even if painted directly on outside brickwork (See *Hanrahan v. Ramirez*, No. 97-CV-7470 [C.D. Cal. June 3 1998].)

The actions for a violation of VARA are the same as for other copyright provisions. The artist can obtain an injunction to prevent damage to or destruction of the work if he or she can show that the danger of damage is imminent. If the damage has already been done, actual or statutory damages, costs, and reasonable attorney fees are available. Statutory damages are attractive because they require less proof than actual damages. They range from \$750 to \$30,000 per artwork (\$150,000 for a willful violation). Given the high cost of litigation, especially of expert testimony, and the subjective nature of the court's inquiry, decisions to sue should be carefully weighed. A final factor should be the sympathy of the region in which the court sits. For example, the record of VARA recovery in New York is very poor, whereas Los Angeles and San Francisco, with their active mural programs, have seen a number of successful suits. The most successful result yet was the \$200,000 settlement in San Francisco regarding the destruction of Chuy Campusano's "Lilli Ann" mural. (See *Campusano v. Cort*, No. 98-3001 [N.D. Cal. Filed July 13, 1998].)

Other open issues remain to be litigated. First, while in the *English* case the court held that a work may not be protected by VARA if it was created without the property owner's knowledge and permission, there is no statutory reason why other courts would reach the same decision in all cases. Second, although unauthorized modification of a work of art is usually a violation of VARA, the accused, for example, may nonetheless be able to invoke a type of "fair use" defense and claim that his or her modification was in the interests of parody or political comment, although no case has yet tested this possibility. Third, and probably most important, is the relationship of VARA to the prior state moral-rights laws. To the extent that VARA offers equivalent protection to state rights, the latter are explicitly preempted by the federal legislation. But many gray areas remain so that, for example, state laws which offer protection for multiples of more than 200, or grant a cause of action in some third parties, such as the California, Massachusetts, and Pennsylvania statutes, are probably still viable. Indeed, the Act specifically does not preempt those state statutes that provide for a cause of action for a limited time by the artist's heirs or devisees. An aggrieved artist should always consider whether both a federal and state claim is available.

In spite of VARA's limitations, artists would be well advised to become better acquainted with it, not only because it acknowledges that an artist invests more of him or herself in a work of art than is given up at sale, but also because it provides some real incentives to collectors, administrators, government officials, and property owners to treat both the work and the artist with respect. Only a few VARA cases have been fully litigated. Nonetheless there is strong anecdotal evidence that the existence of VARA has had significant effects in negotiating rights between an artist and patron and in settling disputes outside court. As public commissions proliferate and artists become more familiar with moral rights, we can expect more litigation to throw light on the areas of uncertainty in the Act.

—Jeffrey P. Cunard, *CAA Counsel*, with the assistance of his colleague Christopher J. Robinson, to whom he is grateful

COPYRIGHT LAW UPDATE

The CAA membership comprises artists, authors, and scholars and artists whose work draws on the work of others. *CAA News* will occasionally publish notes on recent activity in the courts and Congress that affects copyright law.

The Uruguay Round Agreements Act (URAA) of 1994 restored the copyrights of certain foreign works that had fallen into the public domain in the U.S. In addition, the Sonny Bono Copyright Term Extension Act (CTEA) of 1998 extended copyright protection by an additional twenty years, so that the standard term of copyright is now the lifetime of an individual rights-holder plus seventy years, and the term for a corporate author's copyright (e.g., Disney) is now ninety-five years from first publication.

There is much current debate concerning whether such changes in the copyright law and related court precedents represent a trend toward limiting fair use and shrinking the public domain. In a recent lawsuit, *Golan v. Ashcroft* (U.S. Attorney General), Lawrence Golan and other plaintiffs who want to publish and perform older works sued the government, claiming the term extension and the copyright restorations violated the constitutional guarantee of free speech, and the Copyright and Patent Clause, which provides that Congress may enact copyright laws "[t]o promote the progress of science and useful arts, by securing for limited times to authors and inventors the exclusive right to their respective writings and discoveries." In responding to this case, the U.S. government has argued for broad powers, claiming that Congress has the power not only to extend existing copyrights, but also to restore the copyright of work that has entered the public domain. The government also takes the position that the general structure of copyright law is immune from First Amendment scrutiny, because the concept of "fair use" already allows the types of uses typically considered protected by the First Amendment.

The government has filed a motion to dismiss the case, which is pending in federal district court in Colorado.

2004 CALL FOR SESSION PROPOSALS

CAA will hold its 92nd Annual Conference in Seattle from Wednesday, February 18, to Saturday, February 21, 2004. This conference will be the fourth 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 programs developed since the 2001 conference in Chicago. 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 Seattle.

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 2004 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 the sessions presented by affiliated societies, committees of the 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 traditionally been under-represented.

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 (located on p. 23);
- 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., no more than two pages in length;
- 4) a self-addressed, stamped postcard, so that CAA can acknowledge receipt of the proposal (or you can send your proposal via certified mail).

Guidelines: The Annual Conference Committee considers proposals from CAA members only. Once selected, session chairs must remain members in good standing through 2004. No one may chair a session more than once in a three-year period (i.e., individuals who chaired sessions in 2002 or 2003 may not chair a session in 2004).

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 a number of factors, including whether or not topics were covered in recent conferences.

Each CAA affiliated society and 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 and the submission form (located on page 23) should be sent by mail to Director of Programs, Sessions 2004, CAA, 275 Seventh Ave., New York, NY 10001. *Deadline: September 13, 2002.*

MEMBERS' EXHIBITION PROPOSALS SOUGHT FOR 2004

CAA invites members to submit proposals for an exhibition, whose opening will coincide with the Annual Conference in Seattle, February 18–21, 2004. There are no limitations on the theme or the media of work to be included in the exhibition, except that it must be a group show of CAA members' work (membership during the year of the show is required). CAA's Director of Programs will convene a committee to review and judge the proposals on the basis of merit. CAA will provide support for the exhibition with a \$10,000 grant. Proposals of no more than three pages should include the following information: 1) name(s) of curator(s) or organizer(s), affiliation(s), and CAA membership number(s); 2) a brief statement of no more than 250 words describing the exhibition's theme and explaining any special or timely significance; 3) the designated venue, including a brief description of the exhibition space, its staffing and security features, and the approval for this exhibition by the venue's appropriate officer or authority; 4) a detailed exhibition budget

for expenses and income, showing other anticipated sources of funding or in-kind support; and 5) a stamped, self-addressed postcard, for the receipt of the proposal (or you can send your proposal via certified mail).

Please send proposals to CAA Director of Programs, Members' Exhibition, CAA, 275 Seventh Ave., New York, NY 10001. *Deadline: November 1, 2002.*

RESEARCH IN THE TWENTY-FIRST CENTURY

CAA committees serve as a conduit among the membership, Board of Directors, and staff, giving voice to the members for the expression of key issues faced by our professions. At the 2002 Annual Conference in Philadelphia, the Professional Practices Committee (PPC) held a series of concurrent round-table discussions on a range of issues, including tenure and promotion, the exhibition/museum catalogue and university-press publications, research and funding for part-time and community-college faculty, and financing artists. The grassroots feedback from the conference provides a blueprint for a continuing dialogue about research in the twenty-first century.

The session provided a great opportunity for CAA members to discuss their concerns with the committee and to help set the agenda for the coming year. For example, the session on tenure and promotion offered a wide number of perspectives, including those of students, job seekers, professors, and department chairs. During the discussion it became clear that many members are not aware that CAA has published its "Standards for Tenure and Promotion," as well as recommended conventions for curriculum vitae and slide labeling, and etiquette for CAA interviewers. (All of these can be found at www.collegeart.org/caa/ethics/index.html.) An important outcome was the decision to publicize this through CAA's own resources and those of related organizations and publications. It also became clear that changes in the nature of publishing have had an impact on the research profile. In addition, the fluid relationship of elec-

tronic media to art and art history in the form of web exhibitions, design, and electronic publication necessitate a revision in the "Standards for Tenure and Promotion" for both visual artists and art historians. It was also agreed that CAA should develop better guidelines for outside evaluator letters for tenure and promotion.

Each group followed a four-part process to elicit democratic feedback. This consisted of identifying the issues, creating a purpose statement for the group, stating its highest hopes, and identifying obstacles. A model for how this process worked can be seen in the session's financing artists group. It comprised a diverse group of affiliated and independent artists, curators, and arts administrators. The main issue it identified was the artist's need to obtain funding for studio practice and exhibitions. The studio artist stands at an intersection of the academy, cultural institutions, and the marketplace unique in the academic setting. When some art is intended to be sold as a commodity and other art is created for experimental or educational purposes, funding issues become confused. Both galleries and universities vary widely in their support for individual artists. With no set standards, the individual artist is often left bearing the burden of producing and exhibiting the art without a supporting structure. These costs are compounded when the work is large in scale or format. The geographic location of the artist can also create obstacles.

The focus statement created by the financing artists group is: "Art makes a fundamental contribution to the evolution of culture and the advancement of ideas. Our objective is to raise the level of support and recognition from colleges, universities, museums, and commercial venues in a manner that advances the individual artist." On a broader level, the group's highest hopes were to raise the level of appreciation for art in society at large by increasing public arts education. It also stressed that artists need to be proactive in building grassroots support organizations that can augment and challenge existing institutional structures. It suggested that CAA begin by developing standards for the financial support of artists working within the academy. An institution that requires national or international exhibitions to achieve tenure and promotion should assist with the funding of their faculty. The major obstacle to reaching these

goals is the general lack of aid for the arts, fueled by a lack of understanding. The group noted that artists are too isolated, and should take a cue from Christo and go out into the fields to chat with the farmers.

