

CAA NEWS

NEWSLETTER OF THE COLLEGE ART ASSOCIATION Volume 29, Number 3

MAY 2004

ELLEN K. LEVY ELECTED CAA PRESIDENT



Ellen K. Levy. *Communications + Networks*, 2003. Mixed media and digital print. 60 x 40"

Ellen K. Levy, a New York-based artist and teacher, has been elected president of the College Art Association for a two-year term, beginning May 2004. She was chosen by CAA's Board of Directors from among the current elected officers. Levy succeeds Michael Aurbach, who will remain on the Board for one year as past president. CAA warmly thanks him for his skillful leadership and generous services during the past two years.

Levy teaches the intersections of art and science, combining a theoretical and hands-on approach, to undergraduates at the School of Visual Arts and to honors students at Brooklyn College, both in New York; she also lectures and publishes widely. She received a B.A. in zoology at Mount Holyoke College in South Hadley, Mass., and a diploma in painting from the School of the Museum of Fine Arts, Boston, in 1978, the year of her first solo exhibition at the Bertha Urdang Gallery in New York.

A CAA member since 1981, Levy was elected to the Board in 2000 and served as vice president for Annual Conference in

2003–4. She has participated in a number of conference panels over the years and chaired the studio-art thematic session "Modeling Nature" at the 2000 conference.

Issues of diversity, activism on behalf of the arts in the public sphere, and advocacy are high on her agenda for her presidency. Building on the mentoring activities of Aurbach, she notes that we could do even more. "CAA needs to research and analyze the gap between the training of artists, art historians, and museum professionals and their post-graduate job opportunities. Depending on our findings, CAA might then make specific recommendations with the aim of sustaining professional viability at a time of great technological change."

A key element of CAA's 2005–10 strategic plan, now taking shape, is better communication among CAA's constituencies. Levy sees the joint membership of practitioners and interpreters of visual art as a core CAA strength, each group offering complementary viewpoints. As an artist with a strong intellectual and theoretical base, she aims to

CAA member DIRECTORY NOW ONLINE

The long-awaited CAA Member Directory will be available May 3, 2004, to individual CAA members through the Member Portal on our website, www.collegeart.org.

A new benefit of CAA membership, the directory is designed to facilitate communication among our members. You may search for members by name, institutional affiliation, city, state, country, primary profession (e.g., art/ architectural historian, artist, critic, administrator), primary affiliation (e.g., academic, museum), and primary specialization (e.g., photography, the art of Oceania/ Australia). You may also look up institutional members by name, department name, city, state, and country.

The CAA Member Directory includes contact information provided by you. You may select what is made available, and you may opt out at any time. In order for the directory to be a useful and reliable resource, we ask that you keep your contact information current. To update your contact information or to exclude or remove your information from the directory, please use the Update Address feature of the Member Portal at www.collegeart.org. If you have trouble making these changes online, you may send corrections and updates to CAA Member Services by fax (212-627-2381) or by e-mail (memsvcs@collegeart.org). For complete terms and conditions of use, please visit our website.

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FROM THE EXECUTIVE DIRECTOR

WHERE YOUR MONEY GOES



Susan Ball, CAA
Executive Director

At the 2004 CAA Annual Conference in Seattle, the CAA Board of Directors and staff hosted three focus groups and two Town Meeting speak-out sessions: "Is CAA Leading the Future Direction of Art and Art History Scholarship?" and "What Do Artists Want from CAA, Anyway?" The purpose of these events was to get feedback from conference attendees on the organization's performance and effectiveness. The response was interesting and very encouraging. Good ideas were proposed on ways to improve and expand our career-development services, how to encourage senior artists and scholars to participate in CAA's programs, how to make the Annual Conference an art event in and of itself, and many others. I am encouraged and gratified by these suggestions and comments. We will use this information as we develop CAA's 2005–10 strategic plan, which will guide our future direction and growth. Your feedback is essential! The participants have our warmest thanks.

But one concern was voiced repeatedly and deserves a direct response. Attendees asked: *Just what do we get for our money?* What, exactly, does CAA do for its members?

At various stages of your career, you may rely upon one or another of our member services—to place a job ad, or answer one; to participate in a mentoring session; to publish an article, have your book reviewed, exhibit your art; to deliver a session paper; to use our professional standards and guidelines. You may not use each of these services more than once or twice, but your money ensures that the next generation of artists and scholars will also have access to them.

And not all of CAA's other activities are readily visible, though they all benefit you either directly or indirectly, as well as

the larger fields of art and art history to which we are dedicated. When you support us—your professional society—you are supporting our participation in important coalitions of arts and scholarly organizations. With these other groups we actively lobby federal, local, and international agencies for public funding for the arts and humanities, for academic freedom, on behalf of museums and education, for the protection and preservation of art and art institutions, and in opposition to censorship. Your dollars ensure that the voices of arts professionals are not omitted from that discourse.

CAA works closely with offices of UNESCO, the U.S. State Department, the National Endowment for the Humanities and National Endowment for the Arts, the American Council of Learned Societies, the Association of American University Presses, the American Association of University Professors, the Association of Independent Colleges of Art and Design, the National Association of Schools of Art and Design, the National Humanities Alliance, and others. CAA was principal sponsor of an important (and widely cited) *amicus curiae* brief before the Supreme Court on copyright issues, and continues to be prominently active on copyright and fair-use questions. We are involved in matters concerning the protection of Iraqi cultural heritage, the application of the guidelines on studio health and safety of the Environmental Protection Agency and the Occupational Health and Safety Administration, and myriad other legislative and legal issues that affect artists and art historians.

Where do we go from here? In developing our next five-year strategic plan, we are anticipating only limited economic growth, so our focus must be on sustaining and enhancing core programs and services. Our main area of expansion will probably be in providing more of these services (and some new ones) electronically. Currently, we provide membership renewal and conference registration

KODAK TO STOP THE MANUFACTURE OF SLIDE PROJECTORS

Last September, Kodak announced that in June 2004 it will cease to manufacture slide projectors, declaring that "in recent years, slide projectors have declined in usage, replaced by alternative projection technologies." While Kodak admits that a market of "specialty applications" still exists for their machines—by museums, planetariums, cinemas, and educational institutions, not to mention artists, professional photographers, and advanced amateurs—consumer and business demand for digital technology has now rendered the building and selling of slide projectors unprofitable. Kodak will continue to provide service and support for their products through June 2011 and has no plans to discontinue the manufacture of its color slide films. (Other companies such as Leica, Elmo, and Vivitar will continue to make 35-mm slide projectors.)

How will this scenario affect the art-history classroom, where Heinrich Wölfflin's dual-slide lecture format has been the bedrock of teaching for decades? How are schools responding to the news? Should they keep using slides or go digital? Is digitizing a slide collection their only alternative? Is this a cost-effective alternative or an expense that will break the bank? How does the resolution of a slide compare with the digitally projected image? These questions are among many hot topics that have developed since last fall. An article planned for the September 2004 issue of *CAA News* will examine these contested issues in summary and detail. We welcome your comments on this subject; please send them to the attention of Christopher Howard, Editor, at caanews@collegeart.org.

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2004 ANNUAL CONFERENCE WRAP-UP

CAA IN SEATTLE

This year's CAA Annual Conference took place in an especially welcoming city, Seattle, and was held at the attractive Washington State Convention and Trade Center, where a ride up the soaring escalators was like a mystical journey that transported attendees from darkness into light. The weather also contributed to maintaining an upbeat mood, with mild temperatures, little rain, and even some brilliant sunshine—weather that also characterized the last Seattle conference eleven years ago.

Much has changed since CAA's last visit, the 81st Annual Conference in 1993. While the Annual Conference remains a vital occasion for intellectual stimulation and exchange, providing opportunities for scholars, artists, curators, and other art professionals, it has expanded its scope significantly. In 1993, there were 90 regular program sessions, as compared to 120 in 2004. A more substantial increase is reflected in the number of participants, chairs, and speakers, which has grown from about 500 to more than 800. If we add the huge number of intersession events—business meetings, off-site events, receptions, and special and information sessions—the number of discrete attractions has dramatically exceeded the 1993 visit. As a matter of fact, the squeeze at the convention center that we experienced this year is a reflection of our expansion. Even more interesting from today's perspective is the absence ten years ago of many of the most popular conference offerings—the mentoring workshops and the Annual Artists' Interviews, to name just two.

The conference grid has also changed, with Convocation and a reception at a major museum forming the ceremonial kickoff for the entire conference on Wednesday evening—and not Friday, as before. Held at the convention center and chaired by CAA President Michael Aurbach, this year's Convocation included a welcome from Seattle Mayor Greg Nichols, the presentation of eleven awards for distinction, the introduction of the six Professional Development Fellowship recipients, and an engaging address by the artist Fred Wilson, who recalled that his

solo show, *The Museum: Mixed Metaphors*, took place at the Seattle Art Museum during the 1993 conference. (See page 6 for his speech this year.) Following Convocation, the Seattle Art Museum hosted the CAA reception along the grand stairway of the architect Robert Venturi's signature postmodern museum building, which opened in 1991. (Venturi, as some may remember, was the Convocation speaker in 1993.) Attendees were able to view—and listen to—works by the multimedia sound artist Christian Marclay at his midcareer retrospective. Also on display were an excellent show of abstract art, which was drawn from the permanent collection, and several exhibitions organized with the museum's extraordinary holdings of Native American, African, and Asian art.

Other museums and galleries also hosted special events at the conference, including the Frye Art Museum, Henry Art Gallery, Jacob Lawrence Gallery, and Thomas Burke Memorial Washington State Museum—all of which contributed to the rich blend of evening closing events on Saturday. Other special off-site openings and tours were held at Consolidated Works, where the CAA members' exhibition took place, and at the Center on Contemporary Art, Tacoma Museum of Art, and International Museum of Glass. The Frye was one of the sponsors of the popular CAA tote bag that was given to all registered conference attendees. CAA warmly thanks these local institutions for their participation.

The program sessions were a result of the hardworking efforts of the Annual Conference Committee, chaired by Ellen K. Levy and augmented by four Seattle regional representatives: Barbara Brotherton, Seattle Art Museum; Heather Oaksen, Cornish College of the Arts; and Patricia Failing and David Brodie, both of the University of Washington. These individuals were charged with soliciting the participation of artists, scholars, and insti-



PHOTOS THIS PAGE: BROOKE HARKER

Above: Art lovers of all ages enjoy the annual M.F.A. student exhibition



Left: Convocation speaker Fred Wilson (left), incoming CAA president Ellen K. Levy (right), and two friends enjoy a moment together at the post-Convocation reception at the Seattle Art Museum

tutions in the Seattle region. The result was a stimulating program of sessions covering all areas of art and architectural history, studio art, and contemporary issues, many of them focusing on the art of the Pacific Northwest and Asia.

Reflecting the diversity of interests and needs within CAA, the conference program also included a number of sessions devoted to pedagogical and professional interests. These more practical, nuts-and-bolts sessions are very popular with our members and enhance the professional development component of the conference. In addition, more than fifty affiliated societies, CAA committees, allied organizations, and interest groups took advantage of the 1½-hour, special-session category to hold panels on topics of appeal to their members. CAA was particularly thrilled to have information sessions led by representatives of the National Endowment for the Arts, National Endowment for the Humanities, New York Foundation for the Arts, and Marie Walsh Sharpe Art Foundation.

ARTspace, geared toward CAA artist members, hosted formal and informal events and sessions on advocacy, public art, residency programs, and the popular Annual Artists' Interviews. (Two of the foundation sessions cited above took place

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PHOTOS THIS PAGE: BROOKE HARKER



Above: Visitors gather in the front staircase of the Seattle Art Museum for the post-convocation reception



Middle: Honoree James Cahill speaks at the 2004 Distinguished Scholar's Session

Right: *Sonic Absorption*, the annual CAA members' exhibition, was hosted by Consolidated Works, a contemporary arts center in Seattle



in ARTspace.) This year, the ARTspace offerings included two new programs, called Arts Exchange, one of electronic media and the other of two-dimensional art, that enabled artists to share the fruit of their efforts with conference attendees. CAA is ever grateful to Norie Sato for her continued commitment to ARTspace. (See page 5 for Sato's ARTspace report.)

Placement services at the conference took on a brand-new electronic identity this year. The Online Career Center, launched in October, became

CAA is deeply indebted to them for their contribution to the conference.

A particularly strong turnout of 104 exhibitors came to the Book and Trade Fair. Dick Blick Art Materials was the sponsor of ARTspace. The publishers Thames and Hudson and Prentice Hall, both longstanding CAA participants, joined the Frye Museum to produce the conference tote bag. The exhibit hall at the Washington State Convention and Trade Center proved to be as close to an ideal facility as has been encountered in recent years. Capacious, state-of-the-art, and staffed by efficient and amicable personnel, the hall received great praise and won many compliments from our exhibitors. Among the exhibit participants offering special events at their booths were Midmarch Arts Press, Blackwell Publishing, Penn State University Press, and Westview Press.

We would also like to highlight several CAA-sponsored events. This year's Distinguished Scholar's Session honored the great historian of Asian art James Cahill, who served as a discussant in a panel led by Richard Vinograd. Entitled "Decentered, Polycentric, and Counter-Canons in Chinese Art," the session took an eccentric view of Chinese art up to the present day. CAA is grateful to the Samuel H. Kress Foundation for funding the fourth such event. The Special Advocacy Session focused on "Cultural Heritage in Time of War." CAA's Marta Teegen assembled a distinguished panel that presented on Iraq, Bosnia, Cambodia, Afghanistan, and considered the larger question of the relevance of cultural heritage today. (See page 15 for a report on this session.) CAA also held two Town Meetings, for visual artists and art historians respectively, devoted to the organization's current strategic-planning process, inviting communication on CAA's future needs.

All in all, the Seattle conference was one of the most stimulating on record. Next year's meeting in Atlanta, the first ever in that city, promises to be just as exciting. So save the dates: February 16–19, 2005. See you in Atlanta!

—Emmanuel Lemakis, CAA Director of Programs, and Paul Skiff, CAA Assistant Director for Annual Conference

OMISSIONS IN 2004 CONFERENCE PROGRAM

The final *Program* omitted the name of Colin B. Bailey, chief curator of the Frick Collection. Bailey was a discussant in a session entitled, "Art on Display: Collecting, Exhibiting, and Viewing Art in the Eighteenth-Century," chaired by Heather McPherson and sponsored by the Historians of Eighteenth-Century Art and Architecture, a CAA affiliated society.

The listing for the CAA Annual Conference Committee's information session on developing session proposals did not list the name of one presenter: Andrea Norris, CAA Board member and incoming chair of the Annual Conference Committee.

CAA regrets these omissions and apologizes to all concerned.

the basis for the on-site Career Fair, which bifurcated into the Candidates' and Interviewers' Centers. All business was conducted online, from the posting of new job listings to the scheduling of interview appointments. The two centers were equipped with 28 computers and 14 printers to facilitate access to candidates' accounts and employers' position listings. Employers were still able to conduct face-to-face interviews in the Interviewer Tables Hall, which this year hosted representatives from 71 schools (a total of 84 interviewing institutions were registered this year). The Career Fair also included the popular CAA mentoring workshops: Artists' Portfolio Review, Career Development Workshops, and Professional Development Roundtables. For the second year in a row, Barbara Bernstein and Douglas Chismar of the Ringling School of Art and Design offered their grant-writing workshop for visual artists;

2004 ANNUAL CONFERENCE WRAP-UP

AN ACTIVE ARTSPACE

ARTspace in Seattle proved to be another dynamic and compelling “conference within a conference,” with its own Northwest flavor. This yearly feature continues to provide programming, information, and opportunities of special value to artists and to those with an interest in contemporary art. As usual, attendees experienced many great moments, some of which are summarized here. First, however, I would like to thank all of those that made ARTspace possible, especially Ellen K. Levy, Gregory Sholette, Yong Soon Min, Duane Slick, Heather Dew Oaxsen, Beauvais Lyons, and the members of the Services to Artists Committee.

ARTspace began Thursday morning with a panel on Eva Hesse, chaired by Sue Taylor, which provided stimulating accounts of this artist’s work from different vantage points. After the panel, Taylor screened a videotape of the Hesse retrospective at the San Francisco Museum of Modern Art; complimentary DVDs of this documentary were distributed to the audience. In the afternoon, a session called “Temporary Transformations: Public Art as Social Action” presented thought-provoking examples of artist activism. In the late afternoon, ARTspace traveled to Consolidated Works for the opening reception of *Sonic Absorption*, the CAA members’ exhibition of artwork that incorporates sound. The participating artists deserve many kudos for one of the strongest members’ exhibitions that the Services to Artists Committee has sponsored. Back at the convention center, Meiling Cheng chaired an evening session of new performance art from the West Coast. Although the convention-center environment is not a great venue for such work, the artists adapted wonderfully.

At the Friday morning session on “Contemporary Art and Islam,” chaired by Fereshteh Daftari, panelists provided a glimpse into the wide range of work by modern and contemporary artists from several Islamic countries—work that is rarely discussed in mainstream art history. At noon, Duane Slick and Julie Green hosted an “Artist Residencies Workshop,” which included representatives from the Skowhegan School of Painting and

Sculpture, Anderson Ranch Arts Center, and the McDowell Colony, among others. Plenty of brochures and information were available.

During our 8th Annual Artist Interviews, Richard Andrews, director of Henry Art Gallery, interviewed the Seattle-based artist Buster Simpson, and the independent curator and critic Lauri Firstenberg spoke with Daniel Martinez of Los Angeles. These two influential artists, whose works address humanity, ecology, and politics, gave amazing insights into their life and practice. Both

Simpson and Martinez work very visibly in the public sphere, an activity appropriate for a conference held in Seattle,



Richard Andrews (left), Norie Sato (center), and Buster Simpson at the 8th Annual Artist Interviews

which has led the nation in public-art activity and innovation.

ARTspace in Seattle offered two new opportunities for artists: Arts Exchange was an open-portfolio event organized by the Services to Artists Committee; and Electronic Arts Exchange screened video and other new-media works (see left). We hope to make these two events a regular feature of ARTspace.

The first ARTspace panel on Saturday, “Activating Critical Discourse: Models of Civic Engagement and Public Arts Practice,” led by Brad McCallum, charged up the audience. Following that, a session by the Marie Walsh Sharpe Foundation and the New York Foundation for the Arts provided valuable information on available resources and opportunities for artists, including some free publications on estate planning, studio programs, and grants. Brian Wallace then led a panel on “After the Capital Campaign,” detailing the special financial challenges facing museums and other institutions. This session was of special interest in the Northwest due to the recent closure of the Bellevue Art Museum. The panelists provided many insights and lessons for other museums and institutions elsewhere.

