Nicholas Mirzoeff, associate professor of art at the State University of New York, Stony Brook, and a member of the CAA Board of Directors since 2001, recently spoke to CAA News about his new work and ongoing projects.

CAA NEWS: After earning your doctorate in England, at the University of Warwick in 1990, you’ve spent more than a dozen years in the United States. How have you found the U.S. as a place to work and teach?

NICHOLAS MIRZOEFF: I came to the U.S. at a time when academia in the U.K. was all but paralyzed. I was very grateful for the openness with which universities here treated overseas students and researchers. The U.S. has allowed me to find my voice as a scholar and a critic. I have to say I am nervous that some of that intellectual generosity is now under threat.

CN: CAA’s counterpart in the U.K. is the Association of Art Historians (AAH). Are the organizations very different?

CONTINUED ON PAGE 7

The CAA Board of Directors has accepted an invitation from Vanderbilt University to hold its October 2003 meeting in Nashville, TN. The three-day visit, on October 24–26, will include a strategic-planning session, presentations to Vanderbilt students, and a luncheon at the Frist Center for the Visual Arts.

The October meeting typically has a planning or “retreat” component. Last year, the Board met at the Hilton Rye Town, just north of New York City. Gregory Kandel, founder and president of Management Consultants for the Arts, will facilitate this year’s session as part of his work with CAA on its next strategic plan, which outlines CAA’s aspirations and goals for the future.

“Vanderbilt’s chancellor, Gordon Gee, was very enthusiastic about the Board coming to Nashville,” said CAA President Michael Aurbach, professor of art at Vanderbilt. “The interaction with students and the local arts community will be a first for a CAA Board meeting,” he added.

On October 25, several Board members will make informal presentations to Vanderbilt students (and possibly students from other Nashville-area schools) about the fields of art, art history, conservation, and related topics. Vanderbilt recently launched the Curb Center for Art, Enterprise, and Public Policy, headed by Bill Ivey, chair of the National Endowment for the Arts during President Bill Clinton’s second term. In the near future, the university will break ground for a new studio-arts facility.

Along with the Frist Center, a nonprofit space that opened in April 2001 in Nashville’s former main post office, Board members will see the Carl Van Vechten Gallery at Fisk University, a full-scale replica of the Parthenon in Centennial Park, and other Music City sights.

CAA members who would like to propose issues for discussion during the strategic-planning session should contact Marta Teegen, CAA Director of Governance and Advocacy, at mteegen@collegeart.org.
ELECTRONIC AMENITIES COME TO CAA

A fter eleven years, CAA’s Annual Conference will return to Seattle in February 2004. Those who attended in 1993 will remember meeting in the airy and art-filled Washington State Convention and Trade Center (recently expanded) and discovering a coffee bar in Pike Place Market called Starbucks. Remarkably, it was the first CAA conference to be held in a convention center.

Seattle companies such as Microsoft, Amazon.com, and RealNetworks—the latter two founded since the 1993 conference—have been key players in the huge and rapid expansion of the Internet. Though email has been used with home computers since the 1980s, and the Web since the early 1990s, it is difficult for many of us today to imagine living without them.

CAA created its first website in 1996, initially hosted by the Massachusetts Institute of Technology. We proudly launched an online journal, caa.reviews, in 1998. But we realized that there are other opportunities to use technology to serve our members, and our fields, more effectively. Real progress began after Lavinia Diggs Richardson became our first manager of information technology four years ago. We inaugurated a new integrated database-management system last fall. This fall will see the phased launch of CAA’s e-commerce: online membership renewal, conference registration, and sales of our publications and fine-art prints.

Perhaps the most exciting change will be to the employment listings that we will replace in CAA Careers every other month and several times a day during the Annual Conference. We plan to eliminate the printed edition later this year, substituting a state-of-the-art online job service.

Members and others will be able to place classified advertisements on a few days’ notice, provide links to their websites, and review candidates’ c.v.s online. Job seekers will be able to post their c.v.s, include links to their work online, and search for and respond to listings electronically. At the Annual Conference, this website will be continually updated, with interviews scheduled using email. It seems appropriate that these new services will be in place for our return to Seattle, one of the world’s technology capitals.

We are also working to create an expanded Annual Conference section on the website, which will largely replace the printed Preliminary Program for the Seattle and future conferences. This October, when you receive what will now be called the Preliminary Conference Information in the mail, it will contain all the usual registration and housing information, but the chronological listing of sessions and meetings will be absent. Instead, such detailed program information will be found only on CAA’s website. This electronic Preliminary Program will be searchable and continuously updated.

To receive all the benefits of CAA membership, Internet access is becoming even more valuable—and bringing more of the organization within every member’s immediate reach. I urge you to keep this in mind and to make sure that CAA has your current email address. This way, CAA can better support the ongoing communication and interaction that advance our fields.

—Susan Ball, CAA Executive Director
PPC WORKS TO REVISE STANDARDS FOR TENURE AND PROMOTION

CAA’s Professional Practices Committee (PPC) sponsored a session, “Making Standards for Tenure and Promotion,” at the 2003 Annual Conference in New York. The panel gathered information for updating CAA’s “Standards for Retention and Tenure of Art Historians” and “Standards for Retention and Tenure of Visual Arts Faculty,” which are found at www.collegeart.org/caa/ethics/index.html. First, the panel members made short reports: PPC member Kristi Nelson of the University of Cincinnati described the differences and similarities among Ph.D., M.A., and M.F.A. degrees and compared the promotion policies of a number of accreditation agencies and universities. Robert Milnes of San Jose State University examined the impact of new technologies on faculty activities and the evaluation of those activities. Although this is still relatively uncharted territory, he discovered that some art departments have already tackled the issue. Anna Calluori Holcombe of Kansas State University had polled a number of art departments to find out how tenure and promotion policies are decided; she presented these differences and similarities.

