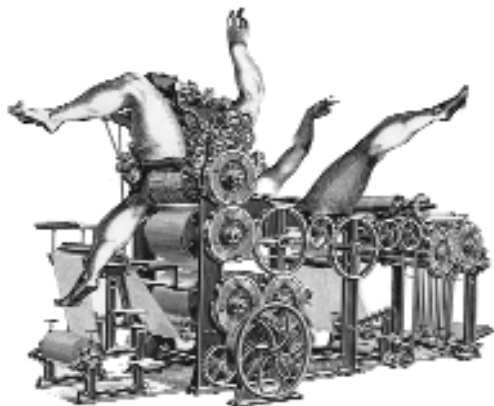


# CAA NEWS

NEWSLETTER OF THE COLLEGE ART ASSOCIATION Volume 29, Number 4

JULY 2004

## A SAFE STUDIO IN THE 21ST CENTURY



*In November 2003, Duane Slick, professor of painting at the Rhode Island School of Design (RISD) and a member of the CAA Board of Directors, delivered a version of this talk at a conference on art studio health and safety convened by RISD for administrators and faculty of independent art schools.*

**A**s an artist and lecturer, I have had the privilege of touring institutions and discussing issues of environmental, health, and safety (EHS) in

the classroom and the studio. In addition, while serving as chair of the RISD painting department, I helped to implement a campus-wide EHS program.

Schools and art departments don't always find it easy to establish good health and safety practices. Change is difficult; new information may be frightening to a population that has not had proper training. We are in a transitional period: the generations that taught art with little attention to such issues as the toxicity of materials, correct ventilation, and waste disposal are retiring. We are acquiring new technologies and new understandings of the materials that we use every day.

When I first began to work with the RISD faculty and administration on these issues, I had some doubts that—despite our best intentions—our work would ever see the light of day. Some traditionalists tried to convince us that to change from toxic to nontoxic paints and inks, to abandon the use of noxious solvents, and to establish formal studio health standards represented an infringement of the personal rights of the artist. I liken the old guard to the National Rifle Association: Charlton Heston's phrase, "From my cold, dead hands," echoed through the studio corridors, as some faculty rushed to protect their cadmium red, their chromium green, lead-based flake white, and methyl-ethyl-ketone (MEK, the catalyst for resin casting). The cry went up: "We are the last bastion of true craft, the discipline of free thought!" Maybe our idealism had convinced us that we were immortal. Eventually, RISD's faculty were all persuaded to find safer alternatives for toxic materials, but the transition was rockier than I might have expected. All I can say is: In the academic environment, as in contemporary politics, it is not a bad idea for leaders and teachers to reread their job descriptions and institutional mission statements.

I have a friend who says that organizing artists is like trying to herd chickens. In our business of education we revere academic freedom and the right of free and open inquiry. We prize and protect an arts curriculum that allows unfettered experimentation. But we must come to recognize that the freedom to experiment, to use unusual materials, or work in unorthodox ways does not require that we operate unsafe studios.

In 2000 New England had its first brush with the Environmental Protection Agency's

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## A CALL TO ACTION

**I**n 1793 the painter Francisco de Goya contracted what is thought to have been lead poisoning, which left him deaf and crippled. In 1970 the sculptor Eva Hesse died of cancer, and in 1996 so did the sculptor Duane Hanson, probably caused by their use of fiberglass.

With this special issue on art studio health, safety, and environmental responsibility, CAA launches a new initiative. In 1978 and 1985, we published a small guide to safe materials and practices for artists. Since then, the world has changed. Some of the old, dangerous materials have been replaced by better ones (for example, good nontoxic water-based screenprinting inks are now available). Other materials remain hazardous, but can be handled more safely. Artists, art schools, and conservators have become more aware of the toxicity of the materials we use—the hazards both to ourselves and to the environment.

Federal, state, local, and international agencies such as the Environmental Protection Agency (EPA) and the Occupational Health and Safety Administration (OSHA) have included art materials and studios in their guidelines. In 1999 EPA Region 2 launched its College/University Initiative and began issuing the first large fines to art departments and schools for violations of guidelines for the safe use of hazardous materials and correct waste disposal.

With this issue of *CAA News*, we

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WEB RESOURCES & BIBLIOGRAPHY. See page 18

provide our member artists and studio-art institutions with basic practical information on safe studio practice. In these pages you will find resources to help you assess your studio for the safety of materials, proper ventilation, and correct disposal practices, as well as where to go for further information and advice. Art programs and individuals in the United States may be anxious about the possibility of an EPA or OSHA audit. CAA encourages our members to view these agencies as partners in achieving and maintaining good studio practice and to turn to regional representatives for guidance and information.

This newsletter can offer only the most basic, introductory information. We hope to inspire all artists and teachers of art to learn the details about the toxicity and safe handling of the specific materials, the safe use of equipment, and the safe disposal of waste.

- We call upon individual artists to learn about safe practices, to use nontoxic materials wherever possible, and to set up safe, environmentally responsible studios.
- We call upon art programs within colleges and universities, as well as independent art schools, to develop and maintain safe studios and proper Environmental Management Systems.
- We call upon school administrators and faculty to make the teaching of safe practices a formal part of every introductory art curriculum.

In future issues of *CAA News* and on our website, we will provide further information on nontoxic materials, on the standard books about health hazards for artists, and other related issues.