The group working on the status of nontenured, adjunct, and community-college faculty suggested that PPC recommend standards for teaching loads, release time, and research support, define the role of adjunct faculty, and develop criteria for hiring, job descriptions, status, and access to resources for teaching and research. The group encouraged CAA to advocate for more resources and support dedicated to part-time faculty, such as orientation, office space, use of phones, administrative support, and mentoring, in order to empower adjunct faculty and thus encourage them to make a commitment to the department. In general, argued group members, a better dialogue needs to develop between full- and part-time faculty. Gender bias, with women still often in lower-status positions, was also discussed. The tenure and promotion group reported that one of the principal issues in art departments today is strategic planning and its possible effect on funding for research initiatives. It also suggests that PPC create a position paper on the M.F.A. vs. Ph.D. debate, observing that faculty are sometimes denied promotion because their terminal degree is in studio art.

The exhibition/museum catalogue group discussed a lack of critical and comprehensive literature addressing the medium of fiber art. The sessions left PPC with an ambitious, membership-driven agenda for the coming year.

The PPC warmly thanks all participants in the roundtables. **Co-Chairs:** Dewey Mosby, Colgate University, PPC member; and Debra Drexler, University of Hawaii, PPC member. **Promotion and Tenure:** Anna Calluori Holcombe, Kansas State University, PPC member; Michael Aurbach, Vanderbilt University, PPC member, CAA president; Dorothy Johnson, University of Iowa; Robert Lyons, University of South Carolina; Aaron Crayne; Vince Hron; Ellie Moseman, Bryn Mawr College; John Neeley, Utah State University; and Jennifer Williams Terpstra, University of Wisconsin, LaCrosse. **Financing artists:** Debra Drexler, University of Hawai'i, PPC member; Gary Keown, Southeastern Louisiana University, PPC member; Karen

Kittelson, Southern Methodist University; Billy X. Curmano, XART; Patricia Cheyne, Pacific University; Maria Creypts, William Carey College; Lauren Eisen, Denison University; Rich Eisen, Columbus College of Art and Design; Katherine Huntoon, Old Dominion University Gallery; Claire Lieberman, Illinois State University; Agnes Murray, Brooklyn Arts Council; Chitra Ramanathan; and Teresa Valla. **Adjunct and Community College:** Irina D. Costache, California State University, PPC Member, CAA Board; Elizabeth Burin; Greg Constantine; Janice Gordon; Rebecca Horne; Graham Lane; Michelle Linoblom, Bismark State College; Jill Miller, Armstrong Atlantic State University; Constance Moffatt, Pierce College; Ferris Olin, CAA Board; Anne Swartz, Savannah College of Art and Design; and Marjorie Van Cura, University of Pennsylvania. **Exhibition/Museum Catalogue:** Dewey Mosby, Colgate University, PPC member; Kristi Nelson, University of Cincinnati, PPC member; Ellen Konowitz, State University of New York, New Paltz, PPC member; Stanley Bulbach; and Chimedu G. Okala, Norfolk State University. Our appreciation also goes to Marta Teegen, CAA's Manager of Governance, Advocacy, & Special Projects, for her vital role in organizing the event.

—Debra Drexler, University of Hawaii, Manoa, PPC member

CAA COMMITTEE ON CULTURAL DIVERSITY DIRECTORY

At the 2002 Annual Conference, CAA's Committee on Cultural Diversity launched a new project, the development and publication of a Cultural Diversity Directory.

As part of this undertaking, the committee hosted a well-attended Diversity Networking Event. This reception was enhanced by the generosity of Harry N. Abrams, Inc., a publisher whose textbooks, in particular, have helped to expand and diversify the art-historical canon. Julia

Moore, senior editor, was on hand to present the door prize, a gift of \$500 in books of the winner's choice from Abrams.

The Cultural Diversity Directory will list artists, art scholars, and scholarship by or about cultures, ethnicities, or other groups whose art and scholarship is generally underrepresented in mainstream studies of art. It will provide institutions and individuals access to representatives and experts in a wide variety of fields and expressions, and to offer the artists and scholars themselves an enhanced opportunity for networking.

At present, the committee is developing the tools for the gathering and organizing of the information for the directory. Our intent is to do much of the work online, and our next communication on the directory will announce the ways in which you may participate: how to be listed, how to help us expand the listings in your area of expertise, and so on. The Cultural Diversity Directory will be available online at www.collegeart.org, as well as in hard copy form, in 2004.

—Ofelia Garcia and Amy Kirschke,
Committee on Cultural Diversity co-chairs

FOLLOW-A-FELLOW

CAA's 2001 Professional Development Fellowship Program (PDFP) fellows kept busy at the Annual Conference in Philadelphia this year—between visiting the city, attending sessions, and presenting their own papers at the PDFP session, “Work in Progress,” there was a lot to do. The conference was also a time for fellows to meet the mentors with whom they have been paired. This pairing is designed to help PDFP fellows establish a professional network and gain moral support during their job searches. Likewise, mentors find working with the fellows rewarding.

One such mentor relationship is between Shalon Parker, a 2001 fellow, and Lisa Lodeski. Parker is a Ph.D. candidate at the University of California, Berkeley, interested in nineteenth-century visual culture in France. Lodeski received an M.A. in art history from San Francisco State University in 1997 and currently teaches art history at Long Beach City College in California. She also owns and operates

Lisa Lodeski Fine Arts, a fine-art services company that specializes in art consulting and artist career development.

Parker and Lodeski met at the conference for the first time and let us in on some of their discussion.

LISA LODESKI: How have you spent the first year of your Professional Development Fellowship?

SHALON PARKER: I've spent this first year revising and completing chapters of my dissertation. The CAA fellowship and a second award have made it possible for me to devote myself full-time this year to dissertation writing.

LL: And how is the writing process going?

SP: Slowly but surely. This whole revision process is something of a love/hate experience for me. I've discovered that, on the one hand, it is a chance to revisit my material, think further about it, and then realize that I actually do have something more to say about a particular topic or image. On the other hand, revising means I'm also constantly revisiting my greatest weaknesses as a writer. And ideas or arguments that were not fully developed in a first draft still need to be refined. I have also discovered that dissertation writing has warped my sense of time. I can look up from my computer after what seems like forty-five minutes and realize that two hours have passed, and all I've produced are three sentences! But overall this has been an exhilarating, if at times frustrating, experience. I've been able to see my work evolve into a much leaner, sharper text. So the opportunity to devote the entire year to my dissertation has been most welcome.

LL: Well, you were able to take a break from writing, I hope, during the Annual Conference in Philadelphia. How was your experience at CAA this year?

SP: Great. And quite honestly, better than expected. I was very hesitant to take nearly a week off from “dissertating” so early in the semester, and Philadelphia in the middle of February definitely didn't excite

me as a native Californian. But I really enjoyed meeting and talking with past and present CAA fellows in attendance at the Terra Foundation for the Arts reception, and I got a chance to hear the other fel-



Shalon Parker, 2001 PDFP fellow

lows for this year speak about their work—all very fascinating—during a panel session specially organized for us. I also attended several other sessions and heard some really com-

pelling presentations. I found myself taking copious notes at times. I came back to California inspired and revived.

LL: What are your post-dissertation plans?

SP: This summer I'm teaching a course in my department here at the University of California, Berkeley. It's on women artists from the mid-nineteenth to mid-twentieth century in Europe and North America, and it will not only focus on women as makers of art, but also address how women have been represented by men and other women. The course will revolve around a series of case studies, but will also examine various themes, such as women and modernism, women and abstraction, visualizing “female” experience, and the intersection of gender with race, class, and/or sexual identity.

LL: Given that your dissertation studies the tradition of the Salon nude in late nineteenth-century France, why have you decided to teach a course on women artists?

SP: My dissertation topic is the very reason why I want to teach a course about women as art makers. I've devoted the past four years to researching and writing about the female nude—paintings of naked women by men—and I'm just ready to think and talk about female agency for a while. The course should provide a balance to all of the time that I have spent reading, thinking, and writing about male representations of the female body.

LL: And after this summer?

SP: I don't know. There are a few possibilities, but nothing definite yet for the second year of my fellowship.

LL: Well, good luck!

SP: Thanks, Lisa.

ADVOCACY UPDATE

REPORT FROM WASHINGTON: ARTS ADVOCACY DAY AND JEFFERSON DAY

CAA cosponsored Arts Advocacy Day on March 11–12, 2002, hosted by Americans for the Arts, and Jefferson Day on March 21–22, 2002, hosted by the National Humanities Alliance (NHA), 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 requesting more funding for the National Endowment for the Arts (NEA), National Endowment for the Humanities (NEH), and the Institute of Museum and Library Services (IMLS), CAA representatives Marta Teegen and Paul Skiff focused on two key policy issues on **Arts Advocacy Day** this year: grants for individual artists and fair-market-value tax deductions for artists.

Concerning grants for individual artists, Teegen and Skiff argued that the NEA has always sought to promote America's cultural heritage and values both domestically and abroad through these grants. Specifically, NEA grants have supported and encouraged ingenuity, freedom of expression, and risk taking. Since Congress eliminated grants to individual artists in 1995, the NEA has placed the majority of its emphasis on education and access programs. To remove artists from the grants program, however, leaves this national arts-funding initiative without positive examples of individual achievement, which provide high standards upon which to base educational goals. A program for funding the arts that does not have examples of individual professional achievement, much less encourage ingenuity and risk taking, does not allow the U. S. to establish cultural authority or credibility worldwide. Therefore it is necessary that the NEA recognize individual artists with longstanding achievement, and encourage them to be outspoken with their unique viewpoints and innovative, advanced ideas. After all, it is artists who are recognized by the national and international public for being positive examples

of American cultural leadership.