—Norie Sato, Chair, ARTspace Task Force



PHOTO: MAXINE CAULFIELD

Ruth Weisberg (left) talks to Scott Betz about his inflatable prints at Arts Exchange

ARTS EXCHANGE AT 2004 CONFERENCE

The 2004 CAA Annual Conference served as a venue for the first-ever Arts Exchange, an “open portfolio” event organized by the Services to Artists Committee. Twenty-five CAA member artists signed up for the event, which was held Friday evening, February 20. Arts Exchange allowed conference-goers to see anything participating artists wanted to exhibit—drawings, photographs, prints, battery-powered laptop presentations—on six-foot tables. The event was well attended, and a cash bar was provided.

Electronic Arts Exchange was held at the same time in the ARTspace room. The organizers projected video and other new-media works by nine artists. This well-attended screening also included comments and feedback by special “judges”—Robin Held, associate curator of the Henry Art Gallery, and Brad Thompson, artistic director of 911 Media Arts Center in Seattle—who provided an opportunity for criticism often lacking in formal exhibitions of video and related work.

Open portfolio sessions are a common event at many printmaking and photography conferences, providing an opportunity for informal dialogue and networking. Look for the second Arts Exchange at CAA’s 2005 Annual Conference in Atlanta.

CONVOCATION: FRED WILSON

*The artist Fred Wilson, whose installation *Speak of Me as I Am* represented the United States at the 50th Venice Biennale in 2003, was the recipient of CAA's Distinguished Body of Work Award for 2003. He gave the 2004 Convocation address in Seattle, transcribed here, slightly edited.*



Fred Wilson

It's wonderful to see all these familiar, friendly faces. Since I was a *little* busy in Venice last year, I want to say a belated thank-you to CAA, its Board of Directors, and the Awards Committee for the 2003 Distinguished

Body of Work Award. I also want to thank the curator Maurice Berger and the Center for Art and Visual Culture at the University of Maryland, Baltimore County, for organizing the national tour of *Fred Wilson: Objects and Installations, 1979–2000*, a wonderful survey of my work.

I have created works in museums by using the objects that I find in them to look critically at the museum, in order to understand how it represents culture—including its own intentions.

In 1993, at the Seattle Art Museum, I created *The Museum: Mixed Metaphors*, one of the first projects in which I worked within a museum, using the building and its collections to create an installation about the nature of museums. Incidentally, ten years ago, during that exhibition, the CAA conference was in Seattle, as it is today. Among other interventions, I lit up one small area of the museum as if it were a work of art. I wanted visitors to see the museum as a constructed space.

At the de Young Memorial Museum of Art in San Francisco, I created *Vitrine of Vitrines*, in which I labeled museum display cases with the reasons vitrines are important: "precious," "rare," things like that.

I've also been interested in issues of race and popular culture, as seen in kitsch objects and images found everywhere in America. I enjoy juxtaposing objects: simple pairings create relationships and make meanings come alive. I'm also interested in public environments and have created pieces outdoors and in public places. In Atlanta's Piedmont Park, for example, there are numerous statues and stone markers whose origins are completely unknown to the general public. Because I enjoy discovering marginal individuals or groups and making people aware of them, I researched these monuments. I could find no one who knew where they came from or who they were memorializing. Carved onto one stone marker is the phrase, "Hoohoo Trees, Fraternal Order of the Lumbermen." I added an owl to it and created a plaque that states, "Who?"

I observe the representation of ethnicity—of indigenous people and people of color—in the museum, and look at the marginal within museum culture. In a project entitled *Viewing the Invisible* at the Ian Potter Museum of Art in Melbourne, Australia, all of my interests came together. I gave the work that title because I was thinking about the invisible processes of museums. In the installation, I placed the cleaning man's cart on display. The cleaner would enter the galleries during the day, take the cart off its pedestal, do the cleaning, and then put it back—all while museum visitors were standing there looking at art.

Then the events of September 11, 2001, happened. Many people in this country and around the world—but specifically we who live in New York—had to think about life within a new context. I have traveled to countries that have witnessed coups, bombings, and very dangerous situations, but you have a very different feeling when something bad occurs in your hometown. Like many people, I lost a friend in the World Trade Center; I was even supposed to be there that morning (which is a whole other story). The experience of the terrorist attacks and the aftermath did not radically change the art I create or what I think about, but it made everything I create and think about much more complex. I'm sure this is true for many other artists and creative people. September 11 didn't change

my field of study; it just changed the scope. I'm thankful for that part of it. The work that I do now has many more layers of meaning.

For example, I created a piece called *Safe House*. This work is related to my thoughts about my own mother, who is not well. It's also an immediate and emotional response to my experience of September 11. I had studied art in West Africa one summer in the mid-1970s. In northern Ghana, I learned about the ceramic traditions in the area. It was such an inspiring experience; I always thought that I'd come back to that in my later work. I was thinking about the women in Ghana who live in structures shaped like vessels, built with the same clay used in pottery. They create pottery while sitting within the circular courtyard of their compound. They burnish the pots upside down on their laps, and the pots look like pregnant bellies. I wanted to make a pot large enough to live in. I wanted the interior space of the work to be comfortable: I put in a bed, books, a CD player, a lamp, a cooler, and a television. I worked with a wonderful ceramic artist, a grad student named Gregg Moore at Alfred University's School of Ceramics in Alfred, N.Y. I included another pot like *Safe House* in my installation in the Venice Biennale.

I also thought of *September Dream* soon after September 11. It's a DVD that I produced for the Biennale. It uses segments from four film performances of *Othello* (the Shakespeare play and the Verdi opera based on it): Plácido Domingo, Orson Welles, Laurence Olivier, and Mario Del Monaco, a well-known Italian opera singer. Six-minute extracts from these four performances are shown together, screened backward from the murder scene to a point when Othello and Desdemona are still in love. *September Dream* is very much about how I was feeling at the time of September 11. Shakespeare's *Othello* is a complex, poetic tragedy:

Soft you, a word or two before you go. I have done the state some service and they know it. No more than that, I pray you. In your letters, when you shall these unlucky deeds relate, speak of me as I am, nothing extenuate.

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The absurdity of running the tragedy backward, reversing the course of history, made me feel better. Editing the work over and over again, I was struck by the horror of an act, murder, that still occurs in this day and age. And I could not ignore the metaphor for September 11, the futility of trying to turn back time. Othello in Shakespeare's Venice is a character from another world: the Muslim, the African, the Other. I was struck by the similarity of how people thought about race during the Renaissance to how they think today, the duality of black and white. This duality is clearly exploited by the filmmakers, who all used white actors to play the black role, heightening the color difference through blackface, the use of dark and light clothing, or Desdemona's blonde hair. Shakespeare himself uses Othello's physical difference in a way that was commonly understood by his contemporaries. His Othello is as much a representation of "blackness" as any filmmaker's version. Othello's "look" helps frame the story of a prominent African in a Europe not unaffected by prejudice. It also may signal his past enslavement, which makes the gravity of the events that much more tragic. That information, that material looks back at the history and forward to the contemporary moment. It intrigues me greatly to explore how the two work together and against each other—as if time had collapsed. It helps me to see the unavoidable nature of others' misunderstanding of who I am, as opposed to who I *know* I am, and to understand the difference.

September Dream was not the only project that I did with an awareness of current events. In late 2002, I worked on a project that involved the Berkeley Art Museum and the Hearst Museum of Anthropology, both at the University of California, Berkeley. I looked through the permanent collections and archives of both museums. I was amazed at the vast holdings of the anthropological collections. Anthropology museums, as we know, collect nearly everything. Whereas art museums collect beautiful things, works of art, anthropology museums collect beautiful things and everything else. The broken objects that we discard are saved by the anthropology museum because they, too, say something about humanity. While I was going

through these things, our nation's president was lobbying for a war with Iraq. As I looked at the Hearst's holdings, I saw the broken objects as emblematic of a war situation. I thought about all of the exhibitions about war



Above: Fred Wilson created *Aftermath* (2003) from objects in the collections of the Berkeley Art Museum and Hearst Museum of Anthropology. The installation became part of the current touring retrospective, *Fred Wilson: Objects and Installations, 1979-2000*

Left: Installation view of Fred Wilson's *Viewing the Invisible* (1998) at the University of Melbourne's Ian Potter Museum of Art

that I'd seen in art museums; they referenced the beauty of the armor, the armaments, and the military materials from the past while saying nothing about the effects of war. For *Aftermath*, I placed on pedestals wonderful examples of works from both the art and anthropology museums. Works in art museums are usually highly conserved, so that physical evidence of stress or damage, the visual history of the intervening years from their creation until now, has been erased. But I included a platform of objects from both museums that have not been conserved. I created a ruin site, an abandoned field, a war zone, a dig site, a cut in the earth.

To create labels for the installation, I researched each object to find out when and where it was made, and what war was occurring at that time in that country. There hasn't been a moment in human history when a war wasn't taking place somewhere on the planet. But interestingly, I found almost invariably that though conflict occurred right up to the moment when each object was made, there was no war at that moment. And then after the period of

art making, a war would start again.

Obviously, it is difficult to create art during the chaos of war. The silver lining is that these objects represent moments of peace in the countries where they were made. No matter what they are, they represent a moment of contemplation, creativity, and intellectual activity. This became a really strong, reassuring thought for me. When we make art, when we write about it, when we research it and teach our students, let us remember this: As world events make our cultural endeavors seem trivial at times, or our world seems out of control or beyond reason—all of the art, culture, and scholarship we leave behind will tell those in the future who we were and what we stood for.

Othello was a military man, but through the eyes of the artist Shakespeare he was, in the end, a thoughtful, reflective, sincere character. Let us create our art and scholarship with the awareness that in the future as well as in the present, our work will be saying to the world, "Speak of us as we are, nothing extenuate."

—Fred Wilson

THANKS TO MENTORS

CAA wishes to thank the artists, art historians, curators, and critics who served as mentors for the Career Development Workshop, Artists' Portfolio Review, and the Professional Development Roundtables at the 2004 Annual Conference in Seattle. Special thanks go to Diane Edison, University of Georgia, CAA Board member, chair of the Career Development Workshop; and Dennis Ichiyama, Purdue University, monitor of the Professional Development Roundtables.

CAA also appreciates the contributions of Laurie Beth Clark, University of Wisconsin, Madison; David M. Sokol, University of Illinois, Chicago; and Michael Aurbach, Vanderbilt University, all of whom served on the panel at the candidates' and interviewers' placement orientation.

Artists' Portfolio Review Mentors:

Edward A. Aiken, Lowe Art Gallery, Syracuse University; Kendall Buster, Virginia Commonwealth University; Michael Bzdak, Johnson & Johnson; Catherine Case, University of Wisconsin, Fond du Lac; James Cook, University of Arizona; Robin Dana, University of Georgia; Todd DeVriese, Zayed University; Sandra Dupret, Wayne State University; Loretann Gascard, Franklin Pierce College; Amy V. Grimm, El Paso Museum of Art; Richard Heipp, University of Florida; Dennis Ichiyama, Purdue University; Matthew Kangas, artist and critic; Thomas Morrissey, Community College of Rhode Island; Dale Newkirk, Southeastern Louisiana University; Mark O'Grady, Pratt Institute; Steve Oscherwitz, University of Washington; Howard Risatti, Virginia Commonwealth University; Theres Rohan, independent curator; Dan R. Talley, Sharadin Art Gallery, Kutztown University; Ann Tsubota, Raritan Valley Community College; Peter Van Ael, University Art Gallery, Midwestern State University; Philip Van Keuren, Southern Methodist University; Jerry Waters, Hiram Van Gordon Memorial Gallery, Tennessee State University.

Career Development Workshop Mentors:

Edward A. Aiken, Lowe Art Gallery, Syracuse University; Joe Ansell, Auburn University; Michael Aurbach, Vanderbilt University; Ron

Bechet, Xavier University of Louisiana; Roy Blackwood, Southeastern Louisiana University; Diane C. Bywaters, University of Wisconsin, Stevens Point; Austin Collins, University of Notre Dame; Kevin E. Consey, University of California, Berkeley; Irina Costache, California State University, Channel Islands; Martha Dunkelman, Canisius College; Diane Edison, University of Georgia; Reni Gower, Virginia Commonwealth University; Janet Headley, Loyola College; Alison Hilton, Georgetown University; Anna Calluori Holcombe, Kansas State University; Jim Hopfensperger, Michigan State University; Dennis Ichiyama, Purdue University; Carlyle Johnson, Tennessee State University; Gary Keown, Southeastern Louisiana University; Carol Krinsky, New York University; William Lew, Clemson University; Patrick A. Luber, University of North Dakota; Vivian Mann, Jewish Museum; Janet Marquardt, Eastern Illinois University; Judith McCrea, University of Kansas; Thomas McGovern, Northern Kentucky University; Virginia Mecklenburg, National Museum of American Art; Clarence Morgan, University of Minnesota; Thomas Morrissey, Community College of Rhode Island; Mark O'Grady, Pratt Institute; Wayne Potratz, University of Minnesota; Mark Price, Middle Tennessee State University; Howard Risatti, Virginia Commonwealth University; Roger Shimomura, University of Kansas; David Sokol, University of Illinois, Chicago; Lauren Soth, Carleton College; Richard Tichich, Georgia Southern University; Barbara Tsakirgis, Vanderbilt University; Ann Tsubota, Raritan Valley Community College; Lester Van Winkle, Virginia Commonwealth University; Victoria Star Varner, Southwestern University; Sylvia Solocheck Walters, San Francisco State University; Glenn Willumson, University of Florida; Shelley E. Zuraw, University of Georgia.

Professional Development Roundtables

Discussion Leaders: Katherine Crum, Parrish Art Museum; Todd DeVriese, Zayed University; Bertha Gutman, Delaware County Community College; Dennis Ichiyama, Purdue University; David Yox, Delaware County Community College.

2006 CALL FOR SESSION PROPOSALS

CAA will hold its 93rd Annual Conference in Boston from Wednesday, February 22, to Saturday, February 25, 2006. 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 conference program is a delicate balancing act. The 2006 program is shaped by three broad submission categories: Historical Studies, Contemporary Issues/Studio Art, and Educational and Professional Practices. Also included in the mix are sessions presented by affiliated societies, committees of the Board of Directors, and, for balance and programmatic equity, open sessions. The majority of the program, 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 sessions that highlight collaborative and interdisciplinary work. Artists are especially encouraged to propose sessions appropriate to dialogue and information exchange relevant to artists. Proposals 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 underrepresented.

The sessions selected by the Annual Conference Committee for the 2006 conference are considered regular program sessions; that is, they are 2½ hours long,

2006 ANNUAL CONFERENCE IN BOSTON

are scheduled during the eight regular program time slots during the three days of the conference, and require a conference badge for admission. CAA session proposals may not be submitted as preformed panels with a list of speakers. Proposals for papers for the 2006 sessions will be solicited through the official 2006 *Call for Participation*, to be published in March 2005.

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 Manager of Programs. Each copy must include:

- a completed session proposal form (available on page 28).
- 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.
- your c.v., no more than two pages in length.
- a self-addressed, stamped postcard, so that CAA can acknowledge receipt of the proposal. (Or you may 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 2006. No one may chair a session more than once in a three-year period. (That is, individuals who chaired sessions in 2004 or 2005 may not chair a session in 2006.)

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 (see page 28) should be sent by mail to the Manager of Programs, Sessions 2006, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: September 10, 2004.*

CURATORIAL PROPOSALS SOUGHT FOR 2006 CONFERENCE

CAA invites members to submit proposals for an exhibition whose opening will coincide with the Annual Conference in Boston, February 22–25, 2006. There are no limitations on the theme or 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), c.v.(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 self-addressed, stamped postcard so that CAA can acknowledge receipt of the proposal. (Or you may send your proposal via certified mail.)

Please send proposals to the Director of Programs, 2006 Members' Exhibition, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: November 1, 2004.*

Tired of complaining about CAA?

Join a CAA committee and make a difference!



For information, visit
<http://www.collegeart.org/caa/aboutcaa/committees/commist.html>.

Or contact Rebecca Cederholm,
Manager of Governance & Advocacy,
212-691-1051, ext. 209

PPC CONTINUES TO EXAMINE THE M.F.A. DEGREE

CAA's Professional Practices Committee (PPC) sponsored a practicum session, "Credentialing in the Arts," at the 2004 Annual Conference in Seattle, addressing the ongoing debates over the M.F.A. degree. At present, CAA maintains that the M.F.A. is the terminal degree in visual-arts education, but in recent years the PPC has been engaged in reexamining the issue. (See www.collegeart.org/caa/ethics/mfa_standards.html for the full guidelines.)

Anna Calluori Holcombe of Kansas State University offered a historical perspective on the current Standards for Retention and Tenure of Visual Arts Faculty, drawing on Bruce Bobick's article "Professional Practices Committee Reexamines M.F.A. Standards," published in the November 2002 issue of *CAA News* (see www.collegeart.org/caa/news/2002/Nov/mfastandards.html). CAA's position was approved by the Board of Directors in 1960; the guidelines were written in 1977 and revised in 1991. She ended her presentation with a question: "With this knowledge of the CAA standards, their purpose and their important stand on the M.F.A. as a terminal degree, and also being aware that there are changes in the global wind, how should CAA respond?"

Kristi Nelson of the University of Cincinnati briefly reviewed some of the aims and objectives of the National Association of Schools of Art and Design (NASAD) regarding the establishment of threshold standards for institutions offering the M.F.A. degree. As an accrediting body, NASAD has worked hard to maintain the integrity of degree titles. Consistent with CAA's standards, NASAD recognizes the M.F.A. as the terminal degree for programs that emphasize full-time studio practice in some aspect of visual media, making a distinction between the M.F.A. and research-based degrees. Practice in the U.S. indicates that terminal degrees have two fundamental purposes: they prepare individuals to work at the most advanced levels of a particular field, and they provide a credential important for obtaining employment as a teacher in higher education.

Nelson explained further that NASAD practices and policies also denote that decisions to offer specific degrees at specific levels are the responsibility of individual institutions. NASAD standards and accreditation procedures already accommodate both traditional and experimental approaches to terminal degrees. The NASAD Commission on Accreditation will review terminal-degree programs with any title that are presented by member or applicant institutions.