—Ellen K. Levy, *CAA President*, and Susan Ball, *CAA Executive Director*

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## HOW ART MATERIALS CAN AFFECT YOUR HEALTH

*This text is excerpted from Thomas Ouimet's Safety Guide for Art Studios, by permission of United Educators Insurance. For more information, please visit [www.ue.org](http://www.ue.org).*

**D**etermining whether an art material may cause harm depends not only on the toxicity of the material, but also the dose you receive. In order for an art material to affect your health, it must first enter your body and then reach an area of the body (termed the target organ or system) in a large enough concentration or dose to cause harm. Just as you need to take a sufficient dose of a medicine to have a desired effect, so must you be exposed to a sufficient quantity of a hazardous material to be harmed. Factors such as the length of time you are exposed and how often you are exposed influence the effects.

Toxic materials can exert their harmful effects immediately (acute effects) or after a long period of exposure (chronic effects). Minor acute effects such as nausea, lightheadedness, or irritation are generally brief and reversible, but acute effects can also be as severe as death. Chronic effects such as cancer, fibroses of the lung, or liver damage are generally not reversible. Whenever possible, substitute a less toxic material for a highly or moderately toxic one.

People involved in the arts are most likely to be exposed to toxic materials by either skin contact or inhalation. A few exposures (particularly to metals) may occur through ingestion. Even though the skin is a very effective barrier, certain heavy metals such as mercury and solvents such as toluene, methyl alcohol, and glycol ethers can quickly penetrate it and, once in the body, cause harm. Other materials used in the arts, such as corrosives (acids and alkalis), can attack and destroy the outer layers of the skin, creating serious burns. Skin burns and absorption of

toxic materials through the skin can be avoided by wearing chemically impermeable gloves and other chemical protective equipment and by washing contaminated skin surfaces immediately.

Many substances enter the body through inhalation of vapors, gases, fumes, mists, or dusts. For example, the solvent components of paints and inks evaporate after being applied to surfaces and may then be inhaled. Airborne contaminants in art studios can also include irritant gases and vapors emitted from photographic development solutions, polyester, epoxy, or urethane resins, as well as fumes from welding, wood dusts from woodworking, and gaseous emissions from kilns. Work that may generate airborne contaminants must be adequately ventilated to maintain safe levels. If ventilation alone cannot maintain safe levels, a respirator may have to be worn.

Ingestion may occur when hands, food, a cigarette, or anything else that has become contaminated comes in contact with the mouth. Ingestion is frequently the route of exposure to metals when working with painting pigments, ceramic glazes, or welding. You or your students should NEVER point the tip of your paintbrush with your lips or hold the dirty handle of your brush in your teeth! Exposure though ingestion can be avoided by frequently washing your hands, not eating or smoking in the studio, and keeping all objects out of your mouth. Prohibit eating and smoking in the art classroom or studio. Consider adopting a policy about alcohol consumption and drug use (both prescription and illegal) during studio time and beforehand.

—Thomas Ouimet, C.I.H., C.S.P., Yale University, [tom.ouimet@yale.edu](mailto:tom.ouimet@yale.edu)

The information in this issue of *CAA News* is intended to provide an overview of some common health and safety matters when using art materials, as well as some of the environmental regulatory issues facing artists, teachers, colleges, and universities. Because environmental regulatory requirements vary from state to state, the articles in this issue necessarily discuss these issues in general terms. This newsletter does not discuss every requirement of every applicable law or regulation.

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The materials presented in *CAA News* are for informational purposes only, do not constitute legal advice, and are not to be considered to be a substitute for seeking advice from appropriate regulatory agencies, environmental-services professionals, or legal counsel.



## BEST PRACTICES FOR THE ARTIST'S STUDIO

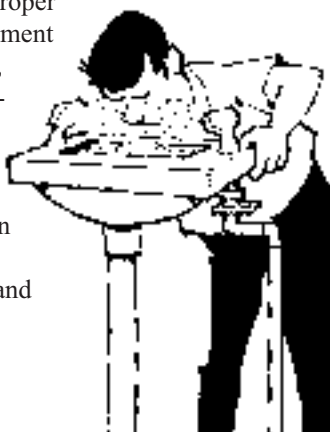
*The following text is reprinted with minor editorial changes and with the permission of the Environmental Virtual Campus (EVC) website, [www.c2e2.org/evc/ArtIndex.html](http://www.c2e2.org/evc/ArtIndex.html). EVC was produced by the Massachusetts Institute of Technology under a settlement agreement between the school and the EPA and Department of Justice. The EVC is hosted by the Campus Consortium for Environmental Excellence (C2E2), a group of colleges and universities dedicated to improving their campuses' environmental performance. EPA Region 1 continues to solicit Best Practices; send your stories or Best Management Practices to Peggy Bagnoli at [bagnoli.peggy@epa.gov](mailto:bagnoli.peggy@epa.gov).*

In some instances, the practices presented here are required by environmental regulations. Even when not required by regulations, these practices are recommended.

### ACID STORAGE AND USE

For safe acid storage and handling:

- Always store acids in a cabinet whose material of construction is compatible with an acid.
- The etching process should always take place within an acid hood and with adequate ventilation.
- When mixing an acid bath, always add acid to water and not the reverse.
- Utilize the proper safety equipment and devices, such as acid-proof eye goggles and gloves.
- Work near an emergency eye washer and shower.



### AEROSOLS AND PAINT MANAGEMENT

- Implement a "first in, first out" use pattern for aerosol cans. Order new cans on an as-needed basis to ensure that cans are used up prior to opening new ones.
- Carefully determine whether spent aerosol cans are hazardous or nonhazardous. If contents and/or propellant remain(s) in the can, it is likely a hazardous waste; if there is neither content nor propellant, then it is likely a nonhazardous waste.
- To minimize disposal costs, ensure that truly empty aerosol containers are either sent to a scrap-metal recycler or disposed of in the trash. (There are commercially available devices to render aerosol cans empty).
- Minimize excess liquid paint by making efficient use of paint: use what you pour.
- Acids and bases should never be stored on shelves above eye level.