While making several congressional visits during Arts Advocacy Day, Teegen and Skiff met with other arts advocates. Unfortunately, the vast majority of these advocates scoffed at our attempt to reestablish a dialogue with our elected officials about grants to individual artists, more often than not stating that ours is a lost cause. To be sure, if arts advocates



Bruce Cole, new chair of the National Endowment for the Humanities.

PHOTO CREDIT: TIM LLEWELLYN

from around the country are afraid or unwilling to broach this important subject with members of Congress, then it will, sadly, forever be lost. We therefore strongly urge all CAA members to engage your elected officials in a dialogue about the importance of grants to individual artists and to ask them to sponsor legislation that will fund them.

On the issue of fair-market-value tax deductions for artists, CAA has been an advocate for pending legislation for well over a year now. Sponsored by Amo Houghton (R-Corning, NY) and Ben Cardin (D-Baltimore, MD) in the House and Patrick Leahy (D-VT) and Robert Bennett (R-UT) in the Senate, the proposed legislation would allow artists to deduct the donation of an artwork at its full market value. This will greatly aid museums and other nonprofit recipients of art gifts by making the donation process easier and more valuable for the donor. In all likelihood, the bill will be amended to a larger tax bill; however, it is unclear whether or not there will be such a tax bill this year.

For **Jefferson Day**, a humanities advocacy event that focuses on increasing support for the NEH, Teegen and CAA's Executive Director, Susan Ball, met with several members of the Senate Subcommittee on Interior and Related

Agencies—the group that oversees funding for federal cultural agencies. We explained that NEA and NEH Challenge Grants have allowed CAA to offer awards to individuals from traditionally underrepresented populations at the professional level in museums and universities through its Professional Development Fellowship Program. CAA Director of Marketing and Communications and a New Jersey resident, Richard Selden, also participated in visits (organized by Princeton University's Office of Government Affairs) to the offices of several New Jersey members of Congress. Unfortunately, the NEH falls under the radar in most congressional offices. We need to help raise the agency's profile—to increase awareness of the work that it makes possible, including support for art-historical research and exhibitions, and to improve the understanding of its mission. CAA will continue to work with the National Humanities Alliance, a non-partisan advocacy group in Washington, DC, of which CAA is a member, to address these issues.

Also during Jefferson Day, CAA and NHA cosponsored a reception at the Folger Shakespeare Library in honor of the new NEH Chair, Bruce Cole, an art historian. It was well attended by congressional staff, humanities advocates, and NEH staff members.

As reported in the March/April issue of *CAA News*, President George W. Bush's budget, which was released in February of this year, calls for modest increases in the NEA's and NEH's budgets in FY 2003, just enough to cover the costs associated with the proposed legislative change in accounting for retirement and health benefits costs; thus, program budgets for the two agencies are nearly identical with the present fiscal year, at about \$117.4 million for the NEA and almost \$126.9 million for NEH. The IMLS, on the other hand, is scheduled for an increase of 8.1 percent over last year's budget. While advocates urged members of Congress to support a funding increase to \$155 million each for both the NEA and the NEH during Arts Advocacy Day and Jefferson Day, it is still unclear whether such increases will occur in the coming fiscal year.

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

AFFILIATED SOCIETY NEWS

ACUADS TO HOLD CONFERENCE

The Australian Council of University Art and Design Schools (ACUADS) is the primary professional organization for art and design education in Australia. The ACUADS annual conference will be held October 3–5, 2002, in Brisbane, Queensland, at the Queensland College of Art at Griffith University and the Queensland University of Technology; its theme is “De-skilling, Re-skilling, Old Skills, New Skills.” Sessions will address topics relating to fine arts, design, indigenous art, craft, regional art, and studio research. ACUADS conferences attract attendees from all states and territories in Australia, and from Asia and New Zealand. For conference information, contact Virginia Freebody at V.Freebody@mailbox.gu.edu.au. For information on ACUADS, write to Jody Fitzhardinge at J.Fitzhardinge@curtin.edu.au; <http://acuads.curtin.edu.au>.

AIHA MERGES WITH NCIS

The Association of Independent Historians of Art (AIHA) recently merged with the National Coalition of Independent Scholars (NCIS), and is no longer an affiliated society. Barbara Mitnick, former president of AIHA, wrote to CAA expressing her thanks: “We wish to acknowledge the help that CAA has given to AIHA and to independent art historians over the years by providing opportunities for our organization to sponsor panel discussions and various programs at annual conferences.” For information on NCIS, please contact Charles R. Schrader, President, c/o NCIS, P.O. Box 5743, Berkeley, CA 94705.

ALAA APPOINTS NEW PRESIDENT

The new president of the Association for Latin American Art (ALAA) is Joanne Pillsbury, who will serve through 2005. Information on ALAA, including membership forms, is available at www.arts.arizona.edu/alaa.

AMICO WELCOMES NEW MEMBERS

The Art Museum Image Consortium

(AMICO) welcomes four new institutional members: the Newark Museum in New Jersey, Louisiana State Museum in New Orleans, Chicago’s Terra Museum of American Art, and the Victoria and Albert Museum in London. These four join thirty-two other museums in building the AMICO Library, an online multimedia resource that documents works of art from its members’ collections.

The AMICO Library is made available through an educational license to universities, public library systems, and K–12 schools, enabling each subscribing institution to obtain digital images for educational use. A variety of delivery systems is available. AMICO’s newest distributor, Cartography Associates, will give access to educators and scholars within institutions, as well as to individual, unaffiliated scholars, using Luna Imaging’s Insight software as the delivery platform. For more information about AMICO, write to info@amico.org; www.amico.org.

ARIAH WELCOMES INSTITUTIONAL MEMBERS

The Association for Research Institutes in Art History (ARIAH) welcomes two new institutional members: the Frick Collection and Frick Art Reference Library in New York and the Georgia O’Keeffe Museum Research Center in Santa Fe, NM. ARIAH’s twenty institutional members will meet this October in Santa Fe. For more information on ARIAH’s activities, individual research sites, and a variety of fellowship programs, please visit www.fiu.edu/~ariah.

CCPAAH OFFERS TRAVEL TO CUBA

The Community College Professors of Art and Art History (CCPAAH) is sponsoring its fourth semiannual educational-exchange travel program to Cuba July 9–27, 2002. The trip is open to full-time postsecondary educators through a license for Educational Exchange from the U.S. Department of the Treasury. Space is limited to fourteen travelers, so please make plans soon. The group will have free time as well as formal and informal interaction with Cuban artists, museum directors, and educators. Through this program, we are developing support for artists in Cuba by supplying needed art supplies and much needed interchange with individuals in the field.

Legal U.S. visas are included for this nineteen-day cultural and educational excursion. The cost, which is less than \$2,400, includes roundtrip airfare from Miami, airport transfers, in-country transportation, hotel, and breakfast each day. For detailed information, please contact Thomas Morrissey, President, CCPAAH, at 401/333-7270; artprofessor@excite.com; tmorrissey@ccri.cc.ri.us

HBA ANNOUNCES TRAVEL AWARD

The Historians of British Art (HBA) is pleased to announce the HBA Travel Award. This award is designated for an M.A.- or Ph.D.-level graduate-student member of HBA who is presenting a paper on British art or architecture in any session at a CAA Annual Conference. The \$200 award is intended to offset travel costs. To apply, the graduate student must send the HBA president a letter of request and a copy of the session chair’s letter of acceptance to the session. Requests must be received by January 15 of the year in which the conference will be held. The student will be presented with the travel award during the HBA business meeting concomitant with the conference. If the student is unable to attend the business meeting, other arrangements will be made to present the award during the conference.

NCAA TO HOLD ANNUAL CONFERENCE

The National Council of Art Administrators (NCAA) annual conference will be held November 14–16, 2002, at the Omni National Resort and Spa in Tucson, AZ. The University of Arizona School of Art will host the event, which will feature interactive sessions with two resource-development experts, Kent Chabotar and Kay Sprinkel Grace. A preconference workshop for new administrators will be held on November 13. Up-to-the-minute details of conference activities and registration may be found at www.arts.arizona.edu/ncaa.

CAA NEWS

BOARD OF DIRECTORS APPROVES NEW INITIATIVES

At its February 2002 meeting following the Annual Conference in Philadelphia, CAA's Board of Directors approved several new initiatives. First, the Board established a new award for distinction: the Distinguished Lifetime Achievement Award for Writing on Art. This award celebrates the career of an author who is a citizen or permanent resident of the U.S., its territories, Canada, or Mexico. "Writing on art" includes art criticism, art history, art biography, and art theory. The award is presented to an author who, among other distinctions, has demonstrated particular commitment to his or her work throughout a long career and whose writing has had an impact nationally and internationally on the field.

The Board also moved to form a task force to reevaluate CAA's Guidelines for Part-Time Employment in light of current practices in the fields of art history and studio art. All recommended revisions to the guidelines must be presented to the Board at its April 2003 meeting. Similarly, outgoing President Ellen T. Baird reported that she will appoint a task force this year to develop an ethics statement for CAA's awards committees.

In response to recent U.S. court decisions regarding copyright law, the Board will file an amicus curiae brief in *Eldred v. Ashcroft*, a case to be heard by the Supreme Court in fall 2002. *Eldred* challenges the 1998 Copyright Term Extension Act (CTEA), which retroactively extends the term of copyright by twenty years. CAA's brief will present the researcher's point of view, detailing the difficulty scholars face in obtaining permissions for use of older works (such as picture reproductions and text quotations), as well as the copyright law's chilling effect on fair-use provisions, as publishers grow more fearful of litigation. Our brief will argue that the retroactive term extension does nothing to increase the value of future works and therefore does not encourage future creators; at the same time, it does diminish the public domain available to everyone. As a result, it curtails freedom of speech without constitutional justification. Jeffrey Cunard, of the legal firm Debevoise & Plimpton and counsel to

CAA, will draft the amicus brief on behalf of CAA.