A third panelist, Bill Barrett, executive director of the Association of Independent Colleges of Art and Design (AICAD), provided an overview of his organization's involvement with the M.F.A.'s status. Presidents of AICAD member institutions believe that academic evolution is inevitable but question whether a change in terminology is needed now. They have expressed concern over potential unintended consequences of a degree-status change and are uneasy about the arguments supporting such a change.

AICAD organized a discussion on this topic at the NASAD meeting in October 2003. At this meeting, Barrett reported, two speakers from Great Britain and Australia discussed the establishment of doctoral programs in the visual arts in their countries. These programs, which typically lead to a D.F.A. or Ph.D. degree, are somewhat new and rare. They also require a sizable research component that can sometimes be 50 percent of the total degree work. Studio-based research has been accepted, very slowly, by those in other fields, though many art and design faculty conceive of studio practice as equivalent to research in Ph.D. subjects and see a doctorate in art fitting naturally into research-oriented universities. In the U.K., art and design are included in the formal higher education "research assessment exercise," which means that doctoral programs in the arts have been gravitating toward traditional academic research culture in general arts and sciences. While there are certainly people with a "pure" motivation to develop doctorates for their own sake and on their own terms, there are clearly other pressures, or even inducements, for artists to begin earning doctorates. Neither speaker at the NASAD meeting listed as reasons to initiate studio-art doctoral programs the issues that have been discussed in the prior PPC confer-

CONTINUED ON PAGE 29

THEY REPRESENT YOU: 2004-8 BOARD MEMBERS

CAA members have elected four new members to the Board of Directors: **Coco Fusco**, Columbia University; **Paul Jaskot**, DePaul University; **Thomas DaCosta Kaufmann**, Princeton University; and **Duane Slick**, Rhode Island School of Design.

With the addition of these four, 68 percent of the 22 voting members on the Board are now women, and 32 percent are men. In comparison, 64 percent of the overall membership are women, and 36 percent are men. In terms of professional specialization, 36 percent of the 22 voting members of the Board are art historians, 36 percent are visual artists, and 28 percent work in libraries, museums, or other arts-related organizations. In comparison, 37 percent of the overall membership are art historians, 40 percent are visual artists, and 23 percent work in libraries, museums, or other arts-related organizations.

A total of 1,756 ballots were returned in this year's Board election, out of 11,821 sent to eligible individual members, a 15 percent voter response rate. Of the 1,730 members who registered for online voting, 237 cast their vote.

Following is each new Board member's original candidate statement. To read their complete bios, go to www.collegeart.org/caa/news/2004/Jan/board.html.



Coco Fusco

Coco Fusco
Columbia University

Statement: I have participated in the Annual Conference since 1991 and understand its vital importance to fine-art education and visual-culture studies. For

more than fifteen years, I have been actively involved, as a teacher, public speaker, and curator, in developing ways to integrate multicultural perspectives and interdisciplinary methods into art education and exhibitions. I am very interested in collaborating with other Board members on efforts to increase ethnic diversity in art education, to fundraise for more financial support for graduate-level training in art and art history

for economically disadvantaged students, and to improve the range and quality of scholarship about art of Africa, Asia, and Latin America. I would also like to encourage CAA to spearhead initiatives to integrate digital technology effectively and intelligently into art education.



Paul Jaskot

Paul Jaskot
DePaul University

Statement: In these times of economic crisis and political unilateralism, I believe that CAA needs to take a more pronounced position in defending the interests

of its members and in educating the broader society about the implications of contemporary governmental and institutional policies for the arts. For example, we should take up more aggressively issues relating to: fair labor practices for graduate students, part-time professors, and the underemployed; advocacy on state and federal funding of educational institutions and museums; protection for international artists and scholars against federal curtailment of exchange, research, and travel in the name of "national security"; and the ongoing, structural classism, racism, and sexism at the heart of our institutions. I am also interested in policies that will increase voter response to CAA elections, emphasize the open and consistent use of parliamentary procedures, and promote more collaborative meetings

between artists and art historians as direct ways of expanding the ability of members to influence the institutional direction of CAA. The Board can make these and related issues of resource distribution a broader part of the Annual Conference, encouraging a greater and more democratic participation of the membership in our own institutional positions, advocacy work, and scholarly and creative practice.



Thomas DaCosta
Kaufmann

**Thomas DaCosta
Kaufmann**
Princeton University

Statement: CAA should embrace its extended family by involving senior artists and art historians while reaching out to our juniors and to foreign colleagues. The absence of senior members from the Annual Conference and CAA's journals is increasingly noticeable. Emphasizing more inclusive themes and questions of broader methodological or theoretical concerns in sessions and publications may encourage renewed participation, as well as greater involvement by the membership in general.

CAA should also respond to the growing interest in the arts by high school students, as evinced by increasing number of students taking Advanced Placement (AP) courses. In the face of budget cuts nationally, CAA could, for instance, effectively act as an advocate for the visual arts in

secondary schools.

In this time of globalization, expanding our international contacts and activities also seems essential. I would like to help CAA to develop international contacts and symposia and to include more foreign artists and scholars in our activities.



Duane Slick

Duane Slick
**Rhode Island School
of Design**

Statement: I have been an active member of CAA since 1990, serving on the Nominating Committee and the Services to

Artists Committee, among others. My experience and work here have confirmed my belief that CAA—through advocating for artist-support programs, expanding to reflect its diversity, protecting the artist's right of inquiry, and broadening its long-term mission statement—has a developed awareness of its own condition and the needs of its constituency.

A CAA Board member is empowered to act on behalf of the membership. In our present moment, the future of CAA's programs and curriculum is at the mercy of a strict economy. Our leadership must possess a broad understanding and an ability to contextualize the relevant contemporary issues that affect our decision-making. CAA initiatives such as ARTspace, the Committee on Cultural Diversity, and the Student and Emerging Professionals Committee are solid programs that require stewardship and support from new and current Board members.

Further, as a Board member I would like apply my experience disseminating current research and information on health and safety in the studio. This project includes personal and environmental issues and waste-management practices. As federal regulatory agencies apply industry compliance standards to classroom studio practice, studio health and safety are issues that affects both individuals and institutions. CAA is the perfect advocate to help our members to understand and implement the best existing management practices and safety suggestions for themselves and their institutions.

THE JUDITH ROTH SCHILD FOUNDATION

The Foundation makes grants to present, preserve, or interpret work of the highest aesthetic merit by lesser-known American painters, sculptors, and photographers who have died after September 12, 1976. Examples of grants include support for: the organization of exhibitions; the acquisition of works of art for display and study in museums and public galleries; the development of accompanying public programs, films, or videos; the preparation of publications; scholarly and critical pursuits; and, the conservation, cataloging, and safe-keeping of works of art. Requests must be submitted and postmarked between April 15 and September 15 of each year.

Totaling over \$250,000, grant awards for 2004 will support and stimulate interest in the work of the following under-recognized and recently deceased artists:

Carlos Amaraz, Neil Blaine, Norman Bluhm, Esther Bubley, Herbert Creedy, David Cannon Dashiell, Robert Dowd, Louis Finkelstein, Peter Grippe, Conrad House, Reuben Kadish, Howard Mehrling, Doug Michels, Lee Mullan, John David Riggsby, Esphyr Slobodkina, George Sugarnan, Hale Woodruff, as well as several others who are included in group exhibitions.

To receive Grant Program Guidelines, contact The Judith Rothschild Foundation, 1110 Park Avenue, New York, NY, 10128, telephone (212) 831-4114; or visit <http://fdncenter.org/grantmaker/rothschild>.



This is the fifth in a series of articles sponsored by the CAA Committee on Intellectual Property (CIP),

in which a hypothetical question is posed on some aspect of rights, permissions, fair use, and related topics. We provide a short answer on the legal aspects of the question, followed by commentary from a practical perspective. This feature is intended to provide general information and does not constitute legal advice. If you have specific legal questions, please contact an intellectual-property attorney.

ARTISTS AND MORAL RIGHTS

Q I understand that copyright is a special right for makers of creative work, including works of art. I've also heard the term "moral rights." What does this term mean? How do moral rights differ from copyrights?

A In the United States, copyright is seen as a property right, one that creates economic incentives for authors to create works by giving them exclusive rights to control their work (in reproductions, photographs, editions, the preparation of derivative works, public performances, public displays, and so on). By exploiting these rights, copyright owners can, if they are fortunate, earn income.

National governments grant copyright

rights for a limited period of time (currently lifetime of the artist plus seventy years in the U.S. and most European countries). At least in the U.S., copyright law reflects a trade-off: the copyright owner is given incentives to create, while the public benefits from the growth and enrichment of a nation's cultural patrimony. In many other countries, copyright is seen as a right arising out of natural law, inherent in human creative endeavor, rather than being assimilated to an economically valuable property right.

Moral rights belong to a special group of rights intended to protect an individual's personality, such as the right to one's own identity, reputation, and privacy. The concept of a special category of personality rights for artists originated in France in the eighteenth century. These rights have been termed artists' "moral rights" because they presume an intimate bond between an artist's personality and his or her creative product.

The first artists' moral-rights legislation in the U.S., the California Art Preservation Act, became law in California in 1980. In 1990, Congress enacted a federal artists' moral-rights bill, the Visual Artists Rights Act (VARA). VARA took effect June 1, 1991. Principally, it ensures the artist's right to the continued physical integrity of his or her work, even after it is sold.

Under VARA, if the owner of a work of visual art purchased in the U.S. after June 1, 1991, intentionally distorts or mutilates it, or modifies the work in a manner prejudicial to the artist's honor or reputation, the artist has a right to sue for damages. In addition, the artist has the right to prevent destruction of a work, if it is one of "recognized stature"; courts have established evidentiary requirements and tests for assessing whether a work meets that threshold. For works of lesser-known artists, or for works destroyed before an artist has become professionally established, it can be difficult to prove that this standard has been met.

VARA also grants artists the right to have their names associated with their work and only their work, and to prevent their names from being associated with their work should it be distorted, mutilated, or modified by someone else. Rights granted under VARA are personal to artists and must be enforced by the creators themselves: they cannot be transferred by assignment or license.

VARA only applies to works of visual art, which is a term limited to paintings, drawings, prints, sculpture, and photographs (if produced for exhibition only), created as unique objects or in signed, limited editions of two hundred or fewer. Film and video are specifically excluded from the protections of VARA. Artworks that otherwise qualify as works of visual art, but are integrated into the fabric of a building after June 1, 1991 (murals, for example), receive limited protection. If an owner wishes to remove an artwork from a building and it can be detached without damage, the owner is obligated to make a good-faith effort to notify the artist of the intended action. The owner must wait at least ninety days after providing notice to the artist, to allow the artist to arrange for the work's safe removal. Only after such ninety-day period may the owner remove the work, if the artist has not removed the artwork or paid for its removal.

Although artists may not transfer their rights under VARA, they can waive whatever rights they may have under the law. They also can be asked to sign a release authorizing the removal of a work attached to a building, even if the work would be destroyed or damaged by the removal. Under VARA, the artist's rights to prevent destruction or mutilation of his or her artworks lapse upon death, and are not inherited by heirs or an estate.

Prior to the enactment of VARA, several states passed some form of artist's moral-rights legislation. (These include California, Connecticut, Maine, Massachusetts, Nevada, New Jersey, New Mexico, New York, Pennsylvania, and Rhode Island.) State laws cover activity within the borders of the respective states and were preempted by VARA, except in cases where state and federal law do not overlap. Some state laws cover a wider range of artwork than VARA, for example, or allow for a broader set of rights; some also allow an artist's heirs to enforce moral rights after the artist's death. New York law prohibits anyone from knowingly displaying the work of a living visual artist, or a reproduction of the work, if the work is displayed in an altered state that might harm the artist's reputation. Artists are thus advised to check the provisions of any applicable state law, as well as VARA, in determining the full range of moral-rights protection available for their work in the U.S.

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CIP COMMENTARY

The concept of an artist having moral rights rests on the assumption that a work of art is a special kind of production, unlike ordinary property. Ownership of works of art protected by moral-rights laws is conditional, much as real-estate ownership is conditioned by zoning laws. In most European countries, moral rights are considered an artist's "natural rights" (analogously, liberty and the pursuit of happiness are affirmed as natural human rights in the U.S. Declaration of Independence).

Natural rights are inalienable—they cannot be signed away. In the U.S., however, an artist's moral rights can be waived: legislators argued that artists should not be forced to accept moral-rights protection for their work. Unsurprisingly, a waiver of moral-rights protection for an artwork attached to a building in the U.S., or for other works of public art, is now commonly requested when such an artwork is commissioned. From an artist's point of view, this amounts to forcing him or her to waive VARA protection or lose the chance to execute such important art commissions.

Of the constellation of moral rights applicable in other countries, VARA affirms only the rights of integrity (the right to the continued physical integrity of the work after sale) and attribution (the right of the artist to have his or her name associated with his or her work, and only his or her work). In Europe (and a number of other countries) two additional categories of artists' moral rights are recognized: the right to decide when or whether a work will be shown in public (right of divulgation); and the right to withdraw a work from its owner after payment of an indemnity (right to repent and retake).

In most European countries these rights apply to artistic creations in all media and are perpetual (they can be enforced by the artist's heirs after the artist's death) as well as inalienable. Special provisions apply to work permanently attached to buildings, however, even in other countries. Although VARA's provisions are quite limited and are also subject to exceptions and waiver, this law still marks a significant advancement in the professional status of visual artists working in the U.S.

For more information, check the

National Endowment for the Arts guide to the Visual Artists Rights Act at <http://arts.endow.gov/artforms/Manage/VARAhtm>. Basic provisions of VARA are listed at www.loc.govt/copyright/title17/92chap1.html.

MILLARD MEISS PUBLICATION GRANTS

CAA awards Millard Meiss Publication Grants to support the publications of book-length scholarly manuscripts in the history of art and related subjects. We welcome applications from non-profit, for-profit, and museum presses.

For complete guidelines, deadlines, and application materials, visit www.collegeart.org/caa/resources/meiss/index.html.

Deadlines:
March 15 and
October 1 of
every year

MM

COLLEGE ART ASSOCIATION Annual Awards for Distinction – Call For Nominations

Want to recognize an individual who has made extraordinary contributions to the fields of art and art history? Nominate him or her for one of the eleven CAA Annual Awards for Distinction.

Morey Award for a Distinguished Book in the History of Art

Barr Award for Museum Scholarship

Porter Prize for a Distinguished Article in *The Art Bulletin*
Art Journal Award

Mather Award for Art Criticism

Distinguished Teaching of Art Award

Distinguished Teaching of Art History Award

Artist Award for Distinguished Body of Work

Distinguished Artist Award for Lifetime Achievement

Distinguished Lifetime Achievement Award for Writing on Art

CAA/Heritage Preservation Award for Distinction in Scholarship and Conservation



The Guerrilla Girls, 2004 winners of the Frank Jewett Mather Award for Art Criticism

PHOTO: JEFFREY HARRIS

A nomination form is available at www.collegeart.org/caa/aboutcaa/awards_comm.html. For more information, contact Brenna Johnson at bjohnson@collegeart.org or 212/691-1051, ext. 242. **Deadline: Aug. 31, 2004.** Note: Nominations for book and exhibition awards should be for authors of works published or exhibited/staged from Sept. 1, 2003, to Aug. 31, 2004.

SPECIAL ARTISTS' PROJECTS FOR ART JOURNAL: CALL FOR ENTRIES

Thanks to a generous grant from the National Endowment for the Arts, *Art Journal* will commission four original works of art to be produced in color offset printing.



They will appear with the four 2005 issues of the magazine, one per issue. Each will be a unique artwork, produced in an unnumbered edition matching the magazine's print run. A smaller signed and numbered limited edition will be shared between CAA and the artist; sales of CAA's share will benefit our Professional Development Fellowship Program.

Artists are invited to submit proposals for stand-alone works that use color offset printing in an innovative and ambitious fashion. The works may be shrink-wrapped with the issue, bound into it, or otherwise incorporated. They may take many forms, from independent objects (postcard inserts, small booklets, folded posters, pop-up objects, calendars, playing cards, folded objects—any small printed-paper project) to multipage interventions in the magazine itself. Printing techniques may include (but are not limited to) fold-out pages (gatefolds) or covers, diecuts, unusual inks or inking techniques, nontraditional papers and materials (e.g., Mylar or rice paper), inserts, and unusual typography. Scale, size, number of “pages,” and other formal specifications are limited by our budget, the journal's physical structure (for example, its binding), and U.S. Postal Service regulations.

To encourage originality and to foster collaboration, each artist selected will have the opportunity to consult with the journal's designer and editors in New York to refine the project concept. Final projects must be created by the artists as digital files in the Quark Xpress, Photoshop, and/or InDesign programs.

Schedule:

- **September 1, 2004:** Application deadline
- **October 26, 2004:** Finalists notified
- **November 22, 2004:** Finalists submit final project concepts
- **December 15, 2004:** Four artists selected
- **2005:** Projects appear with Spring, Summer, Fall, and Winter issues

Selection Criteria: Artistic excellence will be the primary consideration in selecting the winning proposals. The jury and the editor-in-chief will also weigh the technical and financial feasibility of each proposal. *Art Journal* and CAA are committed to diversity of representation and to fostering creative expression in a wide range of idioms. Applicants need not be members of CAA.

Each of the four participating artists will receive a stipend of \$1,000, a one-year membership in CAA with a subscription to *Art Journal* and other associated benefits, a signed and numbered limited edition of the final printed project, and one each of the other three projects, signed and numbered.

How to Apply: The postmark deadline for the initial application is September 1, 2004. To apply, send:

- 10–20 35-mm slides of your work or a CD with 10–20 images in digital files (JPEG, TIFF, EPS, or PDF)
- a brief written description (maximum one page) of the artwork you have in mind. This need not be a polished, final proposal, but should indicate format, content, and a general sense of imagery. It may also include a general artist's statement.
- sketches of the proposed project (optional)
- a current résumé or c.v.
- examples of any other artworks you have created in the offset-print medium (optional)
- an s a s e for the return of slides

Mail your proposal to *Art Journal* Special Artist Projects, CAA, Box JH, 275 Seventh Ave., 18th Floor, New York, NY 10001.

If you have questions about the application process, please contact Joe Hannan at jhannan@collegeart.org. Please DO NOT e-mail applications to this address; they will be deleted unread.