### PAINTS AND GLAZES WASTE MINIMIZATION

In order to reduce the impact of waste disposal on the environment and to reduce waste disposal costs, try to minimize the generation of hazardous waste:

- Use water-based paint instead of oil-based paint whenever possible.
- Buy only the quantity of material that you need to complete your project.
- If paint or other materials are left over, see if someone else can use them. Donate, don't dispose!
- Train your staff, assistants, and students in proper painting techniques to improve painting efficiencies.
- For disposal of waste, bulk compatible paints in approved containers and transport to an EPA-approved paint recycler.
- Establish an agreement with a paint distributor to take back unused paint.
- Store paint properly to extend its useful life, in a location where it will not freeze.
- Dry up small quantities of latex paint that do not meet the hazardous waste definition and dispose of this material in the regular trash.
- Place aerosol cans that have no pressure and no content through normal use into the regular trash or scrap-metal recycling.
- Use non-heavy-metal-based glazes where possible.

### WASTE HANDLING AND DISPOSAL

Best practices related to waste handling and disposal include the following:

- Perform regular housekeeping in waste storage areas.
- Reuse or recycle materials whenever possible.
- Inspect waste-management areas for spills and waste-management containers for leaks.
- Track waste generated, evaluate the process generating the waste, and look for ways to reduce waste.
- Characterize waste streams.
- Find substitutes for harmful chemicals; properly dispose of unusable chemical inventory.
- Segregate and separate wastes.
- Do not dispose of liquid wastes such as oils, solvents, or hazardous materials into Dumpsters or drains.
- Maintain adequate supplies of spill-response equipment and materials in accessible locations near areas where spills may be likely to occur.
- Perform and document in a logbook periodic inspections of hazardous and nonhazardous waste storage areas.
- Consult both EPA and state regulations to ensure that you meet all requirements.
- If you cannot eliminate the generation of hazardous waste, consider disposing of these wastes with a fuel-blending service. These companies combine your waste with traditional fuel to supplement the energy needed in industrial boilers or in cement kilns. These processes use wastes with btu value to supplement existing fuel needs.

### PRINTMAKING WASTE MINIMIZATION

In order to reduce the impacts of waste disposal on the environment and to reduce waste disposal costs, try to minimize the generation of hazardous waste:

- To decrease the number of cleanings required for each press, dedicate presses to specific colors or special inks.
- Clean ink fountains only when changing colors or when there is a risk of ink drying.
- Run similar jobs simultaneously to reduce waste volume.
- Isolate inks contaminated with



- hazardous cleanup solvents from noncontaminated inks.
- For rags and disposable wipers contaminated with solvents (if allowable, meaning, if not characteristically hazardous [ignitable-D001] and saturated, or if not a listed solvent) send them to a laundry service. Check with state and federal offices to see if this is acceptable.
- Use organic solvent alternatives, such as detergent or soap, nonhazardous blanket washes, and less-toxic acetic acid solvents wherever possible.
- Squeegee or wipe surfaces clean before washing with solvent.
- Implement inventory controls to avoid overstocking inks, solvents, and other printing chemicals.

## TRAINING

Training employees, assistants, or students in proper procedures to reduce your studio or facility's impact on the environment is a best practice. More detailed training information is provided in the regulatory requirements sections of the EVC. Employee training may include the following:

- Spill response training for personnel who handle hazardous materials.
- Right-to-know training to inform users of the dangers inherent to the hazardous materials being used.
- Hazardous-materials management.

## PHOTO DEVELOPMENT PROCESS

- When mixing powdered developers, ensure proper ventilation (this is required by the Occupational Safety and Health Administration [OSHA]), preferably with a fume hood.
- Ensure good ventilation of the darkroom with between ten and twenty air changes per hour.
- Wear gloves and goggles when handling photo chemicals.
- To prevent evaporation or release of toxic vapors and gases, cover all solutions when not in use.
- Replace highly toxic developers such as catechin, chlorquinol, or pyrogallol with less-toxic developers such as phenidone.
- Keep hypo eliminators away from sources of heat.
- Eliminate trip hazards by keeping

containers off the floor.

- Do not store chemicals that may react with each other in the same area.
- Do not eat, smoke, or drink in the facility.
- Using a premade liquid developer is safer than mixing powdered developers. If powdered chemicals must be mixed, do so in a fume hood or glove box.
- All darkrooms should have eyewash stations that connect to the water supply and use "hands-free" operation. Stations must be tested periodically.
- Label containers of photo chemicals.
- Neutralize acid spills using a buffering agent prior to cleaning up with inert or other nonreactive absorbents; use acid spill kits for small to medium size spills.
- Use a damp towel or sponge to clean up spills of dusts and powders.
- Photo chemicals with a pH of less than or equal to 2, or greater than or equal to 12.5 ( $\text{pH} \leq 2$  or  $\text{pH} \geq 12.5$ ), must not be poured down the drain. These are EPA hazardous wastes. Many local sewer authorities have stricter requirements (e.g. chemicals must have a pH between 5 and 10 before discharge through the sewer).

## SILVER RECOVERY OPTIONS

Using a silver recovery process may save you money and allow you to avoid handling many materials used and/or produced as part of the photo developing process as hazardous waste. Suitable recycling methods include:

- Hazardous waste management firm: Developer and/or fixer disposal can be handled through an off-site silver reclamation facility that is licensed to accept hazardous waste. Make certain you obtain the appropriate copies of the manifests and any certificates of reclamation for shipments sent to these companies.
- Operate your own silver recovery unit: Purchase and use your own silver recovery unit for use on-site. Operating this type of unit will require certain regulatory obligations; check with your local sewer authority before buying a unit. Make certain that the concentrations of silver in your recovery process waste are allowable to be discharged to the local sewer system.