A free-flowing, diverse discussion among the panelists and session attendees followed. A number of very valuable suggestions for the improvement of the current CAA standards were offered. The PPC will consider these when drafting its revisions. They include:

- Significant differences in the form and methodology of research activities in visual communication and digital art may warrant a separate set of standards for these faculty members. Standards should identify acceptable venues for publication and exhibition in this growing field. The proper criteria for the evaluation of research in digital, interdisciplinary, and collaborative work remain to be determined.
- CAA’s current guidelines discuss the role and value of external evaluators on tenure committees, but need to establish more specific criteria to ensure that faculty members are well represented.
- Clear policy is needed regarding midstream changes to a school’s tenure policy that occur during a faculty member’s evaluation process.
- The status of the M.F.A. as the terminal degree in studio art continues to be a hot topic; it especially affects community colleges.
- A checklist for the tenure and promotion process may be useful for CAA to publish.
- “Collegiality” should be kept out of tenure and promotion issues and should be reviewed as a component in the area of service.
- The relative weight of classroom evaluations by students in the tenure process is a concern, and alternatives to their use should be considered.
- Guidelines are needed to explain how an artist-in-residence experience might be evaluated as a tenure and promotion item.

Please send further suggestions and comments to D. Fairchild Ruggles, Chair, Professional Practices Committee, c/o Marta Teegen, Director of Governance and Advocacy, at mteegen@collegeart.org.

AMERICAN ART NOW

AESTHETICS AND POLITICS

CLARK SYMPOSIUM

Saturday, October 18, 2003

What are the aesthetic and political advantages, particularly today, of the lack of a single direction in contemporary American art? Does it make sense anymore to speak categorically of “what’s American,” especially in an increasingly international art world? This Clark Symposium will focus on questions related to the meaning and significance of contemporary American art. Panelists will consider both American and non-American points of view. After a morning of presentations, invited speakers including art historians, critics, and curators will join in a dialogue with the audience.


For more information, call 413-458-2303, extension 260, or visit www.clarkart.edu

STERLING & FRANCINE CLARK ART INSTITUTE
WILLIAMSTOWN, MASSACHUSETTS 01267

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one Sunday this spring a group of second-year faculty members at the University of Missouri, Columbia, gathered for dinner. We were continuing a tradition that had begun almost two years ago, soon after we arrived in Columbia. We had met during a long new faculty orientation. The events of that day had lingered long in our minds. In between being welcomed warmly, we had to show our enthusiasm for a university-funded opera based on the Lewis and Clark expedition and had been warned that we were expected to publish five or six articles a year for tenure. Although we learned later that the speaker was describing the expectations of the medical school, this realization did not lessen the strain that accompanied that day’s deluge of information on campus policies, research funding, teaching resources, health insurance, and retirement packages.

The tension of new beginnings, the self-deprecating humor that often accompanies such anxiety, and the discovery of half-priced burgers at a local restaurant initiated our biweekly dinners. These gatherings have served as a life-line of sorts. Safe among fellow junior faculty from a variety of campus departments, we have discussed questions that may seem hackneyed to established faculty, but that were new and crucial: Should students address us as professor, doctor, or by our first names? We adapted to the bureaucratic realities of a strange new world in which undergraduates—but not graduate students—are graded on a plus-minus scale. And we used each other as sounding boards when we took on professional roles that were foreign to us: “expert” and “advisor.”

Recently, however, the mood was different. Our conversation focused less on new discoveries and experiences and more on personal concerns: How long can a couple maintain a long-distance relationship while each pursues an academic career at a different institution? Do women with children earn tenure at the same rate as those with none? How do we reconcile our desire to be good teachers and colleagues with the realization that research and publication largely determine tenure decisions? Are we willing to live away from aging parents, close family and friends, and growing nieces and nephews? What are we willing to sacrifice to continue the career we have spent years pursuing?

The inclusion of personal matters is not surprising after almost two years of such dinner conversations, but I think the shift points to something more than deepening friendship. Indeed, I am reminded of the phrase a former high-school classmate used to describe his new publishing venture: “The magazine is not about skiing as a sport; it is about skiing as a lifestyle.” Much though I have mocked this phrase throughout the years, it does reflect that perpetual psychological tension between what we do and who we are, between how we structure our time and how we prioritize our activities. Over dinner, it became clear that our jobs were no longer the much-anticipated outcome of graduate work. Rather, they were an essential component of our efforts to integrate the lives we have envisioned with the realities of the academic system.

—Kristin Schwain

Kristin Schwain, assistant professor of American art and material culture in the Dept. of Art History and Archaeology at the University of Missouri, Columbia, was the recipient of a 2000 Terra Foundation Pre-1940 American Art Scholarship from CAA’s Professional Development Fellowship Program.

GETTY RESEARCH GRANTS 2004

Getty Research Grants are open to scholars of all nationalities.

Residential Grants at the Getty Center

The Getty Research Institute accepts applications from established scholars, as well as pre- and postdoctoral researchers, working on projects related to a specific theme while in residence at the Getty Center. The theme for the 2004–05 academic year is “Duration.” In addition, the Research Institute offers short-term Library Research Grants.

The Getty Conservation Institute provides support for established conservators, scientists, and professionals to pursue independent research in the field of conservation while in residence at the Getty Center.

Nonresidential Grants

The Getty Grant Program provides support for projects that advance the understanding of art and its history through Collaborative Research Grants, Postdoctoral Fellowships, and Curatorial Research Fellowships.

How to Apply (All Grants)

Detailed instructions, eligibility information, and application forms for all Getty Research Grants are available online at www.getty.edu (click on Grants) or by contacting the Getty Grant Program, 1200 Getty Center Drive, Suite 800, Los Angeles, CA 90049-1685, U.S.A.; 310 440.7374 (Phone); 310 440.7703 (Fax); researchgrants@getty.edu (E-mail).