Finalists will be notified on October 26, 2004; each finalist will then have four weeks to create a refined project concept with images, a detailed written description,

and a mock-up. The selection of the four participating artists will be announced on the CAA website in December 2004 and in *CAA News*.

These application guidelines are also available online at www.collegeart.org.

This project is supported through a generous grant from the National Endowment for the Arts and funds from other donors.

DONORS TO THE 2003 ANNUAL CAMPAIGN

CAA is extremely grateful to the following people who generously contributed a total of \$17,407 to our 2003 Annual Campaign. We will acknowledge those who gave voluntary contributions with their membership dues, including those who designated their gift to the Travel Grant Fund in the July *CAA News*.

The 2003 donors are: James Ackerman, Joseph P. Ansell, Rudolph Arnheim, Catherine and Frederick Asher, Michael L. Aurbach, Alfred Bader, Susan Ball, Kyra Belan, Annette Blaugrand, Bruce A. Boucher, Diane Burko, William A. Camfield, Carol Clark and Charles Parkhurst, Kevin and Susan Consey, Jeffrey P. Cunard, Jadwiga Irena Daniec, Sol Alfred Davidson, Kim Erickson, Robert W. Eskridge, Alan M. Fern, Ilene H. Forsyth, Clarke H. Garnsey, John S. Gordon, Janet Greenberg, Marga Rose Hancock, Michele Hannoosh, Alison Hilton, Constance Hungerford, John Hyland, J. R. Judson, Dale Kinney, David Levy, Ellen Levy, Elizabeth Amy Liebman, Victor Margolin, Joan Marter, Neil Matthew, Joyce H. Mayer, William A. McIntosh, Dolores Mitchell, June L. Ness, Andrea Norris, Ferris Olin, Herbert B. Palmer, George Pappas, William D. Paul, Marjorie Pearson, Thomas F. and Carol M. Reese, E. Bruce Robertson, Helen Ronan, Peter Roos, Anne Rorimer, Norie Sato, Stephen K. Scher, Peter H. Selz, Michael E. Shapiro, Roger Shimomura and Janet Davidson-Hues, Joyce Hill Stoner, Mary Evelyn Stringer, Christine L. Sundt, George B. Tatum, Ann N. Tsubota, Alan Wallach and Phyllis D. Rosenzweig, John Walsh, Robyn S. Whittington, Susan G. Wilmarth-Rabineau, Susan E. Wood,

Gifts have been received in honor of the following people: Michael Aurbach, Susan Ball, Ofelia Garcia, Ruth Weisberg.

Gifts have also been received in memory of the following individuals: Phyllis Pray Bober, Edmund H. Chapman, David Coffin, George H. Forsyth, Walter Friedlaender, Henry Radford Hope, Ka-Kwong Hui, Ernest Kitzinger, Olya Margolin, C. R. Morey, Meyer Schapiro, Virginia Wageman, Christopher Wilmarth.

CAA NEWS

GOVERNANCE UPDATE

CAA's Board of Directors elected the following officers at its February 2004 meeting: **Joyce Hill Stoner**, Winterthur Museum/University of Delaware, Vice President for External Affairs; **Ferris Olin**, Rutgers, The State University of New Jersey, Vice President for Committees; **Andrea S. Norris**, Vice President for Annual Conference; **Nicola Courtright**, Amherst College, Vice President for Publications; **Kevin E. Consey**, Berkeley Art Museum/Pacific Film Archive, Secretary. The Board also reconfirmed the appointments of **John Hyland, Jr.** as Treasurer and **Jeffrey P. Cunard** as Counsel, and extended warm thanks to both of them for their extraordinary service.

CAA NOMINATING COMMITTEE MEMBERS CHOSEN FOR 2004

CAA's Nominating Committee is charged with nominating candidates to the Board of Directors, interviewing candidates, and selecting the final slate of candidates for election.

CAA WELCOMES NEW INSTITUTIONAL MEMBERS

CAA is pleased to announce that the following institutions have joined CAA at the following levels. The premium institutional membership category was inaugurated for the 2003 calendar year. This list does not include the names of institutional members who belong through international subscription services. For more information about institutional membership, please visit www.collegeart.org/caa/membership/index.html.

New premium U.S. members: Arizona State University; Art Institute of Seattle; Cleveland Institute of Art; Collection of Shelby White and Leon Levy; Diablo Valley College; Elon University; Georgia State University; Kennesaw State University; School of the Arts; Kentucky State University; Maine College of Art; Massachusetts College of Art; McDaniel College; Metropolitan Museum of Art; Murray State University; Nicholls State University; North Central College; Philadelphia Museum of Art; Rochester Institute of Technology; Saint Joseph's University Press; Saint Leo University; San Francisco Museum of Modern Art; Seattle Art Museum; Skidmore College;

The vice president for committees chairs the Nominating Committee but does not vote on it. Members of the committee include: three Board members (but not elected officers in their last two years of service), appointed by the Board each February; and four at-large members selected by the prior year's committee, one of whom is a returning member of that committee. The 2004 Nominating Committee members are: **Ferris Olin**, Chair, CAA Board, Vice President for Committees, Rutgers, The State University of New Jersey; **Diane Edison**, CAA Board, University of Georgia; **Phoebe Farris**, Purdue University; **Jonathan Fineberg**, University of Illinois, Champaign; **Dennis Ichiyama**, CAA Board, Purdue University; **Deborah D. Muirhead**, University of Connecticut; **Richard Saunders**, Middlebury College; **Gregory G. Sholette**, CAA Board, Colgate University.

MORE GOLDEN JUBILEE MEMBERS

The following eight individuals—all lifetime members of CAA—were inadvertently left off the list of CAA members who joined fifty years ago or more, published in the November 2003 issue of *CAA News*.

State University of New York, University at Buffalo; Swarthmore College; Teachers College, Columbia University; Texas A&M University, Commerce; University of California, Santa Cruz; University of Central Arkansas; University of Miami; University of North Texas; University of Texas of the Permian Basin; University of Texas at Tyler; Visual Resources, Dartmouth College.

New premium international members: Dar Al-Hekema College; International Publishing Serv Sp z o o; Surrey Institute of Art & Design.

New regular U.S. members: Alabama A&M University; Belvoir Terrace; Birmingham Southern College; Bridgewater State College; Brown University; California State University; Carleton College; Center for Furniture Craftmanship; Chadron State College; Chatham College; College of Wooster; DePauw University; Dominican University; Earlham College; East Carolina University; Eastern Kentucky University; Eastern Oregon University; Elon University; Emerson College; Fairchild Books; Harrisburg Area Community College; Highlands University; Indiana University Northwest; Indianapolis Marion County Public Library; Jewish Theological Seminary of America;

CAA apologizes for this error, and heartily (if belatedly) thanks each of them for his or her long-standing support.

Member since 1953: **John W. Straus**; member since 1951: **Wen C. Fong**; member since 1950: **Marilyn Stokstad**; member since 1949: **Ann-Sofi Lindsten**; member since 1947: **David G. Carter**; member since 1945: **Paul B. Arnold**; member since 1940: **Creighton Gilbert**; member since 1938: **Mildred Constantine**.

ADVOCACY UPDATE

CONFERENCE ADVOCACY SESSION ON CULTURAL HERITAGE IN TIME OF WAR

We are very pleased to report that our Special Advocacy Session at the 2004 Annual Conference in Seattle was a great success, both in the size of the audience and the high quality of the discussion.

Session speakers Zainab Bahrani of Columbia University, Nada M. Shabout of the University of North Texas, and Keith D. Watenpugh of LeMoyne College, all of whom visited Iraq during the past year,

Jissen Joshi Lib; Louisiana State University; Millersville University; National Changhai University; National Library of Estonia; New Mexico Highlands University; Northern Illinois University; Parsons School of Design; Radford University Press; Robert Morris University; Saint Mary's College of Maryland; Shibaura T U Oomiya; Sinclair Community College; Skidmore College; Studio in a School; Taylor University; Tokyo University; University of California, Davis; University of Chicago; University of Delaware; University of Michigan; University of Saint Francis; University of South Florida, St. Petersburg; Uniwersytet Warszawski; Vermont College, Union Institute and University; Wabash College; Worcester State College.

New regular international members: Banff Centre; Biblioteca Facoltà di Giurisprudenza; Bio Health Research; Fortune Institute of Technology; Institut National d'Histoire de l'Art; Kyushu University; Licosa S.p.a; Marcial Pons; Open University; Otani Memorial Art Museum; Tainan National College of the Arts; Università Iuav Di Venezia; Universitätsbibliothek Landau; Université de Montréal; University of Calgary; University of Tokyo.

reported on the present state of affairs for archaeological sites, art and architecture, cultural institutions, and artists in Iraq. To be sure, the situation is not good: sites around the country continue to be looted, and antiquities are smuggled out of the country in large quantities daily. Religious institutions, including Christian and Jewish sites, have generally been spared, but secular buildings dating from the Ottoman period have been plundered and are at great risk of being destroyed altogether. The collection of the National Gallery of Modern Art in Baghdad has been destroyed, with little hope that any works of art will be recovered.

James A. R. Nafziger of the University of Willamette provided the historical context for the development of legal protections for cultural heritage in armed conflicts, noting that it was not until the mid-twentieth century that comprehensive guidelines were developed. The 1954 UNESCO Convention stresses the need for international cooperation and planning in order to avoid the destruction of cultural property in the event of armed conflict. Nafziger further noted that while the United States has signed the 1954 UNESCO Convention, it has failed to ratify it.

Yasser Tabbaa of Oberlin College related the mass looting of cultural institutions in Iraq immediately following the U.S.-led invasion to the fact that museums and cultural institutions are rooted in Iraq's colonial past, and to the wide gulf that exists between them and average Iraqi citizens. Tabbaa noted that cultural institutions need to be decentralized in terms of their physical location and their cultural outlook, that diversity should be allowed to prosper in Iraq, and that cultural institutions must be better integrated into society in order for Iraqis to feel included in their own cultural patrimony.

Jeffrey B. Spurr of Harvard University and John H. Stubbs of the World Monuments Fund presented possible models for the reconstruction of cultural-heritage sites and institutions in Iraq. Spurr described the many difficulties associated with rebuilding the destroyed National Library of Bosnia, chief among them the lack of coordination of assistance offered from around the world. He concluded that it is absolutely necessary to embark on reconstruction projects in Iraq as soon as possible, so that the country's

twenty-four years of isolation from the outside world, as well as severe underfunding, can begin to be reversed. He further noted that it is important that the continued American presence in Iraq be leveraged in a positive direction. Stubbs presented an overview of the World Monuments Fund's work to rebuild and preserve Angkor Wat in Cambodia. Stubbs noted that unlike cultural heritage sites in Iraq, especially pre-Islamic sites, Angkor Wat has always featured prominently in Khmer culture by virtue of being a Buddhist site. This cultural visibility has greatly assisted their preservation efforts.

ADVOCACY ALERT!

On March 4, 2004, the Senate passed legislation (S. 671) that gives the president the authority to impose restrictions to prevent the import into the United States of cultural materials that have been illegally removed from Iraq since August 1990. Enactment of this legislation is crucial to prevent cultural materials looted from Iraq's cultural institutions from entering the U.S. and to help combat the looting of archaeological sites.

Background: The Convention on Cultural Property Implementation Act (CCPIA) was passed in 1983 to execute the U.S. ratification in 1972 of the UNESCO Convention on the Means of Prohibiting and Preventing the Illegal Import, Export, and Transfer of Ownership of Cultural Property. Under the CCPIA, the U.S. can restrict imports of certain archaeological or ethnological materials via bilateral treaties with other UNESCO signatories who demonstrate that pillage of the materials places their cultural heritage in jeopardy. While the CCPIA allows for presidential action related to the emergency implementation of import restrictions, the president may not take such action unless a State Party to the 1972 UNESCO Convention has made a request for such action. Furthermore, the CCPIA requires the president to forward the State Party's request to the Cultural Property Advisory Committee (CPAC), which in turn has up to ninety days to prepare recommendations. The president must consider the views and recommendations put forth in the CPAC report, if it is submitted within the ninety-day period, before taking any action with regard to import restrictions.

The Senate legislation, sponsored by Senator Charles Grassley (R-IA) and co-sponsored by Senator Max Baucus (D-MT) will allow the president to respond to emergency situations in a timely fashion, without the preparation of a bilateral treaty and without the need to involve the Cultural Property Advisory Committee, which has up to ninety days to develop recommendations. Given the ongoing looting of archaeological sites throughout Iraq, a quicker, more targeted approach than is currently allowed for in the CCPIA is required.

Action Needed: The House has yet to vote on this important legislation. Please fax or e-mail your representative to express your strong support for the Iraqi cultural-heritage provisions of S. 671 that have been incorporated into H.R. 1047 as soon as possible. This is especially important if your representative serves on the House Ways and Means Committee. For all congressional contact information, please visit www.house.gov.

ANNUAL CONFERENCE UPDATE

MORE SESSION LISTINGS FOR 2005 CONFERENCE

The *2005 Call for Participation* for the upcoming Annual Conference in Atlanta, which was mailed to all CAA members in March, did not include the following sessions. To submit a proposal for a paper, please refer to the *2005 Call for Participation* and its submission form. *Deadline: May 14, 2004.*

Studio Art Open Session Integrating the African Diaspora into the Art Curriculum

Akua McDaniel, Spelman College, 350 Spelman Ln. SW, Atlanta, GA 30314-4399

Art History Open Session Latin American Art

Leonard Folgarait, Dept. of Art and Art History, Box 351801-B, Vanderbilt University, Nashville, TN 37235
Proposals on any area or period of Latin

American art are encouraged, including those considering art made by Latin American populations residing outside of Latin America proper. Issues of special interest include: migration as subject matter or agent of meaning; nationalism in a state of challenge or flux; race, class, gender, and sexual orientation as unifying and/or divisive social agents; style as responsive to modernization; mechanical technologies (photography, computer imaging, animation, Internet); the fate of the body; globalizations of different sorts as enabling or limiting art production. I welcome a work-in-progress state of scholarship, as well as the traditional finished paper, in order to encourage a different sort of discussion experience.

2004 CONSERVATION SESSION REPORT

The American Institute for Conservation of Historic and Artistic Works (AIC) offered a workshop, "Learning through Looking: Examining African Art," at the CAA Annual Conference in Seattle. Steven Mellor, chief conservator of the National Museum of African Art, and Pam McClusky, curator of African and Oceanic art at the Seattle Art Museum (SAM), led the object-based discussion. Thirty participants from varying disciplines studied material aspects of African art in the SAM galleries and conservation lab. Notes from the workshop are available from Andrea Kirsh at akirsh@darkwing.uoregon.edu.

AIC conducts these workshops annually; preregistration is required. Look for information about our 2005 workshop in the online *Preliminary Program* this October.

AFFILIATED SOCIETY NEWS

AMERICAN SOCIETY FOR HISPANIC ART HISTORICAL STUDIES AWARDS BOOK PRIZE

The American Society for Hispanic Art Historical Studies (ASHAHS) has announced that its 2004 Eleanor Tufts Award for a distinguished publication on



the arts of Spain and Portugal will be shared by two authors this year: Jesús Escobar of Fairfield University for his book *The Plaza Mayor and the Shaping of Baroque Madrid* (New York: Cambridge University Press, 2003), and Natasha Staller of Amherst College for her book *A Sum of Destructions: Picasso's Cultures and the Creation of Cubism* (New Haven: Yale University Press, 2001).

ART HISTORIANS OF SOUTHERN CALIFORNIA

The Art Historians of Southern California (AHSC) held its inaugural CAA Annual Conference session February 21, 2004. The session was met with enthusiasm, as the papers were vital and the topics were varied and from different perspectives. We voted on our first by-laws, planned our next CAA session, and considered programs for mentoring students and enhancing our membership. We are reorganizing AHSC, almost fifty years old, to keep it vibrant by developing new activities and inviting institutional membership. Find us at www.arthistsocal.org.

AHSC member Birgitta L. Wohl-Baer of California State University, Northridge, presented a paper February 27, 2004, at the symposium "Fallen Cities and the Lure of Ruins," sponsored by the Institute for Antiquity and Christianity at Claremont Graduate University. Her paper was entitled "Cassiodorus and the Fall of Rome."

ASSOCIATION OF HISTORIANS OF NINETEENTH-CENTURY ART

The peer-reviewed, online journal of the Association of Historians of Nineteenth-Century Art (AHNCA), *Nineteenth-Century Art Worldwide* (www.19th-centuryartworldwide.org), is now indexed by Bibliography of the History of Art (BHA) and Art Abstracts.

AHNCA has joined the Dahesh Museum and the City University of New York in sponsoring an annual symposium for graduate students. Recent Ph.D.s, as well as advanced graduate students, will have another opportunity to present their research at AHNCA's annual "New Directions in Nineteenth-Century Art

History" session at CAA's Annual Conference in Atlanta (for more information, contact Marilyn Brown at marilyn@tulane.edu). In Atlanta, AHNCA will also sponsor a panel on travel and nineteenth-century art, chaired by Elizabeth Fraser.

AHNCA welcomes Colleen Denney as our new treasurer.

ASSOCIATION FOR LATIN AMERICAN ART GIVES BOOK AWARD

The 4th annual Association for Latin American Art Book Award was given to



Magali M. Carrera for *Imagining Identity in New Spain: Race, Lineage, and the Colonial Body in Portraiture and Casta Paintings* (Austin: University of Texas Press, 2003). This award is given

annually to an outstanding work of scholarship in any field of Latin American art. Diana C. du Pont's book *Risking the Abstract: Mexican Modernism and the Art of Gunther Gerzso* (Santa Barbara, Calif.: Santa Barbara Museum of Art, 2003) was also recognized as an outstanding contribution to the field. Nominations for books to be considered in the 2004 competition may be sent to Patricia Sarro at patricia.sarro@prodigy.net.