## A SAFE STUDIO PROGRAM

*This text is reprinted with minor editorial changes from chapter 6 of Michael McCann's Art Safety Procedures: A Health and Safety Manual for Art Schools and Art Departments (New York: Center for Safety in the Arts, 1998) by permission of the author. The complete text can be found at [www.uic.edu/sph/glakes/harts/index.htm](http://www.uic.edu/sph/glakes/harts/index.htm).*

**K**nowing the contents of art materials and their hazards is essential to having a safe studio program. Labels and Materials Safety Data Sheets (MSDSs) are keys to finding this information. The Occupational Safety and Health Administration (OSHA), as part of its Hazard Communication Standard see page 11, requires that employers have proper labeling on containers and have MSDSs for all hazardous products.

Keeping an up-to-date inventory of all products, including names, amounts, date purchased, and special hazards, is also recommended.

## SUBSTITUTION OF TOXIC MATERIALS

One of the most basic rules of chemical safety is to use the safest materials and processes possible. Examples include:

- Use the least toxic solvents possible (e.g., denatured alcohol, isopropyl alcohol, acetone, odorless mineral spirits).
- Eliminate toxic metals such as lead and cadmium (e.g., using cadmium-free silver solders and lead-free glazes and enamels).
- Use water-based materials instead of solvent-based ones (e.g., water-based silk screen inks and water-based paints).
- Use liquid materials to replace powders (e.g., wet clay or water-based dyes instead of dry clay or powdered dyes).
- Use wet techniques instead of dry techniques (e.g., wet sanding, wet grinding).
- Apply coatings by brushing or dipping instead of spraying.
- Eliminate cancer-causing chemicals (e.g., asbestos, cadmium fumes, lead and zinc chromate, benzene, and chromated copper arsenate).

It is important when substituting one material for another to allow sufficient

time to learn how to use the substitute properly. For example, it can take a semester to properly switch from solvent-based to water-based screen printing inks.

## VENTILATION

There are three reasons for ventilation:

1) to capture toxic airborne chemicals; 2) to prevent a build-up of flammable gases or vapors; and 3) to ensure for comfort of the inhabitants of the area. Since health effects of chemicals occur at air concentrations well below the lower explosive limits of solvents and gases, if you ventilate to prevent health effects, then you are also preventing a buildup of vapors that could catch fire or explode.

There are two types of ventilation for toxic substances: dilution ventilation and local exhaust ventilation. Dilution ventilation involves bringing in clean air to dilute the contaminated air, and then exhausting the diluted air to the outside via exhaust fans. An open door or window, or recirculating air-conditioning system, is not adequate dilution ventilation for toxic gases and vapors.

Local exhaust ventilation involves trapping airborne contaminants at their source before they contaminate the air that is breathed. Examples include spray booths and dust-collecting hoods.

Ventilation for comfort is usually done through heating, ventilating, and air-conditioning systems.

### Dilution Ventilation

Dilution ventilation should not be used to exhaust large amounts of toxic solvent vapors, or for highly toxic solvent vapors, because of the requirement for large amounts of makeup or replacement air to replace the air being exhausted. This makeup air has to be heated or cooled to a comfortable temperature.

Dilution ventilation should also not be used for dusts or fumes because of the difficulty of calculating the amount of dilution air required. The exhausted air should be completely exhausted to the outside and not recirculated.

### Local Exhaust Ventilation

A local exhaust ventilation system consists of a hood to capture the contaminants, ducts to transport them to the outside, an exhaust fan to move the air, and sometimes air cleaners to remove particulates

from the air. The only air cleaners I would recommend are filters in spray booths and dust collectors for woodworking and other dust-producing machines. Charcoal filters are not recommended because of the large amounts of charcoal required and the difficulty of telling when the charcoal is saturated.

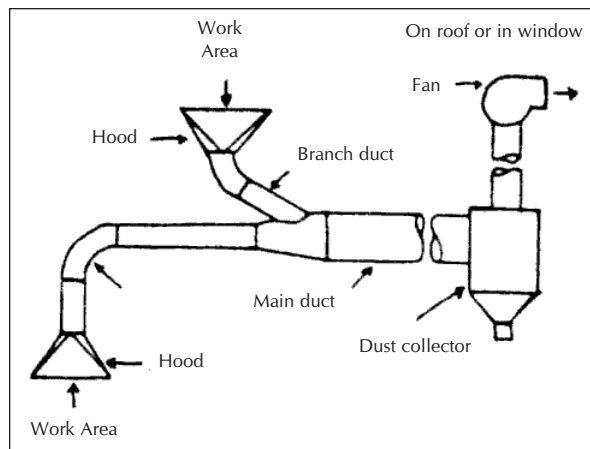
Particular types of hoods are used for particular operations. OSHA requires local exhaust ventilation for abrasive blasting, grinding, polishing and buffing, spray finishing, and open surface tanks (23 CFR 1910.94).

Examples of typical local exhaust systems for art operations include canopy hoods over electric kilns, slot exhaust hoods for cleaning etching plates, enclosed hoods for acid etching, spray booths for spray painting and spray glazes, movable exhaust hoods for welding, and dust-collecting hoods for woodshops.

In many instances, either a slot exhaust hood or enclosed hood can provide adequate local exhaust ventilation. If practical, an enclosed hood requires a lower exhaust rate and therefore less makeup air. For example, a 3-foot slot exhaust hood would require an exhaust rate of 1050 cubic feet per minute (cfm). By comparison, an enclosed hood with a 3-foot by 18-inch (1.5 ft.) opening would require only 360 cfm. Thus an enclosed hood, if practical for the type or work being done, can result in lowered energy costs for makeup air.