For more information on any of the items listed above, please contact Marta Teegen, Manager of Governance, Advocacy, & Special Projects, at mteegen@collegeart.org.

NOMINATIONS SOUGHT FOR 2003 CAA AWARDS FOR DISTINCTION

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

All nomination campaigns should include one copy of the nominee's c.v. (limit: two pages). Nominations for book awards and exhibition awards should be for authors of books published or works exhibited or staged between September 1, 2001, and August 31, 2002. Note that no more than ten letters per candidate will be considered. Please use the form on the back page of this issue of *CAA News*, or print, fill out, and mail the online form. For more information, please see www.collegeart.org/caa/aboutcaa/awards_comm.html.

Deadline: August 31, 2002.

CALL FOR MILLARD MEISS PUBLICATION FUND COMMITTEE MEMBER

The *Art Bulletin* Editorial Board seeks nominations and self-nominations for an individual to serve on the Millard Meiss Publication Fund Committee from summer 2002 to summer 2006. The committee serves as a jury to award grants twice a year to subsidize the publication of book-length scholarly manuscripts in the history

of art. Committee members serve a term of four years. The committee meets twice a year in New York in spring and fall; CAA reimburses committee members for travel expenses in accordance with its travel policy. For more information on the Millard Meiss Publication Fund, see www.collegeart.org/caa/resources/meiss/index.html.

Candidates must be CAA members in good standing, and nominators should ascertain their nominees' willingness to serve. Applications by specialists in non-Western fields of art history are especially welcomed for the current opening. Candidates should submit a c.v. and a letter explaining their interest in and qualifications for appointment. Nominations and self-nominations should be sent to Chair, *The Art Bulletin* Editorial Board, CAA, 275 Seventh Ave., New York, NY 10001. *Deadline: July 1, 2002.*

CALL FOR BOOK-REVIEWS EDITOR, THE ART BULLETIN

The *Art Bulletin* Editorial Board invites nominations and self-nominations for the position of book-reviews editor for the term of summer 2002 to summer 2005. Supervised by the Editorial Board, the book-reviews editor is responsible for the commissioning of all book reviews in *The Art Bulletin*. He or she will select books to be reviewed, choose reviewers, and determine the appropriate length and character of reviews. The book-reviews editor also works with reviewers and CAA's director of publications in the development and preparation of review manuscripts for publication. He or she is expected to keep abreast of newly published and/or important books in the fields of art history, criticism, theory, and museum publishing. This is a three-year term, which includes membership on the *Art Bulletin* Editorial Board. The book-reviews editor reports to the editor-in-chief and submits an annual report to CAA's Publications Committee. The Editorial Board meets in New York in the spring and fall, and in February at the CAA Annual Conference; CAA reimburses Editorial Board members for travel expenses for the spring and fall meetings in accordance with its travel policy. The position includes an annual honorarium of \$2,000, paid quarterly. *Deadline: July 1, 2002.*

CAA.REVIEWS APPOINTS NEW FIELD EDITOR

Emily Braun, professor of art history at the City University of New York's Hunter College, is *CAA.Reviews*'s new field editor for twentieth-century art, succeeding Mark Antliff. She received her Ph.D. from the Institute of Fine Arts at New York University. Her most recent book is *Mario Sironi and Italian Modernism: Art and Politics under Fascism* (New York: Cambridge University Press, 2000). Last year, Braun wrote "*Klimentomania/Klimentophobia*" in *Gustav Klimt: Modernism in the Making* (Ottawa and New York: National Gallery of Canada and Harry N. Abrams Inc., 2001). She is currently co-organizing the exhibition *The Power of Conversation: Jewish Women and their Salons* for the Jewish Museum in New York for 2004.

Editor's statement: *CAA.Reviews* should publish the most representative choice of recent publications, covering a wide range of subjects and methodologies. I hope to find the finest reviewers for books and exhibition catalogues on early twentieth-century art, written by both specialists in the field and by informed readers from other areas and disciplines.

MILLARD MEISS AWARD WINNERS ANNOUNCED

CAA is pleased to announce four Millard Meiss publication subsidies for spring 2002. Millard Meiss grants are awarded twice annually for scholarly manuscripts from CAA members that have been accepted by publishers to assist in publication costs. Grants are also available for authors to subsidize photography expenses.

The most recent winners are: Patricia Berger's *Empire of Emptiness: Buddhist Art and Political Authority in Qing China* (University of Hawaii Press); Michael Camille's *The Gargoyles of Notre Dame* (University of Chicago Press); Sarah Fraser's *Performing the Visual: Making Wall Paintings in China and Central Asia, 618–960* (Stanford University Press); Dario Gamboni's *Potential Images* (Reaktion Books); Lynn Gamwell's *Exploring the Invisible: Art, Science, and the Spiritual* (Princeton University Press); Christina Kiaer's *Imagine No Possessions: The Socialist Objects of Russian Constructivism* (Yale University Press); Richard Steven Street's *Shooting Farm*

Workers: Photography, Photographers, and the Farm Worker Experience in California, 1850–2000 (Stanford University Press); and Amelia Trevelyan's *Miskwabik: Metal of Ritual* (University of Kentucky Press).

For a Meiss Fund application and guidelines, write to publications@collegeart.org or visit www.collegeart.org/caa/resources/meiss/index.html. Deadlines: March 1 and October 1 of every year.

CAA NEWS INTRODUCES NEW SECTION

In an upcoming 2002 issue, *CAA News* will introduce a new feature of the newsletter: "Books Published by CAA Members." This section, which will also be posted on the website, will parallel the popular "Solo Exhibitions by Artist Members" section of *CAA News*. If you are an author of a recently published book in art, art history, criticism, or theory, and would like to be listed, please send your name, membership number, title of your book, publisher's name, city of publisher, and year published to Christopher Howard, Managing Editor, CAA, 275 Seventh Ave., New York, NY 10001; caanews@collegeart.org.

ANNUAL CONFERENCE UPDATE

THANKS TO ROUNDTABLES MENTORS

CAA's Professional Development Roundtables program was introduced at the 2002 Annual Conference in Philadelphia. For her leadership in organizing the program, CAA is indebted to Annie Storr. The moderated roundtables—directed to new professionals and mid-career colleagues—provided frank discussion on the opportunities and challenges that affect professionals on the job. Look for this program at next year's conference in New York.

Leading the conversations at the New Professionals Roundtables were **Philip Van Keuren**, Southern Methodist University; **Ferris Crane**, University of

Louisiana, Lafayette; **Chinedu Okala**, Norfolk State University; and **Karen Patterson**, Kane University and Elizabeth High School. The Roundtables for Mid-Career Colleagues were led by **Danielle Rice**, Philadelphia Museum of Art; **Morgan Paine**, Florida Gulf Coast University; **David M. Sokol**, University of Illinois, Chicago; **Charles McWeeny**, Ohio University; and **Martha Oats**, Princeton University. CAA extends its warmest thanks to these participants.

AFFILIATED SOCIETY INVITES PROPOSALS FOR PAPERS

The CAA affiliated society Historians of Netherlandish Art is sponsoring a special 1 ½-hour session at the 2003 Annual Conference entitled "Exploring the Boundaries of Public and Private in Northern European Art, 1350–1600," chaired by Lisa Deam, Valparaiso University, and Andrea Pearson, Bloomsburg University.

Scholarship on the art of early modern northern Europe is sensitive to the issues of "public" and "private," but often casts these categories in mutually exclusive terms. Recent research, however, has begun to argue for more flexible boundaries between the two categories.

The chairs invite papers that test the parameters of public and private art from a range of perspectives. Papers might focus on a particular locale (such as a courtly center); a group or category of objects (princely collections or devotional art); or a type of architectural or conceptual space (the Burgundian "theater state," the domestic setting, or the enclosed convent). How do such objects and spaces operate within or transgress the boundaries of public and private spheres of influence? Also welcome are papers that question the applicability of the terms public and private to the art of the early modern period.

Please send a cover letter (including CAA membership status and ID number), a one-page abstract, and a two-page c.v. to Lisa Deam, Linwood House, Valparaiso University, Valparaiso, IN 46383. Postmark deadline: July 15, 2002.



Leo Mendonça, *Deconstruction: New York City, Columbus Circle*, 2000, gelatin-silver print, 16" x 20"

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, title of show, and medium (or website address of online exhibitions). Omission of membership number from your 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 also may be reproduced on the CAA website. Please mail to: Solo Member Exhibitions, CAA News, 275 7th Ave., New York, NY 10001; caanews@collegeart.org.

ABROAD

Claudia Chapline. Anagma Arte Contemporaneo, Valencia, Spain, March 15–April 14, 2002. Painting.

Julie McNiel. Vallila Library, Helsinki, Finland, August 2002. *Chromatica*. Painting.

MID-ATLANTIC

Roberto Bocci. Fine Arts Gallery and Johnson Center Gallery, George Mason University, Washington, DC, August 20–October 1, 2002. *Parallel Visions. Photography and Multimedia, 1995–2002*. Photography and multimedia installation.

Jessica Damen. Lipsett Gallery, National Institutes of Health, Bethesda, MD, March 3–April 28, 2002. *A Matter of Place*. Painting and prints; Montpelier Cultural Arts Center, Laurel, MD,

September 13–October 26, 2002. *A Record of Baby's Days: An Installation*. Drawing, painting, prints, and found objects.

Matthew LaRose. Sleeth Gallery, West Virginia Wesleyan College, Buckhannon, WV, February 13–March 15, 2002. *Ancestors and Others*. Painting and prints.

Leo Mendonça. Lore Degenstein Gallery, Susquehanna University, Selinsgrove, PA, January 26–February 24, 2002. *Urban Fusions: Photography by Leo Mendonça*.