FOUNDATIONS IN ART: THEORY AND EDUCATION SEEKS JOURNAL CONTRIBUTIONS

FATE in Review, the journal of Foundations in Art: Theory and Education (FATE), is seeking articles and book- and video-review submissions for its annual publication. Articles and reviews should address the relevant concerns of determining and teaching the core curriculum for the foundations in art (first year) program. These may include studio art, design, art history, theory, and criticism. Articles and reviews may not have been previously published. For more details, write to Kay Byfield, Editor, Dept. of Art, Northeast Texas Community College, Mt. Pleasant, TX 75456-1307; 903-572-1911, ext. 333; kaybyfield@iname.com. *Deadline: ongoing.*

HISTORIANS OF BRITISH ART AWARDS TRAVEL GRANT

The Historians of British Art (HBA) awarded its 2004 Graduate Student Travel Grant to Dennine Dudley, a Ph.D. candidate at the University of Victoria in British Columbia, Canada. Dudley presented a paper, "The Oxford Almanack and the Pomfret Statues: The Ideology of Vertu," as part of the Historians of Eighteenth-Century Art and Architecture-sponsored session, "New Scholars: Making Meaning in Eighteenth-Century Visual Culture," at the 2004 CAA Annual Conference in Seattle. The HBA Graduate Student Travel Grant is presented annually to a graduate-student member of HBA participating as a speaker at the CAA conference.

LEONARDO COSPONSORS ART AND TECHNOLOGY CONFERENCE

Leonardo/The International Society for the Arts, Sciences, and Technology, UNESCO Digiarts, Database for Virtual Art, and the Banff New Media Institute are collaborating to produce the first international art-history conference covering art and new

media, art and technology, art-science interaction, and the history of media as pertinent to contemporary art. This conference will be held September 28–October 2, 2005, at the Banff Centre in Alberta, Canada. A program description will be available this summer, and a call for papers will appear this fall. Graduate students in the field are encouraged to participate. To stay informed of developments, send an e-mail to banffleoarthistconfinfo-subscribe@yahoogroups.com.

NATIONAL COUNCIL ON EDUCATION FOR THE CERAMIC ARTS CALL FOR ENTRIES

The National Council on Education for the Ceramic Arts (NCECA) seeks entries from ceramic artists for the 2005 Clay National Exhibition, to be held at the Center for Art and Visual Culture at the University of Maryland, in conjunction with NCECA's 39th annual conference, March 16–19, 2005. Jurors will be Linda Arbuckle of the University of Florida, Andrea Gill of the New York State College of Ceramics at Alfred University, and Ron Nagle of Mills College. As in prior years, NCECA will

produce a catalogue of the exhibited work. Artists may download an entry form at www.nceca.net or request one from office@nceca.net. The exhibition is open to all ceramic artists 18 years and older who reside in the U.S., and to all current NCECA members, both national and international. Slides of up to two works may be submitted. NCECA members pay no entry fee; for other U.S. artists, \$20. *Deadline: September 19, 2004.*

PACIFIC ARTS ASSOCIATION TO HOLD CONFERENCE

The Pacific Arts Association (PAA) 8th International Symposium will take place July 19–23, 2005, at the Peabody Essex Museum in Salem, Mass. The theme of the conference is "Pacific Diasporas: People, Art, and Ideas on the Move." Sessions will focus on historical collections, repatriation issues, and the movement of Pacific Island artists and scholars within and beyond the Pacific. Artists of Pacific Island heritage, especially those living in North America, are urged to participate. Further information about submission of abstracts, registration, and accommodations can be found on the PAA website at <http://pacificarts.org/symposium>. Inquiries can be made to Carol Ivory at ivorycs@wsu.edu or Virginia-Lee Webb at virginia-lee.webb@metmuseum.org.

RENAISSANCE SOCIETY OF AMERICA REQUESTS PAPERS

The Renaissance Society of America will hold its annual meeting in Cambridge, England, April 7–9, 2005. Accommodations include breakfast and dinner at Queen's College, Clare College, and Fitzwilliam College. The Josephine Waters Bennett Lecturer is Philip Ford of Clare College. The program committee invites abstracts for individual papers and proposals for panels via www.rsa.org. *Deadline: May 23, 2004.*

SPE SEEKS PARTICIPATION

The Society for Photographic Education (SPE) Mid-Atlantic Region and the Montpelier Cultural Arts Center are hosting an all-media exhibition September 8–October 28, 2004, at the center in Laurel, Md.; the theme is "Dialogue: Art, Technol-

Enrich Your Knowledge of Jewish Art

If you are a curator who would like to learn more about your museum's Judaica holdings, join us for the Henry Luce Foundation Summer Seminar on Jewish Ceremonial Art.

The seminar will include classes as well as visits to museums and private collections.

June 1-21, 2004

The Jewish Theological Seminary
3080 Broadway, New York, NY 10027

For more information, contact Dr. Vivian Mann at (212) 678-8892, vimann@jtsa.edu.

JTS The Jewish Theological Seminary

Double marriage cup by Tamir de Vries Winter. Silver and enamel. Photo credit: Richard Goodbody, Inc. Courtesy of The Jewish Museum, under the auspices of The Jewish Theological Seminary.

ogy, Imagery.” We live in an age of dynamic technology. The exhibition sphere now includes a virtual environment that allows worldwide access to old and new art. What will we see when art, technology, and imagery combine, overlap, intersect, and collide? Cheryl Younger, director of the Photography Institute, and Sonya Lawyer, the 2004 SPE MA conference chair, will be the jurors. A virtual exhibition will be posted at www.DialogueGallery.com September 8, 2004–September 8, 2005. Submissions are encouraged from artists working in a variety of disciplines, including photography, painting, graphic design, printmaking, video, and new media. For more information, write to Lawyer at SPEMA04@aol.com. To download prospectus and for more information, visit www.DialogueGallery.com or send an S.A.S.E. to Sonya Lawyer, Dialogue Gallery, P.O. Box 2578, Columbia, MD 21045.

Deadline: June 15, 2004.

SPE’s 42nd national conference, entitled “Passage,” will take place in Portland, Ore., March 17–20, 2005. It will explore the theme of movement from one place or condition to another. Proposals are encouraged that use or consider time-based media and/or serial structures. Please visit www.spenational.org for more details.

Deadline: June 16, 2004.

exposure, the journal of SPE, welcomes manuscripts for publication. For more than thirty years, *exposure* has brought its readers a lively mix of scholarly insight, historical perspectives, and critical dialogue. Submissions may be scholarly treatments from any methodological point of view of the history, theory, criticism, or pedagogy of photography and related media. Manuscripts should be 3,000–7,000 words long and can be sent to *exposure*, Joel Eisinger, Editor, 4505 Oakland Ave. S., Minneapolis, MN 55407, eisingj@mrs.umn.edu.

Deadline: October 5, 2004.

WOMEN’S CAUCUS FOR ART HONORS OUTSTANDING WOMEN ARTISTS AND HISTORIANS

The Women’s Caucus for Art (WCA) honored five women with Lifetime Achievement Awards for their significant contributions to American art. In addition, two women whose new directions are expanding the contemporary art world received the President’s Award, which rec-



Award winners and their introducers at the WCA ceremony: from left, Nori Sato, Michi Itami, Emma Amos, Rico Takata, Jo Baer, Judith Stein

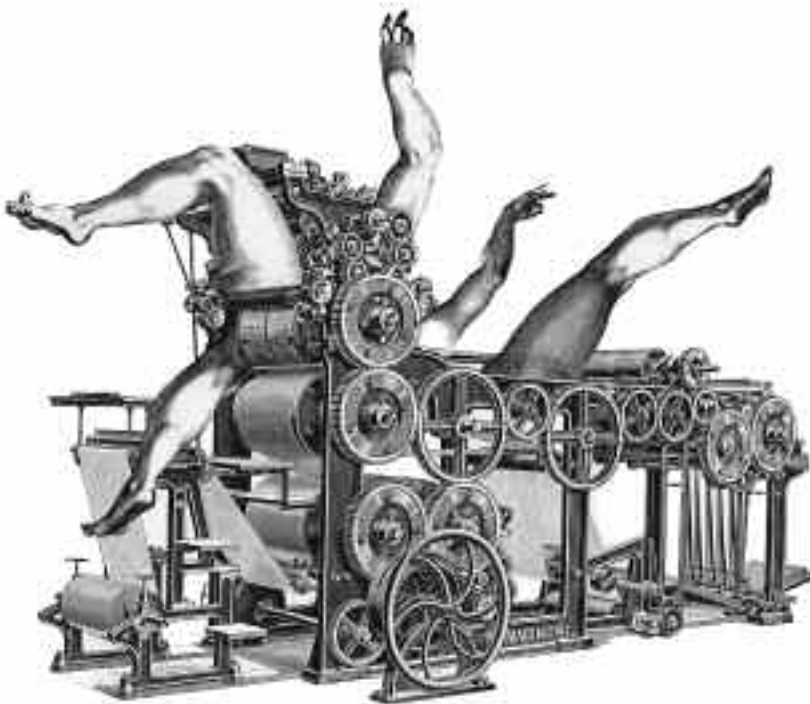
ognizes midcareer women. The WCA awards ceremony took place in Seattle, February 18, 2004, in conjunction with the CAA Annual Conference.

Lifetime Achievement Award winners

for 2004 are **Emma Amos**, an artist whose work includes painting, printmaking, weaving, photography, writing, and teaching; **Jo Baer**, a painter who was associated with Minimalism but who later broke from abstract art; **Michi Itami**, a painter and printmaker who also works in ceramics; **Helen Levitt**, a renowned documentary photographer; **Yvonne Rainer**, a dancer, choreographer, and filmmaker.

Recipients of the 2004 President Award are **Elizabeth A. Sackler**, a noted author, president of the Arthur M. Sackler Foundation and the Elizabeth A. Sackler Foundation, and founder and president of the American Indian Ritual Object Repatriation Foundation; and **Tara Donovan**, an internationally acclaimed sculptor.

Coming in July: CAA News special issue on Health and Safety in the Studio





Walt Bistline. *South Padre Island (03-3A-6)*, 2003. Pigment ink-jet photographic print. 17 x 20"



Monica Weiss. *Talisman*, 2002. Bronze, unique casting. 15 x 7 x 7"



Amy Todd. Detail of *Loveless*, 2004. Installation of 24 digital ink-jet prints. Dimensions variable

SOLO EXHIBITIONS BY ARTIST MEMBERS

Only artists who are CAA members are included in this listing; group shows are not published. When submitting information, include name, membership ID number, venue, city, dates of exhibition, title of show, and medium. Photographs, slides, and digital images will be used if space allows; include the work's title, date, medium, and size. Please refer to the submission guidelines for images on this page; images cannot be returned. More artworks can be found on the CAA website. Please mail to Solo Member Exhibitions, CAA News, 275 Seventh Ave., 18th Floor, New York, NY 10001; caanews@collegeart.org (e-mail preferred).

ABROAD

Susan Chorpenning. Galerie Arnaud Lefebvre, Paris, France, January 8–February 7, 2004. *Pictures of an Exhibition*. Photography.

If you would like your work to be considered for inclusion in *CAA News* and/or online at www.collegeart.org, please provide the following:

For *CAA News*
ONE black-and-white photograph, no larger than 5 x 7", or ONE digital (jpeg or TIFF) file, no larger than 5 x 7", with a resolution of 300 dpi.

For www.collegeart.org
ONE color photograph, no larger than 5 x 7", or ONE digital (JPEG) file, no larger than 5 x 7", with a resolution of 72 dpi.

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

Katherine Estrella. La Casa de la Cultura Flores Magon, Coyoacan, Mexico City, Mexico, February 7–29, 2004. *Felisa Gathering Light*. Painting.

Cecilia Mandrile. Kunstihoone Galleria, Tallinn, Estonia, October 15–30, 2004. *When Beauty Falls Asleep in Their Eyes*. Installation.

James F. Watkinson. Dot galerie, Geneva, Switzerland, February 19–March 17, 2004. *Critical Moments and Curious Encounters*. Drawing.

MID-ATLANTIC

Joan Arbeiter. Tompkins Gallery, Cedar Crest College, Allentown, Pa., March 17–April 18, 2004. *Lives and Works, Talks with Women Artists*. Mixed media.

Lynn Cazabon. Gallery 1401, University of the Arts, Philadelphia, June 4–August 13, 2004. *Discard*. Photography.

Irene Chan. Bogigian Gallery, Wilson College, Chambersburg, Pa. February 2–March 27, 2004. *Ephemeral Texts*.

Dennis Dehart. McGuffey Art Center, Charlottesville, Va., February 2–29, 2004. *Mutability v1.3*. Photography.

Mark Tobin Moore. Robert C. Byrd Federal Courthouse, Charleston, W.Va., March 22–April 29, 2004. *50 @ 50*. Painting.

Aphrodite Désirée Navab. Gallery 1401, University of the Arts, Philadelphia, February 13–March 12, 2004. *I Am Not a Persian Carpet*. Photography.

Hadieh Shafie. School 33 Art Center, Baltimore, Md., January 31–March 5, 2004. *The Little Black Fishes*. Installation.

MIDWEST

Les Barta. Arts Council of Southeast Missouri, Cape Girardeau, Mo., February 6–28, 2004. *Les Barta*. Digital prints.

Irene Chan. ARC Gallery: Raw Space, Chicago, March 3–27, 2004. *SumIlce*. Installation.

Greg Edmondson. The CPG, Saint Louis University Museum of Art, St. Louis, Mo., April 29–August 3, 2003. *Natural Selection*. Mixed media.

Katina Huston. Flatfile Contemporary, Chicago, February 20–March 20, 2004. *War at Sea*. Installation.

Carole Loeffler. Fine Arts Center Gallery, Northeastern Illinois University, Chicago, June 7–July 16, 2004. *Immersion: Dialogue*. Sculpture.

Greg Mueller. Sculpture Center, Cleveland, Ohio, January 9–February 6, 2004. *Silent Spaces*. Sculpture.

NORTHEAST

Susan Chorpenning. Jim Kempner Fine Arts, New York, December 18, 2003–January 31, 2004. *Fiat Lux*. Installation and sculpture.

Thomas Germano. Memorial Gallery, Nathan Hale Hall, State University of New York, Farmingdale, March 16–April 16, 2004. *Mythologies, Conundrums, Invisible Cities, and Other Dialogues with the Past*. Painting and drawing.

Michael McFalls. UMF Art Gallery, Farmington, Maine, February 5–March 21, 2004. *Familiar Surroundings*. Photography.

Daniel Rich. Tufts University Gallery, Aidekman Arts Center, Medford, Mass., January 15–February 1, 2004. *Constellations*. Painting.

Nicholas H. Ruth. Houghton House Gallery, Hobart and William Smith Colleges, Geneva, N.Y., February 25–March 21, 2004. *This About That: Paintings, Drawings, and Prints*.

Dee Shapiro. Andre Zarre Gallery, New York, March 23–May 1, 2004. *The Last Time I Saw Cuba*. Painting; National Arts Club, New York, April 15–30, 2004. *Perspectives*. Painting.

Annie Shaver-Crandell. Paula Barr, New York, May 20–23, 2004. Painting.

Monika Weiss. Chelsea Art Museum, New York, March 20–April 17, 2004. *Monika Weiss: Vessels*. Sculpture, drawing, and installation.

Pamela Wilson. Claire Oliver Fine Art, New York, April 29–June 12, 2004. *Acoustics*. Painting.

SOUTH

Kyra Belán. Art Gallery, Broward Community College South Campus, Pembroke Pines, Fla., March 11–April 23, 2004. *Lady Liberty, American Archetypes: Electronic Art*.

Walt Bistline. Michaeline's Upstairs Gallery, Houston, Tex., March 12–April 12, 2004. *Photographs by Walt Bistline: A Fotofest 2004 Exhibition*.

Dennis Dehart. Plant Biology Conference 2004, Orlando, Fla., July 24–28, 2004. Photography.

Carol LeBaron. Lipscomb Gallery, South Carolina Governor's School for the Arts and Humanities, Greenville, S.C., April 1–May 7, 2004. *Clamp Resist and Jacquard*. Mixed media.

Fraser Stables. Blaffer Gallery, Art Museum of the University of Houston, Houston, Tex., January 17–March 14, 2004. *Fraser Stables: Solo Shoot*.

WEST

Claudia Chapline. Gallery at Thoreau, Thoreau Center for Sustainability, San Francisco, January 15–March 25, 2004. *Wellands*. Painting.

Dennis Dehart. Orcas Center, Orcas Island, Wash., July 1–30, 2004. *Trace*. Photography.

Yuji Hiratsuka. Azuma Gallery, Seattle, February 21–March 16, 2004. *Yuji Hiratsuka: Recent Works*. Painting.

Robert Milnes. Richmond Art Center, Richmond, Calif., January 28–March 20, 2004. *Buddha Code*. Ceramics.

Alan Montgomery. Washington Pavilion Visual Arts Center, Sioux Falls, S.D., May 2003. *11:11 Iconographies.* Painting.

Marie Sivak. Blackfish Gallery, Portland, Ore., February 5–28, 2004. *Marie Sivak: Lacing Atropos.* Drawing, sculpture, and installation.

Amy Todd. Memorial Union Art Gallery, University of California, Davis, January 15–February 20, 2004. *Loveless.* Digital prints.

BOOKS PUBLISHED BY CAA MEMBERS

Only authors who are CAA members are included in this listing. Please send your name, membership ID number, book title, publisher's name and location, and year published (no earlier than 2003) to caanews@collegeart.org.

Samantha Baskind. *Raphael Soyfer and the Search for Modern Jewish Art* (Chapel Hill: University of North Carolina Press, 2004).



John R. Clarke. *Roman Sex, 100 BC–AD 250* (New York: Harry N. Abrams, 2003); *Art in the Lives of Ordinary Romans: Visual Representation and Non-Elite Viewers in*

Italy, 100 BC–AD 315 (Berkeley: University of California Press, 2003).

Albert Gaye. *The Coptic Tapestry Albums and the Archaeologist of Antinópolis* (Seattle: University of Washington Press, 2004).



Carma R. Gorman, ed. *The Industrial Design Reader* (New York: Allworth Press, 2003).

Eleanor Heartney. *Postmodern Heretics: The Catholic Imagination in Contemporary Art* (New York: Midmarch Arts Press, 2004).

Richard Hertz. *Jack Goldstein and the CalArts Mafia* (Ojai, Calif.: Minneola Press, 2003).

Maidie Hilmo. *Medieval Images, Icons, and Illustrated English Literary Texts: From the Ruthwell Cross to the Ellesmere Chaucer* (Burlington, Vt.: Ashgate, 2004).

Heidi J. Hornik. *Illuminating Luke: The Infancy Narrative in Italian Renaissance Painting* (Harrisburg, Pa. Trinity Press International, 2003).

Petra Koppers. *Disability and Contemporary Performance: Bodies on Edge* (New York: Routledge, 2003).