Some rules for operation of local exhaust systems are:

- Provide adequate makeup air. Ensure that the air intakes are not located near truck loading platforms, exhaust air outlets, furnace chimneys, and so on. This makeup air should not enter the room close enough to the exhaust hood to create turbulence and affect the hood's capturing contaminants.
- Direct the flow of air so that clean air passes your face before becoming contaminated and being exhausted.
- Enclose the process as much as possible.
- Place the hood as close to the operation as possible.
- Fans should be located outside so all ducts are under negative pressure, and to decrease noise levels.
- Don't recirculate any of the exhausted air.
- Make sure exhausted air cannot reenter



This local exhaust system with two hoods for two work areas captures airborne contaminants (particulates or vapors) and draws them away from the artist

the area (or other areas).

- Always test the exhaust system when it is installed. This should include smoke tube observations at hood openings to ensure adequate capture of contaminants. A child's soap bubble kit will also work. The engineer designing the ventilation system should instruct maintenance and other individuals responsible for the system in the complete operation and maintenance of the system before signing off on the project.
- Ducting should be round not rectangular, and have as few elbows as possible to reduce friction. These bends should be gradual not sharp. If needed, ducting should be corrosion-resistant.
- Spark-proof construction of exhaust systems and placing fan motors outside the airstream are important for all local exhaust ductwork systems exhausting flammable gases and vapors.
- Provide regular maintenance. If the college or studio does not have personnel with industrial ventilation experience, then hiring an outside firm for maintenance is recommended.

In selecting an engineer to design a ventilation system for toxic substances, it is important to choose someone experienced in industrial ventilation. Most heating, ventilating, and air-conditioning engineers do not have this experience.

### Comfort Ventilation

If a studio or office does not use toxic chemicals that can become airborne, then the only ventilation needed is for the comfort of the inhabitants of the area. This includes heating and air-conditioning. The American Society of Heating, Refrigerat-



What's wrong with this picture? Art supplies can create health hazards if they are not stored properly. Powdered materials such as ceramic glazes, pigments, glues, photo chemicals, and dyes can be a health hazard. Some contain toxic metals, heavy metal (e.g., cadmium, lead), and other toxic powders such as silica (in clay). The powders pictured above are stored in paper and plastic packages that can rip open easily. They are unlabeled, so their toxicity cannot be identified. The shelves are coated with loose powder and dust

ing, and Air-Conditioning Engineers is the traditional source of information on comfort ventilation through its standard *ASHRAE 62-2001 Ventilation for Acceptable Indoor Air Quality*.

## STORAGE AND HANDLING OF TOXIC CHEMICALS

### Storage

- Keep the minimum amount of materials on hand and purchase in smallest practical container size in order to reduce risk in case of spills or fire, and to minimize waste disposal costs.
- Choose appropriate containers. Avoid breakable glass containers whenever possible. Acids may corrode metal lids.
- Dyes and other powdered materials that come in small paper bags should be transferred to solid containers or sealed plastic bags to avoid tears in bags that could release dust into the air.
- All containers should be labeled with contents and hazards.
- Store art materials safely so they will not fall. Hazardous chemicals should not be stored above eye level.
- Do not store chemicals that can react with each other in close proximity. The



If stored and handled properly, most art materials can be worked with safely. Label and cover containers for powders. Purchase powders in small amounts to avoid unnecessary storage of them. Do not store powders (or acids and bases) on shelves above eye level to avoid the risk of spilling them on or near your face

reactivity section of a Material Safety Data Sheet describes the chemical incompatibilities of the product.

- Do not store chemicals in food refrigerators or in food containers. Use separate refrigerators, which should be explosion-proof if flammable chemicals are stored there.

### Handling

- Cover containers to prevent liquids from evaporating and powders from spilling.
- Use a glove box (see diagram above) to mix small amounts of powders. This can be made out of cardboard. Take a cardboard box, put two holes in the sides for gloved hands, place container of liquid and powder inside box, and cover with glass or Plexiglas top. The inside of the box can be shellacked for easy cleaning.
- Transfer powders carefully to avoid getting large amounts of dust in the air.
- Pour liquids carefully to avoid splashing, using a funnel where possible.
- Wear appropriate personal protective equipment, such as goggles, gloves, NIOSH-approved respirator, and long-sleeved clothing where appropriate.

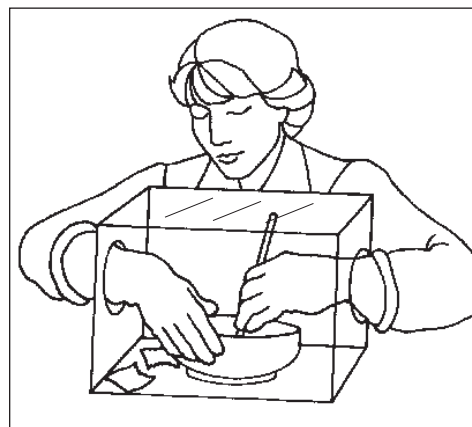


ILLUSTRATION: SEDONIA CHAMPLAIN

Toxins can create illness through inhalation, ingestion, or skin contact. Some chemicals can be absorbed through the skin. Mix your powders and chemicals safely in a glove box. You can make a glove box with a cardboard box, a pair of rubber or heavy-duty latex gloves, and a sheet of Plexiglas. Cut round holes in the two sides of the box, seal the gloves into the holes with strong tape (e.g., duct tape) or staples, and use the Plexiglas as a lid

## WORK PRACTICES AND HYGIENE

- Do not eat, drink, smoke, apply makeup, or chew gum in the work area.
- Wash hands after work. Never use turpentine or other solvents to clean hands; instead use soap and water or a safe waterless hand cleanser (obtained from a safety supply house). Baby oil will remove paint from hands.
- Wear separate clothes in the studio and wash them separately from other clothes.