MIDWEST

Barbara Cooper. Elmhurst Art Museum, Elmhurst, IL, January 24–May 12, 2002. *Beyond the Surface*. Sculpture.

Bill Gorcica. Kiehle Visual Arts Center, St. Cloud State University, St. Cloud, MN, March 20–April 12, 2002. *Digital Plus: New Works by Bill Gorcica*.

NORTHEAST

Anna Held Audette. Gallery of the College of Staten Island, Staten Island, NY, March 6–April 6, 2002. *Paintings*.

Barbara Bachner. Gallery@49, New York, February 7–March 9, 2002.

Jessica Damen. Hudson D. Walker Gallery, Fine Arts Work Center, Provincetown, MA, May 3–13, 2002. *Through Children's Eyes*. Painting.

Adrienne Der Marderosian. Tisch Library, Tufts University, Medford, MA, April 29–June 27, 2002. *One Vision/One Voice: Selected Works*; Henderson Hall Gallery, Middlesex Community College, Bedford, MA, March 25–April 18, 2002. *Works on Paper*.

Lynn Imperatore. William Holland Drury and William Holland Drury, Jr., Gallery, Marlboro College, Marlboro, VT,

March 10–April 12, 2002. *alter/pieces*. Painting and drawing.

Heather Ryan Kelly. Allied Irish Bank, New York, May 16–June 30, 2002. *Studies After Finnegan's Wake*.

Dianne Lancia. The Earlville Opera House Gallery, Earlville, NY, March 2–30, 2002. *Surface Noise*. Mixed media.

Soraya Marciano. Mixta Gallery, New York, April 4–30, 2002. Mixed media.

SOUTH

Michael Aurbach. Louisiana Tech University, Ruston, LA, March 17–April 12, 2002. *The Administrator*. Sculpture.

Les Barta. University Center Gallery, University of Tennessee, Knoxville, TN, May 1–August 14, 2002. *Designed Reality*. Photoconstructions.

Alonzo Davis. Memphis College of Art, March 11–April 15, 2002. *Alonzo Davis: Recent Works*. Mixed media.

Dorothea (Dori) Lemeh. Ben Bailey Gallery, Texas A&M University, Kingsville, TX, May 2002. *New Works*.

Mark Sawrie. Erin Devine Gallery, Louisville, KY, May 15–June 29, 2002. *True Enough: New Photographs*.



Anna Held Audette, *Blast Furnaces*, 2001, oil on canvas, 60" x 42"

Steven W. Teczar. Morton J. May Foundation Gallery, Maryville University of St. Louis, St. Louis, MO, January 16–February 15, 2002. *Autobiographical Fragments: A Gallery Installation*. Mixed media.

WEST

Michelle Handelman. Catharine Clark Gallery, San Francisco, April 4–27, 2002. *Trans>portal*.

PEOPLE IN THE NEWS

IN MEMORIAM

Norman S. Hirschl, a founder of the Hirschl & Adler Galleries in New York and an American painting expert, died April 2, 2002. He was 86.

As a teenager, Hirschl worked for his uncle, Frederick Frazier, who ran a gallery in Manhattan. In 1938, Hirschl opened his own in New York, specializing in 19th-century American paintings,



Norman S. Hirschl
PHOTO CREDIT: HIRSCHL &
ADLER GALLERIES

particularly the Hudson River and Ash Can Schools. Three years later he closed his gallery and became manager of the John Levy Gallery, where he stayed until 1952, when he and Abraham

Adler, a friend and colleague, opened Hirschl & Adler Galleries. Among the new gallery's first exhibitions was *Two Hundred Years of American Art*, which featured works by Thomas Eakins, John Singleton Copley, Winslow Homer, and Edward Hicks; Hirschl & Adler Galleries would become best known for its holdings in American art.

Adler died in 1985. Hirschl retired in 1982, but remained active in many art organizations. From 1982 to 1984, Hirschl was president of the Art Dealers Association of America, and he helped found the Art and Antique Dealers League of America.

Harvey Quaytman, an abstract painter, died April 8, 2002. He was 64.

Quaytman's painting combined austere geometry and a powerful sensuality of surface and color. His spare, layered compositions of gridded, hard-edged bands or centered crosses, often on shaped canvases, were realized in subdued yet lush hues. Emerging in the 1960s, he responded to Minimalism and formalist abstraction by producing sleek hybrids of painting and sculpture, and in the 1970s he began to focus on more reductive abstract painting that recalled the work of artists like Kasimir Malevich and Piet Mondrian.

Born in Queens, NY, Quaytman studied at Syracuse University, and in 1959, he earned a bachelor's degree in fine arts from the Boston Museum School and Tufts University. He had more than sixty solo exhibitions around the world since 1962. His works are included in the collections of the Tate Gallery in London; Corcoran Gallery of Art in Washington, DC; Fogg Art Museum in Cambridge, MA; and the Museum of Modern Art and Whitney Museum of American Art in New York.

During his career, Quaytman received two Guggenheim fellowships, an artist's fellowship from the National Endowment for the Arts, the Elizabeth Foundation Prize for Painting, and an Academy Award in Art from the American Academy of Arts and Letters.

Burton G. Tremaine, Jr., a business executive who managed his family's large art collection and philanthropic foundation, died April 6, 2002. He was 79.

His father and stepmother, Burton G. Tremaine, Sr., and Emily Hall Tremaine, amassed a major collection of 20th-century art, including works by the European modernist masters Mondrian, Picasso, and Braque, as well as American artists such as Jasper Johns. Tremaine's mother died in 1987, and his father four years later; their collection was sold at auctions in 1988 and 1991.

Tremaine, Jr., studied at Yale University in New Haven, CT, and served in the U.S. Army during World War II. He was on the board at the Wadsworth Atheneum Museum of Art in Hartford, CT, from 1965 to 1985, serving as its president from 1978 to 1981. In 1991, he became the first chairman of the Emily Hall Tremaine Foundation, which awards grants to support the arts and environmental issues and to raise public awareness about learning disabilities.

Barbara Lee Williams passed away March 16, 2002. She was 48.

An art historian, she was educated at the University of California, Berkeley, and Harvard University in Cambridge, MA. Her career included positions as curator, teacher, lecturer, writer, and critic in the history of art from Impressionism to the contemporary era. During her career, she served as a member of the board of directors for the International Society for Arts, Science, and Technology, publishers of the journal *Leonardo*; writer of criticism and reviews for many publications, including *Three Penny Review*, *Southern Quarterly*, and *Wired*; instructor in art history at the College of Marin in Kentfield, CA, and Dominican University of California in San Rafael; guest lecturer and European-art tour leader at the Fine Arts Museum of San Francisco; intern in painting at the auction house Butterfield & Butterfield; archivist at the San Francisco Museum of Modern Art; and assistant curator at the M. H. De Young Museum in San Francisco. Williams was recipient of the American Medical Women's Association Research Grant for a study of the Surrealist artist Dora Maar.

Donations in Williams's memory can be made to the Ida and Joseph Friend Cancer Resource Center, University of California, San Francisco, 1600 Divisadero St., B 101, San Francisco, CA 94143-1725.

—Ann Gilkerson, *Harvard University*,
Ph.D. expected November 2002

ACADEME

Dorothy Johnson, professor of art history and director of the School of Art and Art History at the University of Iowa in

Iowa City, has been appointed F. Wendell Miller Professor at the school.

Daniel Weiss, an art historian and a member of the Johns Hopkins University faculty since 1993, has been appointed dean of the university's Krieger School of Arts and Sciences.

MUSEUMS

Vicki Sant has been named chairman of the Phillips Collection in Washington, DC, succeeding Laughlin Phillips.

Deborah Schwartz has been appointed deputy director of education at the Museum of Modern Art in New York.

Kathleen Walsh-Piper, formerly director of education and public programs at the Dallas Museum of Art, has been appointed director of the University of Kentucky Art Museum in Lexington.

ORGANIZATIONS

Carmine Branagan has been appointed executive director of the New York-based American Craft Council.

Diane Brigham, formerly head of education for the J. Paul Getty Museum in Los Angeles, has been named executive director of the Ryman-Carroll Foundation, a nonprofit organization based in Los Angeles dedicated to teaching and encouraging young artists.

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 at caanews@collegeart.org.

Michael Aurbach, professor of art at Vanderbilt University and CAA president, has received a Puffin Foundation grant for his work in sculpture.

Mary Weaver Chapin has been awarded an Andrew W. Mellon Curatorial Fellowship in the Dept. of European Painting at the Art Institute of Chicago for 2002–5. She will focus on the research and presentation of the permanent collection, and will also work on planning exhibitions of late nineteenth-century French painting.

Marilyn E. Heldman, adjunct associate professor of art history at the University of Missouri, St. Louis, has been awarded a Sylvan C. Coleman and Pamela Coleman Memorial Fund Art History Fellowship by the Metropolitan Museum of Art in New York. She will conduct research on the Ethiopic illuminated man-

uscript of the Four Gospels in the museum's collection.

Julie M. Johnson, assistant professor of art history at Utah State University, has been awarded a 2002 Fulbright grant to complete research on "The Incompetent Spectator: Theaters in Lower Austrian Insane Asylums."

Margot Lovejoy, professor of visual arts at the State University of New York, Purchase, has received a 2001–2 New York State Council on the Arts Media production grant for her website project *TURNs*, which was included in the 2002 Whitney Biennial. An installation version of the site has been featured in Taiwan at the Museum of Contemporary Art, Taipei, and the Kaoshiung Museum of Fine Arts.

Thomas Morrissey, professor at the Community College of Rhode Island in Warwick, received a grant from the Rhode Island Foundation's New Work program to develop a series of images using lenticular imaging technology. The body of work will be based on Morrissey's photographic images from Cuba, Vietnam, and the U.S.