Ellen Johnston Laing and Helen Hui-ling. *Up in Flames: The Ephemeral Art of Pasted-Paper Sculpture in Taiwan* (Palo Alto, Calif.: Stanford University Press, 2004).

William R. Levin. *The Allegory of Mercy at the Misericordia in Florence: Historiography, Context, Iconography, and the Documentation of Confraternal Charity in the Trecento* (Lanham, Md.: University Press of America, 2004).

W. Barksdale Maynard. *Walden Pond: A History* (New York: Oxford University Press, 2004).

Olu Oguibe. *The Culture Game* (Minneapolis: University of Minnesota Press, 2004).

Matthew A. Postal and Andrew S. Dolkart. *Guide to New York City Landmarks*, 3rd ed. (Hoboken, N.J.: John Wiley & Sons, 2004).

Peter J. Schneemann. *Von der Apologie zur Theoriebildung: Die Geschichtsschreibung des Abstrakten Expressionismus* (Berlin: Akademie Verlag, 2003).

James Smalls. *Homosexuality in Art* (New York: Parkstone Press, 2003).

Amelia M. Trevelyan. *Miskwabik, Metal of Ritual: Metallurgy in Precontact Eastern North America* (Louisville: University of Kentucky Press, 2003).



Bailey Van Hook. *The Virgin and the Dynamo: Public Murals in American Architecture 1893–1917* (Athens: Ohio University Press, 2003).

Tristan Weddigen, Sible De Blaauw, and Bram Kempers, eds. *Functions and Decorations: Art and Ritual at the Vatican Palace in the Middle Ages and the Renaissance.* (Vatican City: Biblioteca Apostolica Vaticana, in association with Brepols, 2003).

PEOPLE IN THE NEWS

IN MEMORIAM

Jeff Donaldson, 71, an artist, art historian, and former head of Howard University's College of Fine Arts, died February 29, 2004, in Washington, D.C. He was 71.

Donaldson graduated from the University of Arkansas, Pine Bluff, where he developed the school's first arts major. He earned an M.F.A. from the Illinois Institute of Technology in 1963 and a Ph.D. in African and African American art history from Northwestern University in 1974.

In 1967, Donaldson participated in the "Wall of Respect," an outdoor mural painted in Southside Chicago that depicted important African Americans. The project spawned a nationwide community mural movement. In 1968, he helped found the African Commune of Bad Relevant Artists (AfriCobra), an artists' collective.

In 1970, Donaldson became chair of the art dept. and director of the art gallery at Howard University's College of Fine Arts. He later became a professor in the dept., associate dean of the college in 1985, and finally dean, from 1990 until his retirement in 1998. He was also president of the Barnes Foundation in Philadelphia and vice chairman of the Festival of Black and African Arts and Culture.

Francis Howtham Dowley, professor emeritus in the University of Chicago's Dept. of Art History, died December 5, 2003, at the age of 87.

A renowned expert on early modern art, Dowley possessed a distinctive approach that produced highly original work and engaged many students.

Born in New York, Dowley graduated from Princeton University in 1936, going on to earn an M.A. in philosophy in 1941 and a Ph.D. in art history in 1955, both from the University of Chicago.

During WWII, Dowley served as an ensign in the U.S. Navy. From 1946 to 1947, he held a fellowship at the Institute of Fine Arts in New York, and from 1947 to 1949 he researched 18th-century French portraiture in Paris on a fellowship from the American Council of Learned Societies.

He was hired to teach at Chicago in 1949 and spent the rest of his career here, receiving tenure in 1958 and a full professorship in 1974.

Dowley was a member of the American Society for 18th-Century Studies, CAA, and La Société de l'Histoire de l'Art français.

Ka Kwong Hui, an internationally known ceramic artist and professor of ceramics, passed away October 17, 2003, in Caldwell, N.J. He was 81.

Born in Canton, China, Hui studied painting and sculpture in China before

moving to the U.S. in 1948, where he trained under the ceramicist Marguerite Wildenhain. In 1952, Hui received his M.F.A. in ceramics from Alfred University in Alfred, N.Y. He then taught at the Brooklyn Museum School while keeping a studio in Manhattan. In the early 1960s, he joined the faculty of Douglass College, Rutgers University (now the Mason Gross School of the Arts) in New Brunswick, N.J.

Hui's influence on ceramic students in the New Jersey and New York area has been decisive and far-reaching. Hui taught in a very gentle way and allowed his students to explore their own ideas while making himself available for technical, formal, and aesthetic discussion and critique. His engagement with his own work, which continually progressed, served as an example to his students.

Hui exhibited at Lee Nordness Gallery in the 1960s and was included in the groundbreaking exhibition, *Objects:USA*. His work is in the collections of the Everson Museum of Art, the American Craft Museum, and the Cooper-Hewitt, National Design Museum.

—*Ann Tsubota, Professor of Ceramics, Visual and Performing Arts Dept., Raritan Valley Community College*

Jess, an American artist who created distinctive paintings and layered colleges called "paste-ups," died January 2, 2004, at the age of 80.

Based in San Francisco, Jess created works of art that were outside midcentury mainstream styles of Abstract Expressionism and Pop, but his work became more well known by the 1970s.

Born Burgess Collins, Jess studied chemistry at Long Beach Junior College and the California Institute of Technology in Pasadena. He served in the U.S. Army Corps of Engineers in the 1940s, working as a chemist for the Manhattan Project in Oak Ridge, Tenn. He completed his degree at Cal Tech in 1948. In 1949 he enrolled at the California School of Fine Arts in San Francisco and studied under Clyfford Still, Hassel Smith, Elmer Bischoff, and David Park. Around this time he broke with his family and dropped his last name. In 1951 Jess met the poet Robert Duncan, who was his companion until Duncan's death in 1988.

In the early 1950s, the artist began creating his often large-scale paste-ups with fragments of magazine photographs, old engravings and illustrations, and jigsaw-puzzle parts. His paintings were both narrative and abstract: he worked on his "Translations" series from 1959 to 1971, and for another series, entitled "Salvages," Jess painted over found canvases and his own, older paintings. His work has been collected by the Museum of Modern Art, Metropolitan Museum of Art, National Gallery of Art, and San Francisco Museum of Modern Art. In 1993–94, a retrospective exhibition, *Jess: A Grand Collage*, was held at the Albright-Knox Gallery in Buffalo and traveled to New York, Washington, D.C., and San Francisco.



Frank T.
Kacmarcik

Brother Frank T. Kacmarcik OBISSB, an award-winning graphic artist and church-design consultant and a CAA member since 1951, died February 22, 2004, in Collegeville, Minn. He was 83.

Kacmarcik studied at the Minneapolis School of Art (now Minneapolis College of Art and Design) beginning in 1938. He served in WWII and then traveled to Paris to study painting at the Académie de la Grand Chaumière and religious art and church decoration at the Centre d'Art Sacré. In 1950 he began teaching at Saint John's University, where he helped to establish art as a major. The same year he created his first cover for *Worship*, the American journal of liturgical studies, which he designed or monitored until his death. In 1953 he collaborated closely with the architect Marcel Breuer, who was designing several campus buildings.

During his career, Kacmarcik won more than 60 national and international awards in book design and graphic arts, as well as many awards for building and renovation projects, including six coveted national AIA awards.

Kacmarcik was admitted to Saint John's Abbey in Collegeville, Minn., as a claustral oblate; he accepted his final oblation in 1988.

Dan Kiley, a landscape architect who combined classical and modern styles, died February 21, 2004, in Charlotte, Vt. He was 91.

The Boston-born Kiley served as an unpaid apprentice to Warren H. Manning while attending the Graduate School of Design at Harvard University. Kiley left Harvard without a degree and traveled to Washington, D.C., to work with Louis Kahn on housing projects. Kiley's most noted design projects include the Gateway Arch in St. Louis (with Eero Saarinen), the Ford Foundation and Lincoln Center in New York, and the National Gallery of Art's East Building in Washington, D.C. (with I. M. Pei). Kiley also worked on the John F. Kennedy Library in Boston, the Air Force Academy in Colorado, Rockefeller University in New York, Dulles International Airport in Sterling, Va., La Défense in Paris, and the Fountain Place in Dallas.

Johan Wilhelm "Billy" Klüver, a scientist and engineer who collaborated with many artists, died January 11, 2004, in Berkeley Heights, N.J., at the age of 76.

With Robert Rauschenberg, Bob Whitman, and the Bell Labs engineer Fred Waldhauer, Klüver founded Experiments in Art and Technology (EAT) in 1966, which furthered exciting collaborations between artists and scientists. He was awarded a Chevalier des Arts et des Lettres from France and the Royal Order of Vasa from Sweden for his work with EAT.

Klüver was born in Monaco and grew up in Salen, Sweden. He earned a degree in electrical engineering from the Royal Institute of Technology in Stockholm, but

a love of film led him to art. While president of the Stockholm University Film Society, he became friends with Pontus Hultén, who recommended Klüver to Jean Tinguely. This artist was in need of technical help with his self-destroying machine that was shown in the garden of the Museum of Modern Art in New York in 1960.

Klüver was a staff scientist at Bell Telephone Laboratories in Murray Hill, N.J., from 1958 to 1968. His proximity to New York allowed him to cross paths with many artists, including Claes Oldenburg, Jim Dine, John Cage, David Tudor, Robert Whitman, and Andy Warhol, among others. His collaborations, which continued throughout his life, gave shape to the merging of art and technology that was of great interest at the time and is still prevalent today.

Jill Kornblee, a New York art dealer, died January 29, 2004, in Branford, Conn. She was 84.

Kornblee studied at Bryn Mawr College and later took art-history courses at New York University's Institute of Fine Arts. In 1961, with two partners, she bought the Barone Gallery in New York. She soon became the sole owner and changed the gallery's name. In the following two decades, the Kornblee Gallery showed work by Howard Hodgkin, Dan Flavin, Malcolm Morley, Rackstraw Downes, Al Hansen, Janet Fish, Richard Smith, Peter Phillips, Mon Levinson, and Michael Mazur. She also maintained close friendships with fellow dealers such as Leo Castelli, Ivan Karp, Allan Stone, John Bernard Myers, and Betty Parsons. The gallery mounted several shows of work by Parsons, who was also an artist. Kornblee retired in 1986.

Elisabeth Blair MacDougall, a scholar who applied art-historical principles to the study of gardens, died October 12, 2003. She was 78.

MacDougall served as director of studies in landscape architecture at Dumbarton Oaks in Washington, D.C., from 1972 to 1988, and was a member of the Faculty of Arts and Sciences and a visiting associate professor at the Harvard Graduate School of Design. While at Dumbarton Oaks, she shaped the first center for the study of the history of gardens and landscape.

MacDougall received a B.A. from Vassar College in 1946 and an M.A. from the Institute of Fine Arts, New York University. She earned her Ph.D. from Harvard University in 1970. She served in various positions in the Society of Architectural Historians and was editor of their journal from 1984 to 1987.

MacDougall was coauthor of vol. II of the Cambridge Architectural Survey. Her other publications include *The Villa Mattei and the Development of the Roman Garden Style* (1970); *The French Formal Garden* (ed., 1974); *The Islamic Garden* (ed. with Richard Ettinghausen, 1976); *Medieval Gardens* (ed., 1986); and *Fountains, Statues, and Flowers: Studies in Italian Gardens of the Sixteenth and Seventeenth Centuries* (1994).

H. Diane Russell, an art historian and a scholar of Baroque graphic art, died March 4, 2004, at her home in Falls Church, Va. She was 67.

Russell was born in Paola, Kans. From 1990 until her retirement in 1998, she was curator and head of the dept. of old-master prints at the National Gallery of Art in Washington, D.C., where she had served since 1964. She wrote the catalogue for major exhibitions that she organized on the Tiepolos (1972), Jacques Callot (1975), Claude Lorrain (1982–83), as well as the show *Eve/Ave: Woman in Renaissance Prints* (1990). For her work on the Lorrain exhibition, Russell received the Award of Merit of the American Association of Museums and CAA's Alfred H. Barr, Jr. Award. She was also the author of numerous articles and reviews.

Russell received an A.B. in art history at Vassar College in 1958 and a Ph.D. in the same field from Johns Hopkins University in 1970. She was a member of the Institute for Advanced Study in Princeton in 1980–81. Russell held fellowships from the National Endowment for the Arts, Samuel H. Kress Foundation, Johns Hopkins, and Vassar. For many years she taught as an adjunct professor in the Art Dept. of American University. Russell was a member of CAA, the Print Council of America, and the Renaissance Society of America.

—Claire Sherman

Kenneth W. Schaar, an architect and professor of the School of Architecture at Louisiana Tech University, died December 1, 2003, at the age of 64.

A lifetime member of CAA from 1976, Schaar had a long career as the architect of archaeological excavations, primarily in the Mediterranean area. He was architect of the excavations at Mycenae, Greece, beginning in 1965, and wrote his dissertation on the construction of the palace at Mycenae while earning his Ph.D. in history of architecture and urban design at Cornell University. He was awarded a Fulbright scholarship to study the architecture of Cyprus in 1990, and in 1995 he coauthored *Under the Clock: Colonial Architecture and History in Cyprus, 1878–1960*.

Harold Shapinsky, an Abstract Expressionist painter, died January 31, 2004, in Rockville, Md. He was 78.

Born in Brooklyn, Shapinsky was discouraged from making art by his parents. He persevered and won a scholarship to study at Subjects of the Artist, an informal loft school where Robert Motherwell, William Bazziotes, Barnett Newman, and Mark Rothko taught. Though his fellow painters knew his work, Shapinsky only became well known in the mid-1980s. Championed by Akumal Ramachander, an Indian teacher and art connoisseur, Shapinsky showed his work in London galleries, including the Tate Gallery, and elsewhere in Europe. The National Arts Club in New York gave the artist a retrospective in 1992.

ACADEME

Jacqueline Francis has been named William Wilhartz Assistant Professor at the University of Michigan, Ann Arbor.

Luba Freedman has been promoted from senior lecturer with tenure to associate professor in the Dept. of the History of Art at the Hebrew University of Jerusalem.

Phil Harris, associate professor at the Oregon College of Art and Craft in Portland, has been appointed the dept. head for general studies, beginning in spring of 2004.

Glenn Holmstrom has been promoted to associate professor at Neumann College in Ashton, Pa.

Lynne Yamamoto has joined the faculty of Smith College in Northampton, Mass., as assistant professor of art.

The Dept. of Fine Art at the University of Toronto in Ontario has made a number of appointments to both its History of Art and Visual Studies Programs. For art history, **Adam Cohen**, **Louis Kaplan**, and **Paolo Scrivano** have been appointed assistant professors; **Linda Safran** joins the dept. as associate professor; and **Sturt Manning** has been appointed the Walter Graham/Homer Thompson Chair in Aegean Prehistory. For visual studies, **John Massey**, **Joanne Tod**, and **Shirley Wiitasalo** have been appointed visiting artists; **Susan Schelle** and **Sue Lloyd** have joined the dept. as assistant professors, and **Kim Tomczak** as associate professor. **Lisa Steele** has been appointed professor and director of the Visual Studies Program. **Deepali Dewan**, associate curator of South Asian Civilizations at the Royal Ontario Museum, has been cross-appointed as assistant professor of art history, while **Suzanne Ebbinghausen** comes to the dept. in a joint appointment with the university's Dept. of Classics.

MUSEUMS



Lynne Ambrosini

Lynne Ambrosini, a consulting curator and independent scholar, has joined the Taft Museum of Art in Cleveland, Ohio, as chief curator.

Sylvia Chivaranond, an assistant curator for the 2003 Venice Biennale and formerly curator at the Museum of Contemporary Art, Chicago, has been appointed curatorial director of the Perry Rubenstein Gallery in New York.

David Dearing, former chief curator at the National Academy of Design in New York, has joined the Boston Athenæum as the new Susan Morse Hilles Curator of Paintings and Sculpture.

Alla Efimova has been named curator at the Judah L. Magnes Museum in Berkeley, Calif.

Glory B. Jones has been appointed director of external affairs at the Smithsonian's Hirshhorn Museum and Sculpture Garden.

Laudelina Martinez has been chosen as the new director of education at El Museo del Barrio in New York.

Mark Mitchell has been appointed assistant curator of nineteenth-century art at the National Academy Museum in New York.

Amy Ingrid Schlegel, formerly a curator at the Philadelphia Art Alliance, has been named director of the galleries and collections in the Aidekman Arts Center at Tufts University in Boston.

ORGANIZATIONS

Pamela Figenshow Koss has been appointed executive director of the Glass Art Society, succeeding **Penny Berk**.

Eryl P. Wentworth has been appointed executive director of the American Institute for Conservation of Historic and Artistic Works (AIC) and its foundation (FAIC), succeeding **Elizabeth F. "Penny" Jones**.

GRANTS, AWARDS, AND HONORS

Only CAA members are included in this listing. Please send your name, membership ID number, and grant, award, or honor to caanews@collegeart.org.

Grimanesa Amoros has been named artist-in-residence at Art Space in Raleigh, N.C., for July 1–August 5, 2004. The residency will culminate with a solo exhibition by the artist.



Beth Bailis

Beth Bailis was contracted by New York's Bronx River Art Center to teach mural technique to high school students. She and her students were commissioned by the Bronx River Art Center and

Rocking the Boat, Inc., to paint a mural at Cement Plant Park.

Christine Heindl has been awarded the College of Fine Arts Creative Research Award at Ohio University in Athens. Her project, "Folding, Mirroring,

Crystallizing: A New Series of Images," will use the computer to generate intricate and complex images for a series of new paintings.

Andrew E. Hershberger, assistant professor of contemporary art history at Bowling Green State University in Ohio, has been awarded a 2004 Ansel Adams Research Fellowship at the University of Arizona's Center for Creative Photography. He will research and examine negative prints—photographs in which highlights appear dark and shadows bright—to produce an article and/or exhibition.

Irma B. Jaffe has been honored as one of Columbia University's "250 Greatest Columbia Alumni" in a listing compiled by the *Columbia Spectator*.

Ann Marie Leimer, a Ph.D. candidate in Latin American art at the University of Texas at Austin, has received the 2004 National Association for Chicana and Chicano Studies' (NACCS) Frederick A. Cervantes Student Premio for her paper "Re-Membering the Body: Constructing Spiritual Genealogy, Collective Memory, and Lost Histories in Delilah Montoya's Codex Delilah, Six Deer: Journey from Mexicatl to Chicana." She also received a special prize during an award ceremony at the NACCS national conference in Albuquerque, N.Mex., in April 2004.