Deadline for all Getty Research Grants: November 1, 2003

The Getty Grant Program
**CAA NEWS**

**BOARD SUPPORTS U.S. REENTRY INTO UNESCO**

In response to a proposal from CAA’s International Committee, the Board of Directors unanimously approved the following statement at its spring meeting on May 4, 2003, in support of U.S. reentry into UNESCO:

Be it resolved by the College Art Association that in recognition of the importance of education in encouraging free, democratic and stable societies and in recognition of UNESCO’s progress in enacting reforms to address concerns of the U.S. when it withdrew in 1984, and in recognition that participation of and leadership by the U.S. will allow UNESCO to even more successfully carry out its mandate, the College Art Association petitions the U.S. Congress to authorize and appropriate funding necessary for the U.S. to rejoin the United Nations Educational, Scientific, and Cultural Organization during the current budget cycle.

The Board further called on the CAA staff to investigate the possibility of securing a seat on the U.S. National Commission to UNESCO, should the United States rejoin the organization.

**BOARD APPROVES REVISIONS TO PUBLICATIONS GOVERNANCE**

During its spring meeting, the Board approved revisions to the governance of CAA’s publications program, including the expansion of the Publications Committee to include two members from CAA’s membership at large.

**AWARDS COMMITTEE MEMBERS NAMED**

The following individuals have been appointed to serve on the various committees for the annual CAA Awards for Distinction. Beginning May 2003, they will join current members of the committees to select the recipients to be honored at the 2004 Annual Conference in Seattle:

- **Art Journal Award**: Joanna R. Roche, California State University, Fullerton; Deborah Willis, New York University;
- **Alfred H. Barr, Jr., Award**: Forrest McGill, Asian Art Museum, San Francisco;
- **Arthur Kingsley Porter Prize**: Jonathan M. Reynolds, University of Southern California; CAA/Heritage Preservation Award for Distinction in Scholarship and Conservation: Andrea Kirsch, painting conservator; Rustin Levenson, painting conservator;
- **Charles Rufus Morey Book Award**: Jonathan M. Bloom, Boston College; Benjamin C. Withers, Indiana University, South Bend;
- **Distinguished Lifetime Achievement Award for Art Writing**: Katherine Manthorne, Graduate Center, City University of New York; Richard Meyer, University of Southern California; **Distinguished Teaching of Art Award**: Michael Krueger, University of Kansas; Wayne E. Potratz, University of Minnesota;
- **Distinguished Teaching of Art History Award**: David Rosand, Columbia University; Martha Ward, University of Chicago;
- **Artist Award for Distinguished Body of Work**: Margot Lovejoy, Purchase College, State University of New York;
- **Distinguished Artist Award for Lifetime Achievement**: Hearne Pardee, University California, Davis; Georgia Strange, Indiana University, Bloomington; **Frank Jewett Mather Award**: Janet Koplos, *Art in America*.

**CAA.REVIEWS SEeks EDITORIAL-BOARD MEMBER**

CAA invites nominations and self-nominations for one individual to serve on the *caa.reviews* Editorial Board for a three-year term, beginning summer 2003. *caa.reviews*, published by CAA, is an online journal devoted to the peer review of new books, exhibitions, and projects relevant to the fields of art and art history. This candidate may be an artist, art historian, art critic, art educator, curator, or other art professional; institutional affiliation is not required. Candidates must be CAA members in good standing. Nominees should ascertain their nominee’s willingness to serve.

The Editorial Board advises the editor-in-chief and assists him or her to identify and solicit authors, articles, and other content for the journal; guides its editorial program and may propose new initiatives for it; performs peer reviews and recommends peer reviewers; and may support fundraising efforts on the journal’s behalf. Members also assist the editor-in-chief to keep abreast of trends and issues in the field by attending sessions at the CAA Annual Conference and other academic conferences, symposia, and events.

The Editorial Board meets three times a year (twice in New York and once at the CAA Annual Conference). CAA reimburses members for travel and lodging for the spring and fall New York meetings in accordance with its travel policy, but members pay their own expenses for the Annual Conference.

Send a letter of interest, c.v., and contact information to Larry Silver, Chair, Editorial Board, *caa.reviews*, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. Deadline: August 1, 2003.

**ADVOCACY UPDATE**

**FOCUS ON IRAQ**

Though the full extent of the damage to Iraqi museums and cultural institutions has yet to be determined, it is clear that many significant works of art and manuscripts have been either stolen or destroyed since April. CAA continues to work with other cultural organizations to assist with the recovery of stolen artifacts from Iraq. In early March, we signed an Open Declaration on the Protection of Iraq’s Cultural Heritage, which was sent to the U.S. Department of Defense before war began in Iraq. Since then, CAA has sent letters to the White House and the Congressional Arts Caucus calling for immediate action to prevent further looting, to protect the remaining artistic and archaeological sites of Iraq, to institute exit searches at Iraq’s borders, and to initiate an aggressive campaign to restore the contents of the National Museum in Baghdad and other cultural institutions to the people of Iraq. We also signed a letter addressed to the U.S. Agency for International Development (USAID), urging it to place cultural-heritage needs on an equal footing with the other reconstruction activities for Iraq identified as high priority.
In mid-May, the U.S. government announced that it will contribute $2 million to help protect and restore key museums and archaeological sites in Iraq. According to a State Department press release, the funds will support specific cultural-preservation needs, to be identified in consultation with Iraqi cultural officials, as well as the development of a searchable online database of images of works missing and presumed stolen from the National Museum.