Richard Weis, professor of art at Green Mountain College in Poultney, VT, has been awarded a Fulbright Scholar Grant. During the 2003 spring semester, he will be an artist-in-residence at Hannam University in Taejon, South Korea.

Diane Wolfthal, associate professor of art history at Arizona State University in Tempe, has been awarded a National Endowment for the Humanities Fellowship for 2002–3 to research her book *Jewish Ritual, Romance, and Remembrance: Images in Early Yiddish Books*. She also received a Lucius Littauer Foundation grant for the same project.

The Sterling and Francine Clark Art Institute in Williamstown, MA, has selected the following CAA members as 2002–03 Clark Fellows: **Joseph Connors, Paul Duro, Carter E. Foster, Marc Gotlieb, Guy Hedreen, James D. Herbert, Andrew McClellan, Nicholas Mirzoeff** (CAA Board), **John Onians, Ruth B. Phillips, Ellen Wiley Todd, and Janet Wolff**.

The Foundation for the Advancement of Mesoamerican Studies, Inc. has awarded 2001 grants to these CAA members: **Jennifer Ahlfeldt, Bryan Just, and Jeff Kowalski**.

The Louis Comfort Tiffany Foundation has awarded grants to the following CAA artist members: **John Bankston, Nina Bovasso, Francis Cape, Lisa Corinne Davis, Diana Guerrero-Maciá, A. Laurie Palmer, Sheila Pepe, Sondra Sherman, Marc Trujillo, and Tetsuya Yamada**.

CONFERENCES & SYMPOSIA

For the most up-to-date and expanded list of conferences and symposia, please consult www.collegeart.org.

CALL FOR PAPERS

Technology and the Home, a session of the Mid-Atlantic Popular/American Culture Association conference, will be held November 1–3, 2002, in Pittsburgh, PA. The domestic environment has been shaped, protected, improved, and compromised by technology. We seek papers in all disciplines that explore the various interactions between the two from all time periods. Presentations may focus on real, imagined, or speculative homes and technologies. Send a 1-page proposal and c.v. to Loretta Lorange, CUNY Graduate Center, P.O. Box 461, Inwood Station, New York, NY; www.siu.edu/~rdonald/mapaca/call00.htm. *Deadline: June 15, 2002.*

Double-Sight: Copies, Likenesses, and Translations in Early Modern Visual Culture will take place at the Courtauld Institute of Art, London, December 12, 2002. This conference addresses changing attitudes toward visual replication during the 16th and 17th centuries, a period when visual mimesis and new constructions of knowledge became interconnected and contested. The iconic concept of the replica (the authority of sacred model multiplied and disseminated by faithful imitation) was challenged by a view of the copy as an empty, mechanical reproduction opposed to a unique, authored original. Yet new incentives for replication, whether through the technology of print, formation, and relocation of picture collections, persistence of religious practices, or translation of pictorial vocabularies across cultural divides, called into question the relation between original and copy, unique and multiple, and mimesis and translation. We seek papers that address diverse theoretical and geographical terrain and prompt questions about how images become meaningful across the spaces of representation and in the gaps between diverse visual vocabularies. Please send to Rose Marie San Juan, Art History and Visual Art, University of British Columbia, 6333 Memorial Rd., Vancouver, BC V6T 1Z2, Canada; san-juan@interchange.ubc.ca; or Joanna Woodall, Courtauld Institute of Art, Somerset House, Strand, WC2R 0RN, UK; joanna.woodall@courtauld.ac.uk. *Deadline: June 30, 2002.*

Early Modern Women: Structures and Subjectivities will be held November 6–8, 2003, at the University of Maryland in College Park. For information on proposing a workshop, please visit www.inform.umd.edu/atw5. *Deadline: June 30, 2002.*

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and convulsion, will be held November 1–2, 2002, at the Center for Medieval and Renaissance Studies, Binghamton University in Binghamton, NY. The experience of convulsion and cataclysmic destruction was frequent in premodern times, when fear of catastrophe—whether from military action or a hard winter—was constant. Yet premodern people were often remarkably resilient. We are soliciting papers and session proposals on recovery and reconstruction in Eurasia from the fall of the great empires of antiquity (the Roman and Han) to 1700. Also welcome are comparative discussions and of Africa and the precolonial and colonial Americas. There will be some emphasis on architectural and urban history, i.e., on physical rebuilding, but we are also interested in the reconstitution of social and cultural worlds and the (re)activation of memory through literary and artistic production. A volume of proceedings is projected. Send abstracts to Recovery Conference Committee, Center for Medieval and Renaissance Studies, Binghamton University, Binghamton, NY 13902-6000; cburrou@binghamton.edu. *Deadline: June 30, 2002.*

TO ATTEND

The Art Libraries Society (ARLIS/UK & Ireland) annual conference, "Gateways to the Changing Landscape of Art Information," will be held August 15–18, 2002, in Glasgow, Scotland. The conference will consider issues such as the digital imperative, users' changing needs, the lifelong learning agenda, and safeguarding our cultural heritage. For more information, contact Sonia French, ARLIS/UK & Ireland, 18 College Rd., Bromsgrove B60 2NE, U.K.; tel/fax: (+44) 152/757-9298; sfrench@arlis.demon.co.uk; <http://arlis.nal.vam.ac.uk/even/conf.html>.

The American Folklore Society will hold its 114th annual meeting, with the theme of "Image, Object, and Processes of Documentation," in Rochester, NY, October 16–20, 2002. For meeting details and membership information, visit www.afsnet.org.

Grave Matters: Memory, Memorial, Mourning is an interdisciplinary symposium to be held November 8–9, 2002, at the Massachusetts Museum of Contemporary Art (Mass MoCA) in North Adams, and the Sterling and Francine Clark Art Institute in Williamstown, MA. Organized in conjunction with the exhibition *Grave Matters* at Mass MoCA, the symposium will probe the ways in which modern artists, writers, philosophers, and architects have struggled to figure death. For more information, contact the Clark at 413/348-2303, ext. 260; research@clarkart.edu.

RESOURCES & OPPORTUNITIES

For the most up-to-date and expanded list of resources and opportunities, consult www.collegeart.org.

AWARDS

Canson, Inc., a manufacturer of art papers in France since 1557, requests nominations for the Distinguished Art Educator Award. This award will recognize instructors doing innovative work with traditional or digital media. The recipient will be profiled on the Canson website, where examples of their work will also be featured. Nominations by colleagues and self-nominations are welcome. Candidates must be participants in the Canson Masters' Circle program, designed to provide support, information, and creative teaching aids to art educators in North America. For more information, visit www.canson-us.com or email masterscircle@canson-us.com.

CALLS FOR ENTRIES

The Canson Student Art Contest is open to all students at degree-granting art schools in the U.S. and Canada for the fall 2002 and spring 2003 semesters. Categories include watercolor, acrylic, oil, or pastels; the judging of each category will be done separately. Winners will be awarded Canson artists' materials, valued at \$1,000 for first prize; \$500 for second place; \$300 for third, \$200 for fourth; and \$100 for fifth. The winners' work will be showcased at www.canson-us.com. Submitted slides, prints, or other materials will not be returned; please do not send original artwork. Competing students should include complete documentation of each entry, including artist's name, address and phone number, school, title of work, specific media and paper employed, and size of actual work. There is no limit for the number of entries. Works entered for the spring semester may not be reentered in the fall. Mixed-media works may be entered in more than one category. Entries must be created on Canson or Arches paper, using Van Gogh or Rembrandt paint or pastel for at least a portion of the work. Digital-image entries may be submitted to masterscircle@canson-us.com; 35-mm slides or 8 x 10" color prints can be mailed to Art Contest, Canson, Inc., 21 Industrial Dr., South Hadley, MA 01075. *Spring 2003 postmark deadline: July 1, 2002; prizes to be awarded by August 1, 2002. Fall 2003 postmark deadline: January 21, 2003; prizes to be awarded by March 1, 2003.*

The University of Oregon School of Architecture and Allied Arts is seeking submissions of art for publication in its next issue of the *Koehn Colloquium Working Papers*, which will include an essay by Homi K. Bhabha, the 2001 Koehn Visiting Scholar, entitled "Space Agency: Ethics and the Enunciation of Equality." For the publication of this

essay, artwork is needed for a center folio that addresses global issues of public space, forces of acceleration and transformation, and measures of ethical and aesthetic agency. We also welcome work by artists whose that in some way are shaped or influenced by Bhabha's writings. Submissions should be in 35-mm slide or CD-ROM and be of sufficient quality for high-quality reproduction. Please include full identifying information (title, medium, date, name, address, and phone number) and an S.A.S.E. for the return of submissions; no entry fee is required. Mail to T. Warpinski, School of Architecture and Allied Arts, 5249 University of Oregon, Eugene, OR 97403; warpinski@darkwing.uoregon.edu. *Deadline: July 1, 2002.*

Abstract Earth Gallery, an online gallery dedicated to promoting the best abstract artwork on the Internet, is currently seeking abstract art in any medium by established and emerging artists. Our gallery features a unique 3D-like system of rotating images and richly detailed close-ups that allow pieces to be viewed realistically. Artwork sold through our gallery is subject to a 30 percent commission. Our gallery pays for all the shipping and returns costs on any sold pieces. Submissions of sample photographs, slides, or CDs, and an S.A.S.E. for the return of materials can be mailed to 1695 Old Henderson Rd., Columbus, OH 43220; 866/423-4278; submissions@abstractearth.com; www.abstractearth.com.