INSTITUTIONAL NEWS

The Allentown Art Museum in Kutztown, Pa., will complete the next phase of a project to expand educational services and to use technology more effectively, thanks to a grant from the Institute of Museum and Library Services. The museum, in partnership with Kutztown University, will build and disseminate an electronic catalogue of 750 works of art from the museum's collection.

The Arizona State University Art Museum in Tempe will receive a large gift of contemporary ceramics from Stéphanie Janssen, an Arizona resident, Belgian native, and leading collector of contemporary art. Janssen will donate 686 ceramic works, to be named the Stéphanie Janssen and R. Michael Johns Collection, to the museum's Ceramics Research Center. He has offered another 200 pieces for the museum to sell to raise money for additional acquisitions. The gift includes work by major American and international ceramists, including Robert Arneson, Akio Takamori, Jun Kaneko, Viola Frey, Adrian Saxe, Richard Notkin, George Ohr, Ruth Duckworth, and Harrison McIntosh, as well as other emerging artists.

The Berkeley Art Museum/Pacific Film Archive of the University of California, Berkeley, has been awarded a grant from

the Henry Luce Foundation to develop a long-term, collection-based exhibition exploring the past century of American art. Opening in January 2006, *A Measure of Time: American Art 1900 to the Present* will be accompanied by a catalogue, website, public programs, and a related series of film and video.

The Cranbrook Academy of Art in Bloomfield Hills, Mich., has received a grant from Knoll Inc. to establish a scholarship program to support graduate students in design and to fund an annual lectureship program that will present prominent designers in a public forum.

Skowhegan School of Painting and Sculpture of New York and Skowhegan, Maine, has honored 6 leaders in the art world for outstanding contributions to the field at the 33rd annual Skowhegan School of Painting and Sculpture Awards Dinner. Visual artists Lee Bontecou, Carroll Dunham, and Gregory Crewdson received the Skowhegan Medal for their respective accomplishments in sculpture, painting, and photography. Arts patrons Melva Bucksbaum and Raymond Leary received the Gertrude Vanderbilt Whitney Award for outstanding patronage of the arts, and arts professional Holly Block received the Skowhegan Governor's Award for outstanding service to the arts.

The Textile Museum in Washington, D.C., has received a grant from the Andrew W. Mellon Foundation to create a searchable online catalogue of the museum's 20,000-volume Arthur D. Jenkins Library, the leading center for

textile studies on the East Coast. The catalogue will also become part of the Online Computer Library Center, a worldwide library cooperative.

The Walker Art Center in Minneapolis, Minn., has received a large gift from William W. and Nadine M. McGuire in support of the center's internationally recognized performing arts program. The gift will support the commissioning, development, and presentation of new works in the performing arts through the construction of the Walker's new 385-seat theater, the creation of the Walker's first named curatorial position, and a fund to commission new work and nurture new creative talents.

CONFERENCES & SYMPOSIA

For an expanded list of conferences and symposia, visit www.collegeart.org/caa/resources/index.html.

CALLS FOR PAPERS

Dumbarton Oaks is accepting proposals for their spring 2005 symposium, "Existence and Experience in Contemporary Garden Design." This

Curator for Asian Art The Walters Art Museum, Baltimore

The Walters Art Museum is an internationally renowned museum with collections spanning five continents and fifty-five centuries. The Walters houses important collections of Ancient, Medieval, Islamic, Renaissance and Baroque, 18th- and 19th- century, and Asian art, including strong holdings in manuscripts and decorative arts.

The Walters seeks a motivated and team-oriented professional to serve as the Mr. and Mrs. Thomas Quincy Scott Curator of Asian Art. The Asian collection consists of 10,000 works of art primarily from China and Japan, but also includes objects from Korea, Southeast Asia, India, Nepal, and Tibet.

The candidate should demonstrate a record of excellence in scholarship, publications, exhibitions, and collection development, as well as participation in education programs. The position requires a person with a visionary outlook and a creative thinker with strong curatorial and interpersonal skills. The curator will play a vital role in developing new strategies to engage a diverse public with the museum's expanding collection and planned new exhibition space. Demonstrated ability to build relationships with other institutions and with collectors is also expected.

Requirements: Ph.D. in Asian art history; minimum 5 years of curatorial experience; broad knowledge of Asian art and culture. Expertise in Chinese or Japanese art is preferred. Salary commensurate with experience; excellent benefits.

To apply, send letter of interest, résumé, three references, and selected publications to: Ms. Brenda Jackson, Department of Human Resources, Walters Art Museum, 600 North Charles Street, Baltimore, MD 21201. An EEO/AA employer.

Closing date: May 31, 2004.

symposium will be devoted to a discussion of contemporary gardens and to the development of an aesthetic criticism in landscape architecture. In spite of the flurry of garden festivals and publications on contemporary gardens, garden art develops outside the institutional art world. This symposium will discuss the possible contribution of contemporary designers to a production of new aesthetic experiences provided by gardens. Contributions should deal with either one contemporary garden, such as "Stonypath" by Ian Hamilton Finlay, the garden of "The Game of Seasons" by Bernardo Lassus, or the garden for "Harmonious Relationships with Respect" at the Canadian Museum of Civilization in Ottawa by Shunmyo Masuao; or several gardens by the same designer, such as the line gardens by Patricia Johanson, the fountain gardens by Laurence Halprin, or the mangrove parks by Fernando Chacel. Papers should not exceed 1,000 words. Send both a paper and an electronic version of your proposal to Michel Conan, Garden and Landscape Studies, Dumbarton Oaks, 1703 32nd St. NW, Washington, DC 20007; landscape@doaks.org. *Deadline: June 3, 2004.*

Tri-State Sculptors Educational Association seeks proposals for its 2004 conference, to be held October 7–10, 2004, at the North Carolina School of the Arts in Winston-Salem. Its theme is "Roots to Radicals: Innovation and Collaboration." We seek to bring together artists, craftspeople, designers, collectors, curators, students, and teachers—anyone with an interest in art and sculpture from its traditional roots to its radical forays into innovative methods, mediums, and formats—to create a forum for ideas, strategies, and plans of action to address the needs and interests of those with a passion to share the arts. We especially encourage participation from individuals and groups who feel that they are historically underrepresented in the arts. Proposals may be from individuals or groups. Submit your contact information and a brief description of your proposed event to Greg Shelnutt, TSS Conference Coordinator, 133 West End Blvd., Winston-Salem, NC 27101-1319; 336-770-3231; shelnuttg@ncarts.edu. *Deadline: June 10, 2004.*

The American Culture Association is considering proposals for "American Architecture and Art," to be held March 23–26, 2005, in San Diego, Calif. We will consider proposals for thematically organized sessions, special panels, and/or individual papers. Sessions are scheduled in 1½ hour slots, with a suggested maximum of 4 papers or speakers per session; the number of participants on a panel may vary. Interdisciplinary approaches and proposals on various media are always welcome; studio sessions are also encouraged. There is no limit to the number of sessions that can be scheduled. Submit a 1-page proposal or abstract, and a current résumé to Joy Sperling, Art Dept., Denison University, Granville, OH

43023; 740-587-6704; fax: 740-587-5701; Sperling@Denison.edu. *Deadline: September 1, 2004.*

TO ATTEND

Networked Digital Library of Theses and Dissertations (NDLTD) will sponsor the 7th International Conference on Electronic Theses and Dissertations (ETDs), which will emphasize support for creators of scholarly electronic documents in any discipline, building ETD initiatives that create value for universities, students, and faculty, and encouraging collaborative efforts among institutions. NDLTD is an open federation of 174 member universities and supporting organizations, including research institutions and private companies, that supports the authoring, usability, and dissemination of ETDs worldwide. NDLTD's goal is to improve graduate education and access to research by encouraging students to produce electronic documents, use digital libraries, and understand publishing issues. The conference will take place June 3–5, 2004, at the University of Kentucky in Lexington. Session topics will include: shaping the future of scholarly communication; unique issues about ETDs for different disciplines; administrators and ETDs: challenges and rewards for universities and their communities; training and supporting scholarly electronic-document authors; ETDs and open access, intellectual-property rights, digital-rights management, and fair-use entitlements; and multimedia issues for the presentation of scholarly material. For more information, visit www.uky.edu/ETD/ETD2004/welcome.html.

The Newberry Library's Center for Renaissance Studies and Northwestern University's Department of Art History will sponsor "Excavating the Medieval Book: A Symposium in Honor of Sandra Hindman." This conference will celebrate Hindman's contributions to the study of medieval manuscripts and will assess the state of the field today. The conference will take place June 4, 2004, at the Newberry Library in Chicago. For more details, contact Nina Rowe at nrowe@middlebury.edu or David Areford at David.Areford@umb.edu; www.newberry.org/nl/renaissance/L3renaissance.html.

The Art Libraries Society of North America (ARLIS/NA) and the **Visual Resources Association (VRA)** will cosponsor the first Summer Education Institute (SEI) for visual resources and image management. The institute will be held July 7–10, 2004, at Duke University in Durham, N.C.; it will provide instruction in visual resources and image collection management. VRA and ARLIS/NA have developed a special curriculum to provide intensive training in these areas—training that is often not found in library and information-science degree programs. Particularly useful for beginning visual resources professionals, the SEI curriculum will provide a standardized and sus-

tainable program for visual-resources training, with a focus on the issues related to the transition from analog to digital image collections. Attendees will receive certification of attendance and completion from the sponsoring organizations. Topics include: visual-resources administration and management; classification and cataloguing procedures and systems; collections development and management; staffing and human-resources issues; facilities management; storage and preservation issues; electronic file development and data management; analog and digital image parallel management; metadata issues and data standards; VRA core categories for visual resources; copyright and intellectual-property rights issues; and new technologies and visual resources. Information on instructors, syllabi, accommodations, and registration procedures are available at www.vraweb.org/2004.sei.

RESOURCES & OPPORTUNITIES

For an expanded list of resources and opportunities, visit www.collegeart.org/caa/resources/index.html.

CALLS FOR ENTRIES

Art Without Walls, Inc., a New York state award-winning nonprofit, independent arts organization, is securing fine artists in all mediums for an outdoor art exhibition in June 2004 with the theme "landscape vs. seascape." The exhibition, *By Land or ... by Sea*, will be held at the South Street Seaport in Manhattan. Send slides, S.A.S.E., résumé, and photographs to Sharon Lippman, Executive Director, Art Without Walls, Inc., P.O. Box 341, Sayville, NY 11782; 631-567-9418; artwithoutwalls@webtv.net. *Deadline: June 1, 2004.*

Joan Derryberry Art Gallery at Tennessee Technological University in Cookeville is reviewing slides for solo shows for the 2005–6 and 2006–7 exhibition calendar. There are no fees for exhibitions; all media is acceptable for review. Send 20 slides, slide descriptions, résumé, statement, and S.A.S.E. to University Art Committee, Attn: Jennifer Wolfe, Box 5194, Cookeville, TN 38505. *Deadline: September 1, 2004.*

The City of Fort Worth in Texas will invest more than \$5 million in public art and design enhancements over the next 6 years due to the passage of Capital Improvement Project bond propositions. To be considered for the first wave of projects, join the Fort Worth Public Art Artists Registry at www.fwpublicart.org. *Deadline: ongoing.*

CALLS FOR PARTICIPATION

The American Association of Museums (AAM) seeks peer reviewers. Frequently peer reviewers tell us they have learned something new from their review to bring back to their home institution. Could your museum use some fresh ideas? Do you wonder how other museums are addressing the same concerns you have? Is your staff up-to-date on standards and best practices in the museum field? Peer reviewers support AAM's Museum Assessment Program and Accreditation Program by contributing 40–60 hours to review self-study materials, conduct a site visit, and write an evaluative report for each review undertaken. Peer review demands skills in analysis, problem solving, and communication as well as a high level of professional knowledge and experience. Eligibility requirements, position description, and application information can be found at www.aam-us.org. For further information, contact Karen Bellnier, Peer Reviewer Manager, at 202-218-7688; peer-review@aam-us.org.

The Isamu Noguchi Museum is organizing an exhibition to reexamine the original *Imagery of Chess* show, held at the Julien Levy Gallery in 1944–45, in which Noguchi participated. Organized by Marcel Duchamp, this exhibit brought expatriate European Surrealists such as André Breton, Max Ernst, Alberto Giacometti, Robert Matta, and Yves Tanguy together with American modernists such as Noguchi, John Cage, Alexander Calder, and Joseph Cornell to consider the state of war through the game of war—chess. The newly organized *Imagery of Chess Revisited* will be presented at the Noguchi Museum in October 2005. It will include the sculpture, paintings, photographs, music, and chess-set designs of the original participants. A book is planned to accompany the exhibition. The Noguchi Museum would welcome information about possible work included in the original exhibit by Cornell, Eugene Berman, Peter Blume, Mary Callery, Carole Janeway, Xenia Cage, Julio De Diego and Ossip Zadkine. Please contact Larry List, Guest Curator, 303 Park Ave. South, New York, NY 10010; 212-982-0178; lj1@nyct.net; or Bonnie Rychlak, Curator of the Collection, Noguchi Museum, 32-37 Vernon Blvd., Long Island City, NY 11106; 718-545-8842, ext. 211; brychlak@noguchi.org.

CATALOGUE RAISONNÉ

Joachim Pissarro is currently seeking information on the Abstract Expressionist Robert Motherwell for the upcoming catalogue raisonné of paintings and collages. Please contact Katy Rogers at the Dedalus Foundation, 555 W. 57th St., Ste. 1222, New York, NY 10019; 212-220-0014; fax: 212-220-4225; krogers@dedalusfoundation.org.

GRANTS AND FELLOWSHIPS

The American Institute of Indian Studies welcomes applications for fellowships to conduct research in India. Fellowships are available to scholars holding the Ph.D. as well as graduate students who are working toward that degree. Short- and long-term fellowships are available. For information and applications, contact the American Institute of Indian Studies, 1130 E. 59th St., Chicago, IL 60637; 773-702-8638. *Deadline: July 1, 2004.*

ONLINE RESOURCES

The Center for Arts and Culture is an independent policy center whose mission is to inform and improve the policy decisions that affect creativity and culture. The center investigates and stimulates broad involvement in public interest issues that intersect with the arts, culture, and humanities, including topics that make an impact on free expression, diversity, and creative development: standardized testing in education; consolidation within the broadcast, recording, and publishing industries; growing concern over broadcast indecency; a climate of heightened fear and diverging interpretations of patriotism; the global preeminence of American popular culture; international discontent with U.S. policy; and increased recognition of the creative industries' contribution to the GDP as well as quality of life, and how the health of this sector is affected by copyright and other policies? Stay informed about the latest news and developments and share your opinions and perspectives in public discussion of the issues. For more information, visit www.culturalpolicy.org/issuepages/listserv.cfm or write to **center@culturalpolicy.org**.

Invisible Culture has released issue 7, entitled "Casting Doubt," guest edited by Leanne Gilbertson and Elizabeth Kalbfleisch. The essays testify to the significance of doubt as a subject worthy of sustained inquiry, as a mode of analysis, and as a keystone of visual studies. In response to dominant cultural reactions to uncertainty, this issue reclaims the positive productivity of the fleeting, dispersed, and frequently isolating experiences of doubt by drawing together a range of work dedicated to interrogating its manifestations. Contributors explore doubt in relationship to varied media, cultural location, and methodology, including photography, contemporary art, film, Surrealist literature, psychoanalysis, and political propaganda. *Invisible Culture* is available online at www.rochester.edu/in_visible_culture/ivchome.html.

Self-Employment in the Arts (SEA) has launched a website, www.seasource.org, which will be a resource for artists who want to know more about self-employment and self-sustaining practices.

PROGRAMS

The Transart Institute is a 2-year graduate art program leading to an M.F.A. in new media. Students are free to pursue work in any media-art-related genre and to create their own course of study, working independently and with the support of faculty and artist mentors. Three intensive residencies permit students to continue with their professional life while participating in the program. Genres and media include: animation, cyber art, experimental art, film and video, graphic design, installation art, interactive art, interdisciplinary art, performance art, photography, and sound and music. The first residency takes place August 27–September 12, 2004, at Linz Art University in Linz, Austria. The first symposium will be held September 1–8, 2004, with Ars Electronica. For more information, visit www.transartinstitute.org or call +43-699-1077-2684 (from the U.S., call 011-43-1-2700-023). *Deadline: August 1, 2004.*

RESIDENCIES

The John Michael Kohler Arts Center offers 2- to 6-month arts/industry residencies at Kohler Co. to develop functional or sculptural work in vitreous china, iron, enamel, or brass. Weekly stipend, housing, studio, materials, photography, and travel reimbursement (within the continental U.S.) are provided. Send an S.A.S.E. (#10 with \$0.55 postage) to Arts/Industry Coordinator, JMKAC, 608 New York Ave., Box 489, Sheboygan, WI 53082; 920-458-6144; fax: 920-458-4473; www.jmkac.org. *Deadline: August 1, 2004.*

WORKSHOPS

The Open Studio's Encaustic Workshops teach the ancient medium of encaustic and the contemporary techniques of encaustic printmaking, painting, collage, and drawing. Classes are small, and time is provided for hands-on experience and individual explorations. Most participants leave with 15–20 monotypes and 2 or more paintings or collages. An optional portfolio review and Santa Fe gallery recommendations are available. For more information, contact Paula Roland, 523 Cortez St., Santa Fe, NM 87501; 505-989-3419; paularoland@yahoo.com; www.paularoland.com.

CORRECTIONS

In the "Books Published by CAA Members" section of the March 2004 issue of *CAA News*, James H. Rubin's book was misidentified. The full title is *Impressionist Cats and Dogs: Pets in the Painting of Modern Life*.

CLASSIFIEDS

To place a classified ad in CAA News, visit www.collegeart.org or write to caanews@collegeart.org.

FOR RENT

Land of Enchantment. Poetic getaway between Taos and Santa Fe, New Mexico. Historic mountain village. Adobe/furnished studio. \$550+. 505-982-7077.

Midcoast Maine. Beautiful three-bedroom house near town and ocean for rent. \$715 prime and \$600 off-season. Tel. 212-568-7307.

NYC Studio apt. 86th & Park Avenue, available for 1–8 day visits up to 6x/year. For details, call Doug 716-882-4969.

Ontario, Canada. Rustic artist, writer's retreat. Tidy cabin on 400 acres. One-day drive from NYC, one hour from Toronto, 15 minutes to Lake Ontario. Reasonable rates. Contact tomxmeglynn@yahoo.com.