### Housekeeping

- Dusts should always be wet-mopped or vacuumed, never swept. Sweeping just stirs up the dust.
- Highly toxic dusts like clay dust, asbestos, and lead dusts require a special high efficiency (HEPA) vacuum cleaner because very fine dusts go right through normal industrial vacuum cleaners.
- Cement floors should be sealed with commercial cement sealers or even paint to make cleanup easier.
- Dusty work surfaces should be wet-mopped daily.

—Michael McCann, Ph.D., C.I.H.,  
michael.mccann@att.net



## Material Safety Data Sheet

THIS DOCUMENT CONSISTS OF TWO MSDS'S

- Artists Paintstik - all varieties and colors except cadmium colors
- Artists Paintstik - cadmium colors

### Section 1 Product and Company Identification

**Product Name:** Artists Paintstik  
all varieties and colors except cadmium colors  
**MSDS #:** 135A **Date Prepared:** July 3, 1993  
**Revision #:** 2.2 **Date Revised:** June 14, 2001

**Manufacturer:** LA-CO INDUSTRIES, Inc. **Supplier/Importer:** Markal Co.

1201 Pratt Blvd.

Elk Grove Village, IL, USA  
60007-5746

**Information Telephone:** 847-856-7500

**Emergency Telephone:** Call CHEMTRAC

USA 800-474-8000

**International (Call Collect):** 1-708-627-9887

**Chemical Formula:** Mixture

**CAS No.:** Not Applicable. **Derivation:** Not Applicable.

**Synonyms:** Not Applicable.

**General Use:** Paints for fine arts and crafts.

### Section 2 Composition/Information on Ingredients

Ingredient	CAS No.	%
Unseed Oil**	8001-25-1	33-80

The color Cobalt Blue contains 15% elemental cobalt<sup>1</sup>.

(For Section 2 footnote: See Section 15)

### Section 3 Hazards Identification

**EMERGENCY OVERVIEW:** Combustion Hazard: Waste soaked with this product may spontaneously catch fire if improperly discarded.

**POTENTIAL HEALTH EFFECTS:**

**Primary Exposure Routes:** None.

**Acute Effects:**

**Eyes:** Contact may cause mild eye irritation including stinging, watering, and redness. Irritating fumes may be produced during the paint drying process if exposed to large surface area.

**Skin:** None.

**Ingestion:** Possible nausea or diarrhea if large amounts ingested.

**Inhalation:** Irritating fumes may be produced during the paint drying process if exposed to large surface area.

**Chronic Effects:**

Page 1 of 3

**Product Name:** Artists Paintstik  
all varieties and colors except cadmium colors

**MSDS #:** 135A

**Revision #:** 2.2

**Date Prepared:** July 3, 1993

**Date Revised:** June 14, 2001

**Eyes:** None.

**Skin:** None.

**Ingestion:** None.

**Inhalation:** None.

**Carcinogenicity:** Not Applicable.

**Target Organ Effects:** Not Applicable.

**Medical Conditions Aggravated by Long-Term Exposure:** Not Determined.

**Other Information:** Not Applicable.

### Section 4 First Aid

**Eye Contact:** Flush with water.

**Skin Contact:** Wash with soap and water.

**Ingestion:** Consult physician if discomfort occurs.

**Inhalation:** Move away from source of exposure and into fresh air. Consult physician if discomfort occurs.

**Other Information:** None.

### Section 5 Fire Fighting Measures

**Flash Point (method):** 400°F/204°C (unknown)

**Autoignition Temperature:** Not Determined.

**LEL:** Not Determined. **UEL:** Not Determined.

**Flammability Classification:** Not determined.

**Extinguishing Media:** Carbon Dioxide, Foam, Dry Chemical, Water.

**Hazardous Combustion Products:** Carbon Monoxide, Carbon Dioxide, possibly other toxic gases.

**Unusual Fire or Explosion Hazards:** Rags and waste paper containing this product may burn spontaneously. Store wiping rags containing this product in metal containers with tight lids.

**Fire-Fighting Instructions/Equipment:** Keep personnel removed and upwind of any fire. Wear full fire-fighting turn-out gear (full bunker gear), and respiratory protection (SCBA).

### Section 6 Accidental Release Measures

Use recommended personal protective equipment (see Section 8).

**Small Spill:** Sweep or scrape up.

**Large Spill:** Generally treat as a small spill. If large quantities are exposed to excessive heat, this product may melt. Allow melted material to cool and then scrape up.

### Section 7 Handling and Storage

**Handling Precautions:** Use recommended personal protective equipment (see Section 8). Wash thoroughly after handling.

**Storage Requirements:** Store in a cool, dry area.

### Section 8 Exposure Controls/Personal Protection

**Eye/Face Protection:** None.

**Skin Protection:** None.

Page 2 of 3

## WHAT IS A MATERIAL SAFETY DATA SHEET?

Warning labels that are found on art supplies or their packaging give some information about health and environmental hazards of those products, but these labels are often incomplete or abbreviated. Most manufacturers use the Material Safety Data Sheet (MSDS) as the primary source of information about the potential dangers of products.