In mid-May, UNESCO was given permission to send a team of experts to Baghdad to make a first report on the state of Iraqi cultural heritage. In addition to focusing on the theft of cultural objects, the UNESCO mission is concentrating on restoring cultural institutions in Iraq and enabling museum employees to return to work. Interpol has recently published an online list (with images) of cultural property stolen from Iraq as well as photographs of the main categories of objects that may be subject to illicit trafficking. UNESCO and Interpol will collaborate on the expansion of the existing Interpol database of stolen works of art to include stolen cultural property from Iraq, for use by law-enforcement agencies.

U.S. Representatives Phil English (R-PA) and James A. Leach (R-IA) recently introduced The Iraq Cultural Heritage Protection Act (H.R. 2009), which would prohibit the importation into the United States of any archaeological or cultural material removed from Iraq without appropriate documentation after the imposition of sanctions on that country in 1990. As of press time, a Senate version of the bill had not been introduced.

For up-to-date information on the cultural-heritage emergency in Iraq, visit CAA’s website at www.collegeart.org. —Marta Teegen, Director of Governance and Advocacy

ANNUAL CONFERENCE UPDATE

2005 SESSION PROPOSALS WELCOME

There is still plenty of time to submit a session proposal for the 2005 CAA Annual Conference in Atlanta. The Annual Conference Committee invites submissions from senior scholars and artists, younger scholars, early and midcareer artists, and graduate students. Proposals may address the breadth of current thought and research in studio art, art and architectural history, theory and criticism, pedagogical issues, museum and curatorial practice, and developments in technology. Help make the Atlanta conference a stimulating, challenging, and informative event! Information and guidelines, along with the submission form, may be found in the May 2003 issue of CAA News and at www.collegeart.org. Deadline: September 12, 2003.

CHANGES TO ANNUAL CONFERENCE REGISTRATION PROCEDURES AND THE PRELIMINARY PROGRAM

Online registration for the 2004 Annual Conference in Seattle will be available this fall. Look for additional information in the September issue of CAA News.

Session and meeting listings will no longer be published in the printed edition of the Preliminary Program. Instead Preliminary Conference Information will be mailed in October and will contain registration, hotel, travel, reception, special-event, and other information.

Beginning in October, session and meeting listings will be available online in an expanded electronic Preliminary Program on the CAA website, www.collegeart.org.

AFFILIATED SOCIETY NEWS

DESIGN FORUM SEEKS PEDAGOGICAL STATEMENTS

Emphasizing a need to find common ground in a world of differing cultural and social values and resources, members of the International Council of Graphic Design Associations drafted a comprehensive Design Education Manifesto in 2000 in Seoul, Korea (See Design Issues 18, no. 2 [Spring 2002]). It stated that design-education programs “should foster strategies and methods for communication and collaboration” through facilitating a self-reflective attitude. When the authors said that “Eastern values foreground community and social obligation in contrast to a Western concern with individuality and freedom,” they highlighted the need to develop flexible thinking. Their important observations and mandate seem prescient in a post–September 11 world in which cultural-value systems have been radically called into question. Design Forum (DF) invites short statements on projects, research, theory, or pedagogy of 400 words or less that consider this issue.

Focus can be on any design discipline. Statements may envision collaboration as the process of negotiating different aesthetic languages, positions, and opinions. Suggestions include: How do design education and studies address the need for collaboration, especially as an indispensable component of critical thinking? What are the implications of collaborative thinking for changing social and political environments? What benefits for design result when collaboration produces active exchange of diversity and difference, or when it generates new perspectives, insights, and debate? What part does collaboration play in defining professional and research practice? Does collaboration foster holistic attitudes toward design and thus add to what is more commonly understood today as human-centered (green design, products for special-needs audiences, work for the nonprofit sector). Five to ten statements will be chosen by a jury of DF members to be presented at next year’s special session at the CAA Annual Conference in Seattle. Panelists’ prepared comments will be limited to five minutes...
QUEER CAUCUS FOR ART

The Queer Caucus for Art announces a conference on the theme of “Intersextions: Queer Visual Culture at the Crossroads.” The nationwide gathering, tentatively scheduled for November 2004, will be held at the Graduate Center of the City University of New York (CUNY) and is cosponsored by the CUNY Art History Program and the Center for Lesbian and Gay Studies. The meeting is open to artists, critics, and historians interested in examining all areas of gay, lesbian, bisexual, and transgender visual culture, especially new media, issues of global diversity and interconnection, and the current directions of artistic and scholarly creativity necessitated as older agendas of gay and (later) queer cultural politics meet changed conditions. For more information, please write to maurreilly@yahoo.com or james_saslow@qc.edu.

SPE TO HOLD REGIONAL CONFERENCES

The Society for Photographic Education (SPE) has announced eight SPE regional conferences for fall 2003. Please visit www.spenational.org/regional.html and click on your region to read conference information and calls for proposals.

Nicholas Mirzoeff

CONTINUED FROM PAGE 1

NM: The AAH is a much smaller group. Their annual conference attracts several hundred delegates and does not have a job fair, so the whole event is far more relaxing! The AAH also publishes Art History, which was a key journal for the New Art History. Now that the AAH has become a CAA affiliate, I’m hoping to help forge closer links between the two groups.

CN: As the author of two books and editor of several collections of essays on visual culture, how do you define the term? Is it still controversial?

NM: I seem to spend half my life answering the question: “What is visual culture?” Visual culture is the study of the hypervisuality of contemporary everyday life and its genealogies. Given the “weaponizing” of the visual during the recent Iraq war and the ongoing—and televised—iconoclasm of certain terrorist groups, I don’t think there’s any danger of it becoming a complacent field in the near future!

CN: Some of your recent work has focused on the Jewishness of artists such as Camille Pissarro. What drew you to this line of research?