PARIS/MARAIS. Apartment, charm, calm, luminous, all conveniences. 212-367-7641.

Renting Rome apartment, fully furnished, near American Academy, minutes from center. 2 bedrooms, study, living-dining, bath, eat-in kitchen, all appliances. Available September 1, 2004. \$1,650 month plus utilities. Prof. Wasserman jkwasse@attglobal.net.

OPPORTUNITIES

art4business. General Call. 25-year-old Philadelphia-based Art Consulting firm seeks submissions of works in all media for its digital registry. Please contact Sara Castillo via e-mail at scastillo@art4business.com or call 215-222-2200. Please reference code CAS1.

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

DATEBOOK

May 10, 2004

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

May 14, 2004

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

June 18, 2004

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

July 9, 2004

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

September 1, 2004

Deadline for submissions to the *Art Journal* special artists' projects

September 3, 2004

2005 Annual Conference session chairs receive final abstracts from speakers

September 10, 2004

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

September 17, 2004

Deadline for session proposals for the 2006 CAA Annual Conference in Boston

October 1, 2004

Deadline for fall submissions to the Millard Meiss Publication Grant

November 1, 2004

Deadline for curatorial proposals for the members' exhibition at the 2006 CAA Annual Conference in Boston

December 3, 2004

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

February 16–19, 2005

93rd CAA Annual Conference in Atlanta

March 15, 2005

Deadline for spring submissions to the Millard Meiss Publication Grant

October 1, 2005

Deadline for fall submissions to the Millard Meiss Publication Grant

February 22–25, 2006

94th CAA Annual Conference in Boston

ELLEN K. LEVY ELECTED CAA PRESIDENT

CONTINUED FROM PAGE 1

encourage CAA to provide a vital, many-faceted discourse among artists, art historians, critics, curators, and other voices of our world.

"The organization's advocacy work—both in academia and government—is critical," she says. "CAA should lever-



Ellen K. Levy

age its cumulative strength to lend greater weight to its work-force guidelines. We face pressing issues relating to part-time employ-

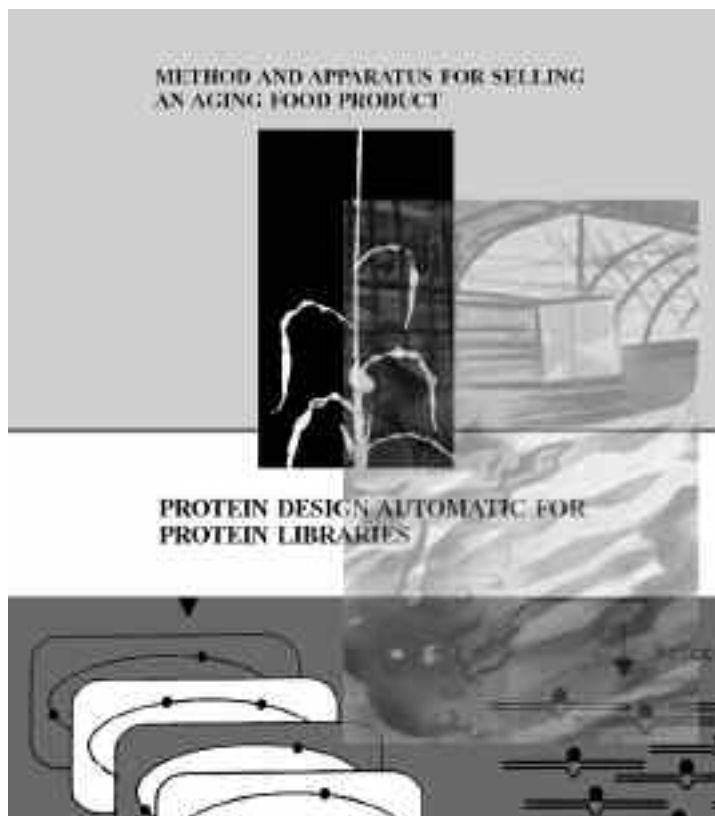
ment and affordable health insurance, among other urgent matters." She continues, "I strongly support CAA's efforts to promote public understanding of the importance of art to society. The arts are at great risk today, both through erosion of funding and through the indifference of leaders. CAA has a role to play in supporting both the making and preservation of art and in promoting scholarship about it at all levels. CAA offers a public life to valuable ideas and art that are fragile when they must rely on topicality or commercial viability alone."

Levy hopes to explore the creation of a CAA recognition award to politicians or public figures who support the arts. She is actively looking for ways to effect contact with the unconverted, with the aim of furthering their understanding of the arts. Other ideas include continued support for CAA's Professional Development Fellowship Program, in which

she has participated as a juror. "I am also interested," she adds, "in proposing that CAA sponsor exhibitions that are as significant and prestigious to artists as CAA's journals are to scholars." She notes that CAA has a rich history, still little known, of exhibitions, stemming from WPA times.

CAA works to bridge gaps among its various constituent groups: artists and scholars, independent and institution-based members, students and professionals. "I look forward to working with the Board and CAA committees to explore ways in which CAA can facilitate productive exchanges," Levy says. "CAA is a crucial link between the academic and nonacademic art communities. Our strength is in our numbers and our shared aims. The organization can provide access for scholars to the living world of art as it is practiced; and artists can use it to take advantage of the resources of institutions. CAA, through its many programs—the conference, the journals, the website, and the work of the committees—provides an arena for discourse free of the pressures of the commercial realm. Alternative art spaces and university art galleries have become places that foster exciting artistic developments, and this may be a model for CAA. We can play a role in presenting opportunities for greater exchange beyond our Annual Conference and its accompanying exhibitions."

Reflecting her own artistic interest in the dialogue between art and science, Levy has been influential in encouraging interdisciplinary activities at CAA during her time on the Board. In the last two conferences, she notes, session topics "have reflected the surge of interest in cross-disciplinary discourse, including issues of civil liberties, the preservation



Ellen K. Levy. Detail of *Method for Selling an Ancient Food Product*, 2001. Mixed media on digital print. 80 x 8"

of monuments, identity politics, and the influence of military power and war on artistic production. I am pleased to see that this broadening of our conversation has taken place without a loss of attention at the conference to the core work of art history and art practice. We can, and should, provide both traditional and expansive programming at the conference and throughout the organization."

Levy is eager to work with CAA in developing new forums for conversation and discussion about the organization's future direction. She is eager to see us develop moderated online discussions through our website—an electronic town meeting, or "Voice of the People," in the words of Gregory Sholette, a fellow Board member. "It is easy to be passionate about values of academic and artistic free expression and excellence,"

she says. "We all believe in the power of artistic culture to foster positive change within society. The question is: How will we use our limited resources to act on our shared belief?" Levy encourages CAA's membership to resist defining our fields narrowly and to take advantage of the opportunities that the organization offers.

Levy's own career has followed an independent path. She has exhibited her work in galleries, museums, and alternative spaces in the United States, Europe, and Israel. Her solo exhibition, *Shared Premises: Innovation and Adaptation*, toured from 1999 to 2001, appearing in New York, Prague, New Britain, Conn., and Saratoga Springs, N.Y. In her current work, she creates genealogies of inventions by tracking the evolution of related technological innovations, such as nuclear shelters. Her patterns reflect the

ongoing adaptations inherent in patented inventions over a roughly two-hundred-year span. She generates digital prints that consist of layered and transformed images and text drawn from a database of registered patents; she then further transforms these with paint. She notes, "I use patents in my monoprints with the deliberate intent to provoke controversial thinking: I select inventions related to nuclear energy, the ecosystem, the space station, and the patenting of new life forms. The finished prints suggest a complex, evolutionary portrait of how economic competition and innovation develop over time."

Her work reflects a long-standing interest in the study of complex systems and emergence, as formulated by the Santa Fe Institute, an interdisciplinary think tank in New Mexico. The science of complexity is a central interest, for

it "examines how interdependencies among parts of a system can lead to its collective behavior, and how that system then interacts with its environment. These studies are relevant to a range of disciplines, including evolution, economics, art, and business management. Complexity science investigates relationships between behavior and scale. We know that some of the patterns that occur in the world are self-organizing, arising from local, incremental changes. I explore these ideas visually in my work." Science and art have grown estranged in our time, and are seen as having little to offer one another. Yet, Levy says, "a deeper understanding of scientific growth and form may lead to enriched visual considerations—and to an appreciation of science and technology as sources of metaphor and process. In this way, we can

address some of our fears, hopes, and inspirations regarding scientific innovation."

Levy has used this art-and-science paradigm in original ways. With Berta M. Sichel, she was guest editor of *Art Journal* in spring 1996, compiling a themed issue entitled, "Contemporary Art and the Genetic Code." At the time, this topic was little-explored. In addition to contributions from artists, art historians, and critics, Levy solicited texts from scientists such as the physiologist Robert Root-Bernstein and the late paleontologist and evolutionary biologist Stephen Jay Gould. In 2002, she and the artist Philip Galanter organized *Complexity: Art and Complex Systems*, an extensive museum exhibition devoted to artists' responses to the study of complex systems. *Complexity* was first shown at the Samuel Dorsky Museum of Art at the

State University of New York, New Paltz.

Among other honors, Levy was the Distinguished Visiting Fellow in Arts and Sciences at Skidmore College in spring 1999, a position funded by the Henry Luce Foundation. She received an Emerging Artist Award from the Association International des Critiques d'Art in 1996 and was awarded a commission for a painting from the National Aeronautics and Space Administration in 1985. That work was subsequently toured by SITES as part of NASA's traveling exhibition, *Visions of Flight*.

For more information about Ellen K. Levy, please visit her website, www.complexityart.com.

THE ART BULLETIN AND ART JOURNAL NOW AVAILABLE IN JSTOR

The College Art Association is happy to announce that our two print journals are now available in JSTOR®, the online journals archive. Users can browse and conduct full-text searches of all issues of *The Art Bulletin* (first published in 1913) and *Art Journal* (first published in 1941), up until but excluding the most recent three years. The JSTOR online archive comprises whole, intact issues of the journals, including complete articles, notes, illustrations, front and back matter, and advertisements.



The Art Bulletin and *Art Journal* are two of JSTOR's new art, art history, and architecture titles offered through the Arts & Sciences III Collection. Currently seven journals are available: *The Burlington Magazine*, *Gesta*, *Journal of the Society of Architectural Historians*, *Journal of the Warburg and Courtauld Institutes*, *October*, *The Art Bulletin*, and *Art Journal*. More art-related titles will be added to this cluster in the future.

JSTOR's Arts & Sciences III Collection is now available by subscription through institutions and libraries. If your school, library, or museum does not already subscribe to JSTOR, CAA urges you to advocate that it do so now. We are currently working on ways to provide online access to *The Art Bulletin* and *Art Journal* for individual CAA members who are not affiliated with an institution.

JSTOR is an independent not-for-profit organization with a mission to create a trusted archive of scholarly journals and to increase access to those journals as widely as possible. Information regarding JSTOR is available at <http://www.jstor.org>.

CAA 2006 ANNUAL CONFERENCE
Boston, February 22–25, 2006
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 2006 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 2006 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) this completed form; 2) a 1-page proposal; 3) your c.v. (2 pages max); and collate, staple, and mail to:

Manager of Programs, Sessions 2006
College Art Association
275 Seventh Avenue, New York, NY 10001
Deadline: September 10, 2004

FROM THE EXECUTIVE DIRECTOR

CONTINUED FROM PAGE 2

online; our next steps will include augmenting existing career-development services, field research and data collection, advocacy, reporting, listservs, and general information. Our new Online Career Center is just the first of what we hope will be numerous Web-based resources for members.

In a difficult economic environment, we recognize that your membership dues are an expense you cannot pay lightly. CAA must give you a good return on your investment. Your money pays for everything we do: publications and the conference; career-development services; workplace advocacy; the publication of standards and guidelines; conference and workshop events.

Your dollars must go farther, and so must ours; we must be responsible business managers. We cannot give away to nonmembers the very services your dues pay for. Thus, we do not provide open, unpaid access to our journals or our online career services. Attending the Annual Conference costs extra, and is more expensive for nonmembers than for members. Nonmember fees for these projects provide us with much-needed income to support our work.

But although some CAA services are accessible only by members and/or by fee, many of our activities are open to all: membership is not required for publication in CAA's three journals, for application to our fellowship program, or to reap the benefits of our extensive

advocacy. CAA staff answer queries by phone or e-mail from both members and nonmembers on matters ranging from how to prepare a résumé, portfolio, or tenure-review packet to standards for the M.F.A. as a terminal degree to how to clear permission to use images in a publication or course or submit a manuscript to a publisher.

Member dues account for about 45 percent of our revenue. We augment this income with earned and contributed income, because we recognize that our members are not wealthy and cannot meet large increases in dues. (Indeed, recognizing that students in the arts are financially strapped, we recently lowered student dues and established a low-income category.) Hundreds of you understand this dilemma and make annual contributions to CAA, ranging from \$10 to nearly \$15,000. Thank you!

We recently embarked on a very successful fundraising campaign to expand our electronic capabilities. You have been hearing lately about the Member Portal on our website and you will be hearing more in the coming year. This month we inaugurate the online CAA Member Directory. You can search the directory to contact other members—by name, geographic region, or specialization. You can also update or correct your own contact information through the Member Portal. I urge you to visit www.collegeart.org and click on the Member Portal button to update your contact information, so that your colleagues can find you easily.

Our next goal is to conduct more systematic field research—collecting and analyzing statistical data electronically—on workplace issues (such as time-to-degree, salary, and tenure statistics), productivity of the fields, books published, exhibitions mounted and curated, and so on. Substantive information will permit CAA to advocate more effectively on a range of issues.

We will need to raise more money for this project, which will require significant additional database architecture. Data collection may not be intellectually stimulating, but it is vital to your interests. Please do not ignore the important survey on the reverse side of your renewal form! It is our first step toward building comprehensive field-research data.

Our services and projects may not meet all your needs at any given moment—if so, the remedy is to communicate with us: make suggestions, get involved, join one of CAA's active and influential advisory committees (please see www.collegeart.org/caa/aboutcaa/committees/commlist.html). But over the course of your professional lives, you will use our services and draw upon our research again and again, whether you are working in academia, in a museum, or independently.

I urge you to address issues of concern to the CAA Board of Directors, care of me, at sball@collegeart.org. Your suggestions are always welcome, especially if they are practical and specific!

Finally, I want to thank you, our 14,000 loyal individual and institutional members. Please help us serve you better!

—Susan Ball, CAA Executive Director

PPC EXAMINES M.F.A. DEGREE

CONTINUED FROM PAGE 10

ence sessions—such as teachers feeling that having only an M.F.A. may be delaying promotion, or that Ph.D. holders do not understand or accept the M.F.A. In fact, one speaker had a hard time understanding why those issues should even be on the table when discussing the development of the field, the curriculum, or the student. Lastly, British and Australian institutions do not use the phrase “terminal degree” when discussing their curriculum or faculty hiring—it is simply unknown terminology.

The audience of the PPC session, made up of professors, graduate students, and administrators, made some important points in a lively discussion at the session's end. Many felt that CAA could help to clarify what research in the visual arts is and how it compares to other academic areas. And if CAA should change its position on the M.F.A., the decision should be made carefully and thoughtfully, because the degree serves as a safety net for many in the academy. Members of the audience also thought that CAA could help to set guidelines for the preparation of future teachers, not just future artists, and that CAA might examine music and other creative fields where multiple degrees exist and none are called “terminal.”

CAA should work to achieve the broadest possible discussion and collaboration on this issue, involving NASAD, AICAD, and other organizations as necessary. Instituting a change that does not have wide acceptance will be worse for the field than doing nothing.

—Kristi Nelson, University of Cincinnati, PPC Chair

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- may be purchased individually for \$20/double tape
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- ☐ Tape ☐ CD • 020AB...Thomas Kinkade, the Artist in the Mall
- ☐ Tape ☐ CD • 030...International Center for Medieval Art: Beyond the Sitter: The Material Culture of Medieval Portraits, ca. 1200-1500 - (Does not contain first two speakers Stephen Perkinson & Vivian Mann) (single tape/CD \$10/\$12)
- ☐ Tape ☐ CD • 040AB...Association of Art Historians - Border Crossings in Art History: Britain and the United States, 1970s to the Present
- ☐ Tape ☐ CD • 050AB...Colonial Curry and American Apple Pie: The Transportation of Culture and Nationalism in the South Asian Diaspora, Inventing Indianness as a Symbolic Site for Viewing Contemporary Art
- ☐ Tape ☐ CD • 060AB...Women's Caucus for Art - Negotiating Collaboration: Aesthetics and Social Change
- ☐ Tape ☐ CD • 070AB...A Fragile Alliance: Porcelain as Sculpture 1700 to 1900, Part I
- ☐ Tape ☐ CD • 080AB...Open Session: Identity Roller Coaster: Between Magiciens de la Terra and Documenta 11
- ☐ Tape ☐ CD • 090AB...Retrofitting: Traditional East Asian Art in Contemporary Painting Practice
- ☐ Tape ☐ CD • 100AB...Almost Still: Photography, Performance, and the Record
- ☐ Tape ☐ CD • 110AB...Regional Media Arts Histories: Seedbeds of Twentieth-Century Art History
- ☐ Tape ☐ CD • 120AB...Studio Art Open Session: Reinventing Design Education
- ☐ Tape ☐ CD • 130AB...Eva Hesse Today
- ☐ Tape ☐ CD • 140AB...Authentic Décor
- ☐ Tape ☐ CD • 155AB...CAA Services to Artists Committee
- ☐ Tape ☐ CD • 160...Art and Commerce: Corporate Support of the Arts in Twentieth-Century American Art - (Does not contain first speaker Margaret R. Daniel) (single tape/CD \$10/\$12)
- ☐ Tape ☐ CD • 170AB...Open Session: Contemporary Northwest Native, First Nations, and Alaskan Native Arts
- ☐ Tape ☐ CD • 180AB...Historians of British Art: British Visual Culture, the Public Sphere, and Visuality
- ☐ Tape ☐ CD • 190AB...Necro-Techno: Examples of Media Archaeology
- ☐ Tape ☐ CD • 200AB...Fine Art and Experimental Animation: Creative and Theoretical Affinities
- ☐ Tape ☐ CD • 210AB...The Art of Diagrams/The Diagramming of Art
- ☐ Tape ☐ CD • 220AB...Myth and Modern Art, Part 1
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