Initially used by health and safety professionals in the shipbuilding industry but later adopted by manufacturers in a variety of industries, the MSDS is a completed paper form that is prepared by the manufacturer of a product containing toxic chemicals. It typically identifies hazardous ingredients, provides data on potential fire and explosion hazards, gives precautions for the safe handling and use of the product, and presents health information and first-aid instructions, among other things.

You may obtain an MSDS directly from the product's manufacturer: it is as easy as calling, writing, or e-mailing a company.

Many art-supply or hardware stores keep MSDSs on file for the products they sell; you should ask for them when buying your art materials.

A good practice for both artists and school programs is to keep a binder of MSDSs in the studio, in alphabetical order, for swift consultation in an emergency. Such binders should be placed in an accessible, visible location. Artists and studio administrators should ensure that their MSDS binders are updated on a regular basis.



## WHAT IS ON A PRODUCT LABEL?

*This text is excerpted from Thomas Ouimet's Safety Guide for Art Studios, by permission of United Educators Insurance. For more information, please visit [www.ue.org](http://www.ue.org).*

**T**wo federal labeling standards apply to art products: the Occupational Safety and Health Administration (OSHA) Hazard Communication Standard and Labeling of Hazardous Art Materials Act (LHAMA).

Under the OSHA Hazard Communication Standard, hazardous art materials, like other chemical products, must be labeled with: 1) the common name of the chemical or product; 2) the name, address, and

emergency phone number of the company that manufactured the product; and 3) an appropriate hazard warning, which may include words such as "danger," "warning," or "caution."

"Danger" is reserved for products that have serious health or safety hazards associated with them, such as being highly toxic, corrosive, or flammable. "Warning" and "caution" are used on less hazardous substances. Most labels provide additional safety information, including a list of specific potential hazards associated with the material, protective measures to be used when handling the material, personal protective equipment or clothing that should be worn, first-aid instructions, storage information, and procedures to follow in the event of a fire, leak, or spill.

The LHAMA amends the Federal Hazardous Substances Act (FHSA), which required manufacturers to evaluate and label consumer products only for acute (or immediate) hazards. The LHAMA requires that information about chronic or long-term hazards be present as well on the label of art and craft materials. Manufacturers must evaluate their products' ability to cause chronic illness and use label information to warn consumers about those hazards. The law, which encodes existing voluntary standards, was needed because art and craft materials were exempt from consumer lead laws, although they could contain lead and other

hazardous substances such as mercury and cadmium not usually allowed in consumer products.

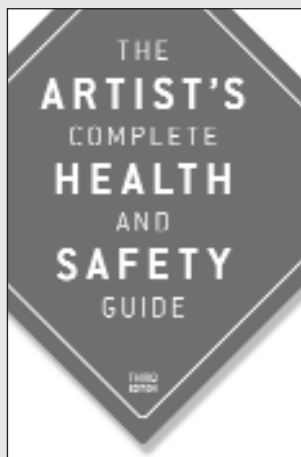
Under the LHAMA, all art material labels must include: 1) a statement that the product and its labeling conform to ASTM D-4236. This does not mean that the product is safe, only that following the label's advice should enable the consumer to use the product safely; 2) a list of all potentially hazardous ingredients and signal words, such as "caution" or "danger" (note: manufacturers may consider some ingredients to be proprietary and therefore are not required to list those specific ingredients, even if they are hazardous); 3) chronic hazard statements that inform the user of the kind of harm the product might cause, such as "Cancer Agent" or "Exposure may cause allergic reaction"; 4) precautionary statements that tell the user what actions they must take in order to use the product safely; 5) a manufacturer's telephone number; and 6) a statement that the product is not appropriate for use by children.

Note that materials deemed to be "non-toxic" by the certifying toxicologist only need to have the manufacturer's name and address and an ASTM D-4236 conformance statement. Products labeled "non-toxic" may also contain chemicals for which there are no chronic toxicity data. Use all art products with care.

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## FORTHCOMING BOOK REVIEWS



Book reviews of the two primary sources for artist's health and safety—Michael McCann's *Artist Beware* and Monona Rossol's *The Artist's Complete Health and Safety Guide*—are forthcoming from CAA. The reviews will be posted to CAA's website, [www.collegeart.org](http://www.collegeart.org).



# OSHA BASICS

*This text is reprinted with minor editorial changes from chapter 5 of Michael McCann's Art Safety Procedures: A Health and Safety Manual for Art Schools and Art Departments (New York: Center for Safety in the Arts, 1998) by permission of the author. For more information about OSHA, see [www.osha.gov](http://www.osha.gov). The complete text can be found at [www.uic.edu/sph/glakes/harts/index.htm](http://www.uic.edu/sph/glakes/harts/index.htm).*

A wide variety of federal, state, and local agencies administer laws and regulations on health and safety that apply to college art departments. In addition, in case of accident, teachers and colleges can be subject to lawsuits if negligence is involved, although employees are sometimes covered under a school's insurance policy—check with your administration. This article will discuss the most important of these laws and relevant government agencies.

## INTRODUCTION TO (OSHA)

Employers are required by the federal *Occupational Safety and Health Act of 1970* (OSHAct) “to ensure as far as possible every working man and woman in the Nation safe and healthful working conditions.” The Occupational Safety and Health Administration (OSHA), a federal agency, has the responsibility for administering OSHAct, issuing standards on health and safety, and carrying out inspections to enforce the regulations and law. OSHA can fine employers who do not comply.