NM: In England I was too Jewish but in New York I’m not Jewish enough. So I became interested in the ways in which other diasporic subjects had negotiated these difficulties. I am now looking at ways in which diasporic peoples represent themselves in terms of other diasporic groups rather than in relation to some mythical center. It means tracking traces across archives that were not designed to record these histories, so it’s taken me longer than I expected.

CN: Please describe the Iraq-related project in which you’re now involved.

NM: I felt the need to respond to the war as soon as possible, and with intensity, so I’m writing a short book called Watching the War in Babylon. I’m thinking about the peculiarities of watching weaponized images of historical Babylon under attack from the Babylon of Western modernity as a Sephardic Jew whose family were originally from the region. The image as a weapon wants, above all, to stop stories being told about it and to be displayed only as “breaking-news” information. So this is my contribution to the refusal to conform to the intensely reactionary model of globalization that is currently being imposed on us.

CN: What have been your main concerns as a member of CAA’s Board of Directors?

NM: First, to gain recognition and representation for those of us, artists and critics, working in the field of visual culture. Now my main project is to open the organization, to make it more democratic, especially in its electoral procedures. We need to reconceptualize what it means to be a membership organization in the twenty-first century, especially in these difficult financial and political times.
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; please 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 (email preferred).

ABROAD


WEST


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 2002) to caanews@collegeart.org.


Dorothea Rowe. Representing Berlin: Sexuality and the City in Imperial and Weimar Germany (Burlington, VT: Ashgate, 2003).


PEOPLE IN THE NEWS

IN MEMORIAM

Robert Blackburn, an artist and founder of the Printmaking Workshop in New York, died on April 25, 2003. He was 82. Born in Jamaica and raised in Harlem, Blackburn was a teacher and a friend as well as a master printer, visionary, and entrepreneur. Artists and others in the art world loved him as well as regarded him as a leading figure in the 20th-century American print world. With unbounded generosity and support, he encouraged and taught thousands of artists to experiment with color lithography at the workshop, which he established in 1948 as a cooperative venture. It is a legacy that still shapes American art today.

Blackburn received many awards, including CAA’s Distinguished Artist Award for Lifetime Achievement in 2000. In 1992, he received a John D. and Catherine T. MacArthur Foundation Fellowship, a Lee Krasner Award from the Pollock-Krasner Foundation in 2000, and the Printmaker Emeritus Award from the Southern Graphics Council in 1993.

His first contact with lithography occurred in 1938 through the Harlem Community Art Center, funded by the Works Progress Administration. After a John Hay Whitney Fellowship that took him to Europe in 1953, he became the first master printer at Universal Limited Art Editions (ULAE) in 1957. He left in 1963 to focus on the Printmaking Workshop and on his own production as an artist.

Blackburn kept the workshop going through thick and thin for more than 50 years. It became a nonprofit organization in 1971; currently the Elizabeth Foundation for the Arts is working to establish the workshop permanently. An exhibition, Creative Space: Fifty Years of Robert Blackburn’s Printmaking Workshop, was recently shown in New York at the International Print Center and at the Library of Congress in Washington, DC.

In his own work as an artist, Blackburn began as a figurative painter and printmaker. After his European fellowship in the 1950s, he turned to a Cubist-influenced abstraction, out of which developed his mature style of a flat, colorful, organic abstraction.

—Judith Brodsky, Rutgers Center for Innovative Print and Paper

Lynn Chadwick, a British sculptor who created expressionist, figurative works in welded iron and bronze, died on April 25, 2003. He was 88.

Barbara Doyle Duncan, a scholar, curator, and collector of modern Latin American art, died on March 28, 2003. She was 82.

She earned an M.A. at the Institute of Fine Arts, New York University, studying colonial and modern Latin American art when the field was just emerging. Duncan organized the important exhibitions Recent Latin American Drawings (1969–1976): Lines of Vision in 1977 and Gloria in Excelsis: The Virgin and Angels in Viceregal Painting of Peru and Bolivia in 1985, both at the American Society in New York. She was also instrumental in the first auction of Latin American art at Sotheby’s in 1979.

Duncan and her husband donated their collection, which included a large ensemble of post-1960 Latin American art, to what is now the Jack S. Blanton Museum of Art at the University of Texas at Austin.

Jack Goldstein, an artist who worked in film, music, painting, and performance, died March 14, 2003, at the age of 57.

Bernard Rabin, an art conservator and former art dealer, died on March 24, 2003. He was 86.

Rabin was born in the Bronx, NY, in 1936, in cooperation with Nathan Krueger, he established the Rabin and Krueger Gallery in Newark, NJ, and exhibited artists such as Chaim Gross, Yasuo Kuniyoshi, Reginald Marsh, and Joseph Stella.

In the 1950s Rabin trained with the pioneering conservators Sheldon and Caroline Keck. In 1959 he worked with Caroline at New York’s Museum of Modern Art on the treatment of Claude Monet’s Water Lilies, and was one of the first American conservators to go to Florence following the devastating 1966 flood. He traveled to Italy once again to help rescue art damaged by the Friuli earthquake of 1976.

After a 3-year research project, Rabin presented a new lining adhesive for paintings (one of the first substitutes for wax-resin). In 1981 he began a decade-long project treating the murals in the U.S. Capitol building, and in 1987 headed a team to treat The Apotheosis of George Washington by Constantino Brumidi. Rabin served as the paintings conservator for the Princeton University Art Museum and treated paintings for many American museums as well as private collectors. His former students include conservators and curators at museums and independent practices across the U.S. Anyone who worked closely with Rabin was impressed with his great respect for the practicing artist, his warm and caring personality, and his intense love of paintings. He was not interested in the spotlight and cared little for big egos. He was always open to discussion, collaboration, new ideas and materials, and the sharing of information.