Florida's Art in State Buildings

Program is currently advertising 11 new public-art projects with submission deadlines in June, July, August, and September 2002. The art budgets range from \$4,360 to \$100,000, and the various art selection committees are searching for a wide variety of art, from existing 2D interior artwork to large-scale indoor and/or outdoor commissioned works. For more information and to receive the descriptive booklet *April 2002 Call to Artists*, which is also posted to www.dos.state.fl.us/dca, contact Lee Modica, Art in State Buildings Program, Division of Cultural Affairs, 1001 DeSoto Park Dr., Tallahassee, FL 32301; 850/487-2980, ext. 116; fax: 850/922-5259; lmodica@mail.dos.state.fl.us.

The Gallery at the University of New Haven

invites work in oil, watercolor, acrylic, drawings, mixed media, graphics, photography, digital imaging, and sculpture for its fall 2002–summer 2003 academic year. Artists should submit up to 12 slides, slide list, résumé, artists' statement, S.A.S.E., and 1 color or b/w slide for exhibition promotion (to be retained by the university library). Entry fee is \$20; make checks out to UNH Foundation: The Gallery. Send materials to The Gallery, University of New Haven, 300 Orange Ave., West Haven, CT 06516.

CALL FOR PARTICIPATION

Lipscomb Gallery at South Carolina Governor's School for the Arts and

Humanities seeks proposals for individual and group exhibitions for its 2002–04 seasons. This call is open to all artists 18 and older, and all media are welcome. The gallery will provide insurance for work in gallery. Artists are responsible for delivery and pick-up of work. Please send an S.A.S.E. with a brief description of exhibition, maximum of 20 slides (with size, title, media, and artist's name), résumé, and related material to Gallery Director, Visual Arts Dept., SCGSAH, 15 University St., Greenville, SC 29601. For more information, visit the Visual Arts area at www.scgсах.state.sc.us and scroll down to Lipscomb Gallery. *Deadline: October 15, 2002.*

Art Start is a nonprofit organization that has worked with more than 3,700 kids in New York—with those in homeless shelters and with those coming out of jail and in "last chance" high schools. We are looking for volunteer artists and creative-minded people to help develop visual-arts workshops with kids ages 6–12. Please contact Margot Liebman at 212/966-7807, ext. 4; margot@art-start.org.

CATALOGUES RAISONNÉS

David Cohen is compiling a catalogue raisonné of the collages of Alex Katz to be published by Colby College Museum of Art in summer 2003. Any information on the subject can be sent to 15 E. 30th St., #2E, New York, NY 10016; 212/532-1111; fax: 212/859-7300; dc@artercritical.com.

GRANTS & FELLOWSHIPS

The TransCoop Program of the Alexander von Humboldt Foundation provides funds for research collaboration between German, U.S., and/or Canadian scholars in the fields of humanities, social sciences, economics, and law. Research collaborations are especially welcome. The TransCoop Program provides funding for up to 3 years, which must be matched by funds from U.S. and/or Canadian sources. For applications and further information, please contact the Alexander von Humboldt Foundation, U.S. Liaison Office, 1012 14th St. NW, Ste. 301, Washington, DC 20005; 202/783-1907; fax 202/783-1908; avh@bellatlantic.net; www.humboldt-foundation.de. *Deadline: October 31, 2002.*

The Canadian Studies Grant Program announces its 2002–3 competition, designed to support projects that examine Canadian culture and society. For more information and deadlines, visit www.canadianembassy.org.

The Humboldt Research Fellowship

Program supports highly qualified scholars of all nationalities and disciplines to carry out long-term research projects (from 6 to 12 months) in Germany with a monthly stipend. Applicants must have a doctoral degree and be less than 40 years of age. In addition, U.S. citizens in all disciplines may apply for the summer research fellowship and for the 2-year postdoctoral fellowship, both for U.S. scientists and scholars. Applications may be

submitted at any time. For more information and application, contact Alexander con Humboldt Foundation, U.S. Liaison Office, 1012 14th St. NW, Ste. 301, Washington, DC 20005; 202/783-1907; fax 202/783-1908; avh@bellatlantic.net; www.humboldt-foundation.de.

The Institute for Advanced Study in Princeton, NJ, announces the competition for membership for the academic year 2003–4. The Institute was founded as a community of scholars in which intellectual inquiry can be carried out in the most favorable circumstances; it provides members with libraries, office spaces, and other services. Qualified applicants are invited to apply. Apart from residence in Princeton during the term, the only obligation of members is to pursue their own research. Candidates may apply for 1 or 2 terms. For further information and application materials, contact Administrative Officer, School of Historical Studies, Institute for Advanced Study, Einstein Dr., Princeton, NJ 08540; mzelazny@ias.edu; www.hs.ias.edu.

James Marston Fitch Charitable Foundation will award a \$25,000 research grant to a midcareer professional who has an advanced or professional degree and at least 10 years experience in historic preservation or related fields, including landscape architecture, architectural conservation, urban design, architectural history, and the decorative arts. The grant is intended to support projects of original research or creative design that advances the practice of historic preservation in the U.S. For application requirements, call 212/691-3229; fax: 212/691-2435; fitchfoundation@aol.com.

ONLINE

eSpectra, the online news portal from the Museum Computer Network, is updated monthly and includes time-sensitive information like event and conference announcements and job postings, as well as short features and late-breaking announcements. Check out www.mcn.edu/espectra.

RESIDENCIES

Independent Day School seeks an enthusiastic working artist to produce his or her own work during a 4–8 week on-campus residency. The ability and willingness to provide K–12 students access to their artistic thoughts and processes is needed; exhibition and public-lecture opportunities are available. A stipend, housing, studio, and material allowance will be provided. Please send a letter of interest or intent, résumé, list of references and phone numbers, 10 slides of work, and an S.A.S.E. for the return of slides to Todd Johnson, Webb School of Knoxville, 9800 Webb School Dr., Knoxville, TN 37923. *Deadline: June 15, 2002.*

WORKSHOPS

An Encaustic Monotype Workshop in Santa Fe, NM, will help artists learn techniques of encaustic printmaking, as well as encaustic painting and wax collage. These 3-day and 5-day workshops are

taught 4 times per year and are limited to 6 participants. No prior knowledge of encaustic or printmaking is required. Each artist's goals are addressed and hands-on work is emphasized. The workshop is suitable for accomplished artists or adventurous beginners. The next announced workshop dates are August 9–13 and September 9–13, 2002. For more information and a schedule, write to Paula Roland, 523 Cortez St., Santa Fe, NM 87501; 505/989-3419; paularoland@yahoo.com; www.paularoland.com.

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, Managing Editor, at caanews@collegeart.org or 212/691-1051, ext 220, for details.

FOR RENT

Florence. Unique small penthouse, historic center, spectacular terrace. Sleeps two-plus, completely furnished, elevator, AC, washing machine, one-month minimum, rental references required. 508/877-2139.

Umbria. Rustic farmhouse with basic amenities. Near Gubbio. Sleeps 6+, Beautiful landscape. September–May. Contact 518/279-9290; nogna4@aol.com.

Umbria/Umbertide (Perugia). Restored centro storico apartment. Alberti, two bedrooms. Details: 937/325-1837; dorothydrake@yahoo.com; www.umbrialink.com.

FOR SALE

Art Bulletin, 1963–87; *American Art Journal*, 1969–86; *JSAH*, 1964–2001. Reasonable. Name/address to mrbeeba@hotmail.com.

OPPORTUNITIES

The Dedalus Foundation Senior Fellowship Program supports projects related to the study of modern art and modernism. Applicants must be U.S. citizens and may not be candidates for an academic degree. Awards of up to \$30,000 will be made for periods of up to one year. The deadline for applications is October 1, 2002; winners will be announced by the end of December. Fellowship application forms and guidelines may be obtained from: Senior Fellowship Program, Dedalus Foundation, Inc., 555 West 57th Street, Suite 1222, New York, NY 10019.

Jentel Artist Residency Program is offering one-month residencies in a rural, ranch setting, which include accommoda-

tion, workspace, and \$400 stipend to artists and writers. For application, download from www.jentelarts.org or send request with self-addressed label and \$.57 postage to Admissions Committee, Jentel Artist Residency Program, 11 Lower Piney Creek Rd., Banner, WY 82832. *January 15–May 13, 2003, season deadline: September 1, 2002. May 15–July 13, 2003, season deadline: January 2, 2003.*

Large art-history library available as gift to educational institution. Collected thirty years of teaching. Western: Classical through modern. Depth: late medieval, fifteenth-century Italy and Flanders, modern, religious iconography. Stardust@westelcom.com.

The University of Northern Iowa seeks to commission a \$62,000 artwork for the Maucker Union/Center for Multicultural Education Project. Proposal to be postmarked by September 2, 2002. The commission is for a frieze measuring 4' x 120' along an exterior colonnade. Any permanent, outdoor medium will be considered. For information packet: Art and Architecture Committee, Department of Art - 104 KAB, University of Northern Iowa, Cedar Falls, IA 50614-0362; 319/273-2077; nancy.sheerer@uni.edu; www.uni.edu/artarch.

DATEBOOK

June 17, 2002

2003 Annual Conference session chairs notify applicants of the acceptance or rejection of preliminary proposals. 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 28, 2002

Deadline for submissions for the August issue of *CAA Careers*

June 28, 2002

Deadline for joining or rejoining CAA, or renewing CAA membership, for calendar year 2002

June 30, 2002

Deadline for preliminary proposals for the Committee on Cultural Diversity Roundtable Discussion at the 2003 Annual Conference

August 2, 2002

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

August 30, 2002

2003 Annual Conference session chairs receive final abstracts from speaker

August 31, 2002

Deadline for nominations for the 2003 CAA Awards for Distinction

September 17, 2002

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

November 7, 2002

Deadline for submissions to the January issue of *CAA News*

December 2, 2002

2003 Annual Conference session chairs receive final drafts of speakers' papers

February 19–22, 2003

91st Annual Conference in New York

February 18–21, 2004

92nd Annual Conference in Seattle

CONTINUED FROM PAGE 2

teaching, museum work, and allied professions. The workshops will provide insights and practical advice on such salient questions as: What is the relationship between the job description and my qualifications? How can I create a professional résumé that will help get me an interview? What additional application materials should I include? How do I prepare for a successful interview? How do I appropriately follow up after the interview is over? How do I prepare for a new job and my future career development? Should I investigate alternative careers?