—Joyce Hill Storer with Perry Hurt and Peter Stamelman

Whitney Snow Stoddard, an art historian who taught for many years at Williams College in Williamstown, MA, died on April 2, 2003. He was 90.

Stoddard was born in Greenfield, MA. He attended Williams College, graduating in 1935. Three years later he returned to teach at the college, and he completed his Ph.D. at Harvard University in 1941.


Stoddard was as devoted to modern phenomena as he was to the medieval world. His course on modern architecture was one of the most popular at Williams and inspired scores of graduates to become architects. Perhaps his greatest impact, however, came with Art History 101, an ancient-to-medieval course that initiated all undergraduates to the discipline. It made converts of many, including every member of the notorious “Williams Art Mafia,” who believed they would major in something other than art history until they heard Stoddard’s spellbinding, witty, deeply human lectures. For his lifetime achievement in the classroom, he received CAA’s Distinguished Teaching of Art History Award in 1989.

As discriminating as he was open minded, Stoddard saw the world as an endlessly fascinating place, where looking and feeling went hand in hand, where art and history were the privilege not of a few but of all who might pass his way. Those who did will forever be grateful.

—Paul Tucker, University of Massachusetts, Boston

Ella King Torrey, former president of the San Francisco Art Institute and a dedicated arts advocate and administrator, died April 30, 2003. She was 45.

Torrey received a B.A. in art history from Yale University in 1980 and later an M.A. from the University of Mississippi. In 1985, she became a program officer at the Pew Charitable Trusts in Philadelphia, where she lobbied the organization to support individual artists. The Pew Artists Fellowship Program, which annually awards 12 $50,000 grants to artists, came about due to her work. Torrey also served as San Francisco Art Institute president from 1995 to 2002.

ACADEME

Jeffrey Carr, formerly chairperson of the Dept. of Art and Art History at St. Mary’s College of Maryland, has been named dean of academic affairs at the Pennsylvania Academy of the Fine Arts in Philadelphia.

Geraldine A. Johnson has been appointed as a permanent university lecturer in the history of art at Oxford University in England and as a college fellow at Christ Church.

Ellen G. Landau has been named Andrew W. Mellon Professor of Art History at Case Western Reserve University in Cleveland, OH.

Douglas R. Nickel, formerly curator of photography at the San Francisco Museum of Modern Art, has been appointed director of the Center for Creative Photography at the University of Arizona in Tuscon.

Daniel D. Reiff, professor of art history at the State University of New York College at Fredonia, has recently been promoted by the University Board of Trustees to the rank of Distinguished Service Professor in recognition of 3 decades of publishing and advocacy in architectural historic preservation.

The University of California, Irvine, has made the following faculty appointments in the Dept. of Art History and the Ph.D. Program in Visual Studies: Branden Joseph, Felicity Scott, and Cécile Whiting.

MUSEUM

Julia Marcari Alexander, formerly acting curator of paintings and sculpture at the Yale Center for British Art in New Haven, CT, has been appointed associate director for programmatic affairs at the center.
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.

David Alexiek, associate professor of art at Christopher Newport University in Newport News, VA, has received the Higher Education Art Educator of the Year from the National Art Education Association in 2003, as well as the 2001 Virginia Higher Education Art Educator of the Year Award from the Virginia Art Education Association. He was also appointed to the advisory board of the Center for Advanced Studies in England.

Linda Sue Galate, fellow of the Caspersen School of Graduate Studies at Drew University in Madison, NJ, has received the 2003 Caldwell College Veritas Award for Excellence in Christian Historical Research.

Mary D. Garrard, professor of art history at American University in Washington, DC, has received the College of Arts and Sciences’ First Faculty Legacy Award in 2002. The award honors faculty members who leave a lasting legacy with their students.

Janet Hart Heinicke has received the College of Education Outstanding Alumni Award from Northern Illinois University. She will be at the Mwanga Resource Center in Tanzania, Africa, in summer 2003, working on seminars for teacher development of the Evangelical Lutheran Church.

Adam Herring, assistant professor of art history at Southern Methodist University in Dallas, TX, has been awarded a 2003–4 grant from the National Endowment for the Humanities to complete his book, *Poetics of Line*, a study of the ancient Maya of southern Mexico, Guatemala, Belize, and Honduras, in A.D. 500–800.

Nicholas Hill, professor of art and chairperson of the Dept. of Art at Otterbein College in Westerville, OH, has been selected as the 2003 Ohio Arts Council International Exchange Artist at Grafikwerkstatt in Dresden, Germany, for a 6-week residency.

Karen Kuce has been awarded a Willa Cather Professorship at the University of Nebraska, Lincoln.

Beauvais Lyons, Ellen McClung Berry Professor of Art at the University of Tennessee, has been elected president of the Faculty Senate for a 1-year term beginning August 1, 2003. As president, he will work to help the Faculty Senate represent more than 2,000 faculty members at the Knoxville campus.

Jeffrey Marshall, a Boston-based artist, has been awarded a fellowship and residency for August 2003 at the C-Scape Dune Shack by the Provincetown Community Compact and Massachusetts Cultural Council. He will continue a series of large drawings and paintings based on coastal Massachusetts.

Ken Miftum of Columbia University in New York has been awarded the Dedalus Foundation 2003 Dissertation Fellowship award for “Contre-Historie: The Postwar Art and Writing of Jean Dubuffet.”

Michael Poast of Intermedia Ensemble has received a grant from the New York State Council on the Arts, administered by Queens Council on the Arts, for a performance of “Color Music” by a full orchestra.

Donald A. Rosenthal has been awarded a residency for September–October 2003 at the Goethe-Institut Inter Nationes in Dresden, Germany, where he will conduct research on early, photographically treated German publications.

James M. Saslow, professor of art at Queens College in New York, has received a 2003 Monette/Horowitz Award for the recognition of activism, research, and scholarship in the lesbian, gay, bisexual, and transgender communities.

Carolyn C. Wilson has been named a Mildred A. Mascioli Fellow at the Folger Shakespeare Library and has been awarded a short-term fellowship for the 2003–4 academic year for her project, “The Characterization of St. Joseph in 16th-Century Italy: Exploring Literary Contexts of Imagery in Renaissance Art.”

The American Academy in Rome has awarded the 2003–4 Rome Prize to the following CAA members: Diana Cooper, Jill J. Deupi, Mary Harvey Doyno, Vivien Greene, Thomas DaCosta Kaufmann, Matvey Levenstein, Pamela O. Long, Jessica Maier, Elizabeth Marlowe, John Newman, and Susan Yelavic.

The Sterling and Francine Clark Art Institute in Williamstown, MA, has announced the Clark Fellows for 2003–4. CAA members include: Barbara Abou-El-Haj, Martha Buskirk, S. Hollis Clayson, Claudia Eiricke, Elizabeth Hutchinson, Robin Kelsey, Blake Stimson, and Alexandra Weitlauer.

The John Simon Guggenheim Memorial Foundation has given fellowships to the following CAA members: artists include Mary Ellen Carroll, Gina Magid, Jennifer Nelson, Pauline Stella Sanchez, and Joel Werring; and scholars are Zainab Bahrani, Eve D’Ambra, Steven Z. Levine, Julia K. Murray, W. Jackson Rushing III, and Edward J. Sullivan.

The Henry Luce Foundation has awarded the announcement recipients of its 2002 Dissertation Fellowship Program in American Art. CAA members include: Beth A. Allen, Ellen K. Daughtery, Meredith Paige Davis, Rachel E. Iannacone, Catherine M. Lanford, Karen Yvonne Lemmye, Analya P. Leppaneon, and Lisa E. Pasquariello.

The National Humanities Center in Research Triangle Park, NC, has announced the appointment of the following CAA members as fellows for the 2003–4 academic year: Robert Mark Antill, Caroline Astrid Buzelius, Meredith Jane Gill, and Stephen Murray.

INSTITUTIONAL NEWS

The Henry Luce Foundation has made a number of awards and grants to CAA member institutions: in the category of American art: the Baltimore Museum of Art, Cincinnati Art Museum, Los Angeles County Museum of Art, and Newark Museum; for the Luce Fund in American Art: the Baltimore Museum of Art, Columbus Museum of Art, Frick Collection, Minneapolis Institute of Arts, National Gallery of Art, Seattle Art Museum, and Wadsworth Athenaeum Museum of Art; for the American Art Dissertation Research Awards: Boston University, University of California, Los Angeles, University of Michigan, University of New Mexico, University of Pennsylvania, and Yale University; for Asia, the Japan Society. For full award and project citations, visit www.hluce.org.

CONFERENCES & SYMPOSIA

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

CALL FOR PAPERS

The Malevich Society will hold a conference entitled “Rethinking Malevich” on February 6–7, 2004, at the Graduate School and University Center of the City University of New York, in celebration of the 125th anniversary of Kazimir Malevich’s birth (1879–1935). We invite papers that address any aspect of this topic. Suggested subjects include: Malevich in the Ukraine; Malevich and Western modernism; Malevich as scientist; Malevich’s familial biography; Malevich’s landscape painting; the historical and philosophical significance of Suprematism; Malevich and revolutionary politics; evaluation of recent publications on the artist; and the historiography of Malevich studies. The proposal should consist of a 500-word abstract of the paper you wish to present, a brief c.v. or résumé, and a return email or postal address for notification. Proposals should be in English; mail to the Malevich Society c/o Herrick, Feinstein LLP, 2 Park Ave., New York, NY 10016; malevichsociety@hotmail.com; www.malevichsociety.org.

The American Culture Association requests proposals for sessions on a particular theme, special panels, and/or individual papers for “American Architecture and Art,” to be held April 7–10, 2004, at the San Antonio Marriott Rivercenter in San Antonio, TX. Sessions are scheduled in ½ hour slots, with a maximum of 4 papers or speakers per session; the number of panel participants may vary. Interdisciplinary approaches and proposals on various media are always welcome. Studio sessions are encouraged. 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, 2003.

TO ATTEND

The Organisation for Economic Co-operation and Development Programme on Institutional Management in Higher Education is hosting an international semi-
information, write to Allys Paladin-Craig at acpraig@mailer.fsu.edu.

GRANTS AND FELLOWSHIPS
The Dedalus Foundation Senior Fellowship Program supports projects related to the study of modern art and modernism. Applicants must be U.S. citizens and may not be candidates for an academic degree. Awards of up to $30,000 will be made for periods of up to 1 year. Winners will be announced in mid-December. For fellowship application forms and guidelines, write to Senior Fellowship Program, Dedalus Foundation, Inc., 555 W. 57th St., Ste. 1222, New York, NY 10019.

The American Friends of the Mauritshuis offers ad hoc grants in the field of art history to support an academic project devoted to a topic related to the collection of the Mauritshuis Museum in The Hague, the Netherlands. Recipients are required to travel to The Hague and to work closely with the museum’s curatorial staff. Grants go up to $10,000, depending on the financial requirements and merits of the project. Applicants are invited to submit a letter with a detailed description of the project to the American Friends of the Mauritshuis, 22 E. 80th St., New York, NY 10021. No deadline.

CALL FOR ENTRIES
Target Gallery seeks artwork for Marks: An Exhibition of Contemporary Drawing, to be held November 22, 2003–January 4, 2004. The call is open to all artists working in any medium; think broadly about the definition of “drawing.” For details, contact Claire Huschle, Torpedo Factory Art Center, 105 N. Union St., Alexandria, VA 22314; 703/838-4565, ext. 4.