Michael Aurbach, sculptor, professor of art at Vanderbilt University, and president of CAA, will lead the Studio Art Workshop. Aurbach developed the popular Career Development Workshop for the Annual Conference, the centerpiece of CAA's mentoring programs, on which this program is modeled.

David M. Sokol, professor of art history and chair of the art-history department at the University of Illinois, Chicago, will lead the Art History Workshop. A specialist in American art and architecture and a curator, Sokol has chaired the CAA Professional Practices Committee and has been active in CAA mentoring programs for many years.

CAA staff members will be on hand to assist participants and provide copies of sample résumés for art historians, museum professionals, and visual artists, plus other useful

guidelines and conventions for those who are negotiating the job market.

As a fitting conclusion to the day's activities, a special evening event is planned; it will feature Thomas Crow, a renowned scholar and director of the Getty Research Institute, in conversation with distinguished guests.

CONTINUED FROM FRONT PAGE

of Programs, who commissioned the work. "We're grateful for his donation of this imaginatively conceived work, admired by many at CAA's Trade and Book Fair last February in Philadelphia."

The members-only introductory price for *as if* is \$575 (unframed). Add \$150 for framing, if desired.

A Chicago native, Spector was named chair of the Department of Art at Cornell University's College of Architecture, Art, and Planning in Ithaca, NY, last year. Formerly on the faculty of the University of Illinois, Urbana-Champaign, he was a regional chair for CAA's 2001 Annual Conference in Chicago. He has recently shown his art at Cristinerose Gallery in New York, Zolla-Lieberman Gallery in Chicago, and Marsha Mateyka Gallery in Washington, DC.

To date, CAA has awarded Professional Development Fellowships to fifty-nine students completing the M.F.A., terminal M.A., or Ph.D. degree. The other artists who have made and donated prints to support the program are Sam Gilliam, Faith Ringgold, Miriam Schapiro, and Kiki Smith. For information about purchasing any of these prints, contact Susan Sacramone at 212/691-1051, ext. 252; ssacramone@collegeart.org; www.collegeart.org/2002prints.html.

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Chair, Art Therapy Department
Tel: 212.592.2610
Email:
arttherapy@adm.schoolofvisualarts.edu

VIENNESE GHOSTS

CULTURE AND POLITICS

The symposium will investigate Viennese culture around 1900 and its long shadow in modern and contemporary politics, art, music, and psychoanalysis.

Friday, August 2, 5:30 p.m. Opening lecture: Peter Gay

Saturday, August 3, 1:00-5:30 p.m. Talks and discussion:
Esther da Costa Meyer, Lydia Goehr, Michael Roth,
Michael Steinberg, James E. Young

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WWW.CLARKART.EDU

For more information please contact research@clarkart.edu or call 413-458-2303, ext. 260

Aurbach joined CAA in 1982 as a graduate student at SMU. His first job interview was at the 1983 Philadelphia conference; soon thereafter he began teaching at Hamilton College in Clinton, NY. He became increasingly active in CAA in 1990, when he sought guidance from the organization on promotion and tenure matters. CAA's professional guidelines made it the prime source of such information. At about the same time, Aurbach chaired a CAA conference session on promotion and tenure. Because of tremendous interest in the subject, Ruth Weisberg, then CAA president, asked the panelists to form a committee and reexamine the CAA's current standards. Aurbach recalls, "I helped develop a questionnaire that served as an eye-opening snapshot of the status of the profession." The work of this committee led to a much-needed revision of the "Standards for the Retention and Tenure of Visual Arts Faculty", which was more than twenty years old. (This document can be found at www.collegeart.org/caa/ethics/va_fac_stands.html.)

Since then, Aurbach has served on the Executive, Finance, Annual Conference, Advocacy, Nominating, and Professional Practices committees, as well as the Working Group on Committee Structure, Subcommittee on Part-Time Employment, and Committee on Revising Tenure Procedures. He was elected to the Board of Directors in 1999. On the Board, he has served as vice president for committees and for external affairs.

Through his committee and Board work, Aurbach has championed the needs of CAA's student members and young professionals, working to gain them the same level of

support given to senior professionals at CAA. The Career Development Workshop, a mentoring program that he helped develop for the Annual Conference, has assisted more than 1,850 members with job-search concerns since 1997. In this program, students and recent graduates meet one-on-one with art-history, studio-art,



Michael Aurbach
PHOTO CREDIT: ANDREI RALKO

and museum professionals to receive valuable professional advice and career guidance. Mentors spend twenty minutes with each candidate, reviewing their cover letters, c.v.s, slides, and other pertinent materials; they also give helpful hints and provide constructive criticism. Aurbach says, "It is the kind of face-to-face program that produces real results. Some of the 'mentorees' are coming from programs that provide little guidance for graduate students, so this is an opportunity for CAA to save them from years of bad job searches. Even a graduate with Ivy League credentials does not necessarily know how to write a decent cover letter."

Until now, this workshop has been held only once a year. CAA is, however, working to extend the program beyond the conference. This November, a similar workshop, co-sponsored by the Getty Research Institute, will take place in Los Angeles (see related article on page 2). "If this program proves successful, we can take it on the road to other cities and regions," Aurbach hopes.

The Professional Practices Committee, of which Aurbach was chair from 1998 to 2000, has generated several new features for CAA's website that aid artists and art historians to prepare c.v.s, label slides, and format works in new media for professional presentation. (See www.collegeart.org/caa/ethics/index.html.)

Aurbach is a creative and innovative thinker. As chair of the Nominating Committee from 2000 to 2002, which selects the slate of candidates who run for the Board, he recalls, "One year we had a lively discussion about the meaning of 'diversity.' Though one tends to think of it only in terms of race, gender, cultural background, and sexual identity, for me the word includes people in community colleges and part-time employees." He also helped usher in a new policy that requires members of the Board either to give \$500 to CAA or to find a donor to contribute that sum.

Studio artists comprise 44 percent of CAA's membership, and the last three CAA presidents have been art historians. Many consider the organization's profile somewhat weighted toward art historians, but Aurbach feels this is a matter more of perception than of fact. Nonetheless, he comments, "It's important to pay attention to the needs of all its members. CAA carries more weight as an advocate when it represents a broad range of visual-arts professionals."

Aurbach has many ideas to present to the Board. For example, he would like to see CAA's website provide a directory of links to artists' and art historians' websites: "The benefits of such a directory could be quite direct. For example, artists, art historians, and administrators could search for and identify outside reviewers for the promotion and tenure

process. Universities looking for guest artists, jurors, specialists for workshops, and artists-in-residence could turn to it. It might even facilitate initiating faculty exchanges in the U.S. and abroad."

Aurbach envisions CAA sponsoring lectures by outstanding artists and scholars: "Maybe it's time to initiate a program that honors outstanding CAA members and shows the next generation of artists, art historians, and curators what excellence really means." He can imagine taking greater advantage of the cities where the Annual Conference is held, and where many of CAA's more prominent artists maintain studios. "Perhaps," he suggests, "We might ask some of these better-known artists to open their doors to our members for a studio visit." This would give the membership first-hand contact with artists, of a sort that cannot be described in a publication or shown on a website.

But the CAA president and committees should not set too strict an agenda. Senior scholars and artist members submit fewer proposals for conference sessions than they might. (To submit a proposal, see the 2004 Call for Proposals on page 8.) Aurbach notes that good relationships with the major arts organizations representing the disciplines of ceramics, sculpture, printmaking, and design could provide a critical mass of artists to help to energize CAA's conference through an enrichment program of exhibitions, additional artists' panels, panels mixing artists with critics, historians, and theorists, and other special events.

—Christopher Howard,
Managing Editor, CAA News

For more information about Michael Aurbach, visit www.vanderbilt.edu/AnS/arts/aurbach.

CAA 2004 ANNUAL CONFERENCE

Session Proposal Submission Form

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

- | | | |
|---|---|---|
| <input type="checkbox"/> Historical Studies | <input type="checkbox"/> Educational and Professional Practices | <input type="checkbox"/> CAA Committee-Sponsored* |
| <input type="checkbox"/> Contemporary Issues/Studio Art | <input type="checkbox"/> Affiliated Society Sponsored* | |

Session title _____

Sponsoring affiliated society/CAA committee (if applicable) _____

Brief synopsis of session topic _____

Chair 1 _____ CAA membership # _____

CAA membership from submission of proposal through 2004 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 2004 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, (3) c.v. (2 pages max) and collate, staple, and mail to:

Conference Director, Sessions 2004
College Art Association
275 Seventh Avenue New York, NY 10001
Deadline: September 13, 2002

NOMINATION FOR 2003 CAA AWARDS FOR DISTINCTION

MAIL TO: CAA Award Chair
c/o Deirdre Barrett
College Art Association
275 Seventh Avenue
New York, NY 10001

FAX TO: Deirdre Barrett
212/627-2381

NAME OF AWARD: _____

NAME OF NOMINEE _____

TITLE: _____

AFFILIATION: _____

ADDRESS: _____

PHONE: _____ FAX: _____ EMAIL: _____

PERSON SUBMITTING THIS NOMINATION: _____

PHONE: _____ FAX: _____ EMAIL: _____

DEADLINE: AUGUST 31, 2002



MAY/JUNE 2002

College Art Association

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