Mid-Atlantic New Painting 2004 is a competitive painting exhibition sponsored by the Mary Washington College Galleries and will be held in January 2004. All artists living in Delaware, Maryland, Pennsylvania, Virginia, and Washington, DC, are eligible to enter. For prospects, contact MWC Galleries, College Ave. at Seaobeck St., Fredericksburg, VA, 22401; 540/654-4565, ext. 4.

MANUSCRIPTS AND JOURNAL CONTRIBUTIONS
Nederlands Kunsthistorisch Jaarboek/Netherlands Yearbook for History of Art (N.K.J.) seeks contributions for its 2004 publication on “Rubens and the Netherlands.” Contributions to N.K.J. (in Dutch, English, German, or French) are limited to a maximum length of 7,500 words, excluding notes. Most accounts of Peter Paul Rubens represent the artist in his cosmopolitan, European aspect, in line with his demonstrable interests and ambitions. Although such interpretations are typically attentive to the ways in which political, socioeconomic, and cultural circumstances and traditions in the Netherlands inflected his persona and work, the interaction between Netherlandish contingencies and translocal ambition has rarely been the sustained object of Rubens studies. Proposals are invited for articles that address Rubens’s engagement with the artistic and literary culture of the Netherlands and that analyze the relevance of the Netherlandish political and social situation for his art and career. Proposals for papers, in the form of a 200-word abstract, should be sent (preferably via email) to Jan L. de Jong, Dept. for the History of Art and Architecture, Groningen University, P.O. Box 716, 9700 AS Groningen, the Netherlands; j.l.de.jong@let.rug.nl.

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OPPORTUNITIES


THE ITALIAN RENAISSANCE CITY: ART, ARCHITECTURE, AND CIVIC IDENTITY, AN INTERDISCIPLINARY SYMPOSIUM, WILL BE HELD AT PRINCETON UNIVERSITY ON SEPTEMBER 19–20, 2003. ORGANIZED BY PATRICIA FORTINI BROWN AND JOHN PINTO, THIS 2-DAY CONFERENCE AIMS TO LOOK AT A VARIETY OF CITIES IN ITALY FROM DIFFERENT PERSPECTIVES DURING THE RENAISSANCE PERIOD, BROADLY DEFINED AS 1400–1600. IT FEATURES SPEAKERS DRAWN FROM A VARIETY OF DISCIPLINES, INCLUDING ARCHITECTURAL HISTORY, ART HISTORY, COMPARATIVE LITERATURE, HISTORY, HISTORY OF SCIENCE, GEOGRAPHY, AND SOCIOLOGY. THE SYMPOSIUM IS ORGANIZED IN 4 SESSIONS, EACH WITH 3 SPEAKERS AND A DISCUSSANT WHO WILL FOCUS ON A BROADLY DEFINED THEME, PLUS A 5TH CONCLUDING SESSION WITH 4 COMMENTATORS. AMPLE TIME FOR AUDIENCE PARTICIPATION IN THE DISCUSSIONS IS PROVIDED IN THE PROGRAM. TOPICS INCLUDE URBANISM AND CITY PLANNING; CONTROLLING THE FORCES OF NATURE, SUCH AS WATER AND WIND, RELATIONS BETWEEN NEIGHBORS AND THE NATURE OF CITIZENSHIP; ISSUES OF HUMANISM, SECULARISM, AND THE SACRED; AND SHAPING A CIVIC IDENTITY THROUGH MONUMENTS AND ARCHITECTURAL STYLE. A COMPLETE LIST OF SESSION PARTICIPANTS IS AVAILABLE ON THE WEBSITE. FOR INFORMATION, PLEASE CONSULT THE SYMPOSIUM WEBPAGE: www.princeton.edu/~artarch/ItalianCity or contact Tom Quirk, Center for Visitors and Conference Services, Princeton University, 11 University Pl., Princeton, NJ 08544; fax: 609/258-4656; email: tomquirk@princeton.edu providing name(s), institutional affiliation if any, contact telephone number(s), email address, and days of attendance. There is no conference fee, but attendance is BY REGISTRATION ONLY. REGISTRATIONS RECEIVED AFTER SEPTEMBER 1, 2003, WILL BE SUBJECT TO CANCELLATION IF SPACE LIMITS ARE EXCEEDED.


DATEBOOK
July 14, 2003 Deadline for submissions to the September 2003 issue of CAA News
August 1, 2003 Deadline for nominations and self-nominations for the CAA.Reviews Editorial Board
August 31, 2003 Deadline for nominations for the 2004 CAA Awards for Distinction
September 1, 2003 2004 CAA Annual Conference session chairs receive final abstracts from speakers
September 12, 2003 Deadline for session proposals for the 2005 CAA Annual Conference in Atlanta
Deadline for submissions to the November 2003 issue of CAA News
November 3, 2003 Deadline for critics and curators to apply for the Artists’ Portfolio Review at the 2004 CAA Annual Conference in Seattle
Deadline for curatorial proposals for the members’ exhibition at the 2005 CAA Annual Conference in Atlanta
Deadline for mentors to apply for the Career Development Workshops at the 2004 CAA Annual Conference in Seattle
November 7, 2003 Deadline for submissions to the January 2004 issue of CAA News
December 1, 2003 2004 CAA Annual Conference session chairs receive final drafts of speakers’ papers
January 8, 2004 Deadline for submissions to the March 2004 issue of CAA News
February 18–21, 2004 82nd CAA Annual Conference in Seattle

CAA NEWS JULY 2003
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.

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, 2003.** Note: Nominations for book and exhibition awards should be for authors of works published or exhibited/staged from Sept. 1, 2002, to Aug. 31, 2003.