Coverage of OSHAct applies to all private employers and their employees in the fifty states, the District of Columbia, Puerto Rico, and all other U.S. territories. In twenty-six states and territories with OSHA-approved state plans, OSHA has delegated its authority to enforce OSHAct. OSHA-approved state plans must cover state and local government employees. State plans may also cover private employers and their employees. Once federal OSHA has adopted a regulation, these states must adopt a comparable standard within six months of the publication date of a final standard. States and territories

with OSHA-approved state plans include: Alaska, Arizona, California, Connecticut,\* Hawai'i, Indiana, Iowa, Kentucky, Maryland, Michigan, Minnesota, Nevada, New Jersey,\* New Mexico, New York,\* North Carolina, Oregon, Puerto Rico, South Carolina, Tennessee, Utah, Vermont, Virginia,\* Virgin Islands, Washington, and Wyoming. (\* These state plans cover public-sector employees only.)

OSHA does not protect students. It does, however, apply to students who are working for the college as studio assistants and similar jobs. (Schools may want to establish OSHA regulations as a minimum standard in protecting students.)

### Rights and Responsibilities

Under OSHAct, employers are responsible for keeping a hazard-free workplace, knowing and obeying OSHA standards, informing employees about OSHA and their rights, keeping appropriate records, informing OSHA of fatalities and three or more injuries requiring hospitalizations, posting citations, and abating citations.

Employees are responsible for following employer health and safety rules and OSHA standards, wearing required personal protective equipment, reporting hazardous conditions and accidents to their supervisor, and cooperating with OSHA compliance officers.

Employees have the right to see copies of applicable OSHA standards, to request information on hazards and precautions, to request that OSHA make an inspection if it is believed there are hazardous conditions or violations of OSHA standards, to have his or her name kept confidential when filing an OSHA complaint, to have an authorized employee representative present during inspections, to have access to monitoring and medical records, and to not be discriminated against for exercising these rights.

## OSHA STANDARDS

The General Duty Clause of OSHAct states that each employer “shall furnish to each of his employees employment and a place of employment which are free from recognized hazards that are causing or are likely to cause death or serious physical harm to his employees.” This general duty clause can be used by compliance officers when there is no specific OSHA standard.

OSHA also promulgates and enforces specific health and safety standards.

OSHA standards cover such areas as emergency plans, fire safety, machine guarding, flammable and combustible liquids, spray finishing, welding, sanitation, toxic and hazardous substances, and so on. These *General Industry Standards* are found in 29 CFR 1910. OSHA standards are available from OSHA offices or from [www.osha.gov](http://www.osha.gov).

## TOXIC AND HAZARDOUS SUBSTANCE STANDARD

Subpart Z, Toxic and Hazardous Substances, of the OSHA standards lists the Permissible Exposure Limits (PELs) for several hundred chemicals (CFR 1910.1000). The PELs are legal standards. The original PELs were based on 1968 Threshold Limit Values (TLVs) of the American Conference for Governmental Industrial Hygienists (ACGIH). In the late 1980s, OSHA tried to wholesale update its PELs, but the courts rejected this approach, saying updates had to be done on a chemical-by-chemical basis.

TLVs are defined as “airborne concentrations of substances and represent conditions under which it is believed that nearly all workers may be repeatedly exposed day after day without adverse effect.” One problem with TLVs for many chemicals is that the manufacturers of those chemicals had a major say in the TLV development. As a result there is considerable controversy over the adequacy of the resulting TLVs. In addition, they do not protect sensitive workers. In order to apply the numerical TLVs (or PELs), there must be air sampling to determine the concentration in air of that chemical.

In addition to the PELs, Subpart Z has specific standards for many hazardous substances, including asbestos, lead, cadmium, formaldehyde, and many other carcinogens.

## INSPECTIONS

OSHA has the right to inspect any workplace without advance notice. There are several types of inspections:

- imminent danger
- fatality and multiple injuries
- valid employee complaints
- special emphasis programs (aimed at high-risk industries)

- random inspection programs.

The OSHA inspector can issue citations and penalties for violation of OSHA stan-



dards. These citations usually give an abatement date for correction of the violations. The size of the penalty depends on the type of the viola-

tion, which includes other than serious, serious, willful, and repeated violations, and failure to correct a prior violation. The citation and penalty (or lack of same) can be appealed by the employer. Employees or unions can contest abatement times for correcting violations.

## EMPLOYEE EXPOSURE ACCESS AND MEDICAL RECORDS

OSHA requires that employers allow employees and their designated representatives to examine and copy employee exposure records and medical records (29 CFR 1910.20). Exposure records includes air sampling and other workplace environ-

mental monitoring data and reports, biological monitoring results, Material Safety Data Sheets, and any other information related to an employee's exposure to toxic substances and harmful physical agents. Medical records means any records concerning the health of an employee, and includes medical examinations, questionnaires, physician's opinions, and the like. To release medical records to designated representatives such as unions, the employee must sign a release form.

The employer must keep medical records for the period of employment plus thirty years, and employee exposure records for thirty years.

## RECORD-KEEPING AND REPORTING

OSHA requires that most employers keep records of occupational illnesses and injuries on OSHA forms 300 and 301 (29 CFR 1904). Employers with fewer than ten employees and employers in certain low-risk industries—including colleges and universities—do not have to follow these record-keeping requirements.

However, if an on-the-job accident results in the death of an employee or in the hospitalization of three or more employees, all employers—including colleges and universities—must report the accident in detail to the nearest OSHA office within eight hours (29 CFR 1904.39).

## VOLUNTARY COMPLIANCE PROGRAM

OSHA funds a voluntary compliance program, usually operated by the state departments of labor. Under this free program, a voluntary compliance officer will conduct an inspection of the workplace at the request of the employer, and make recommendations for correction of any hazards. Employers working with this program may be exempt from OSHA general schedule enforcement inspections for a period of one year. The voluntary compliance program does not report to OSHA any violations found, except in cases of imminent hazard that could involve death or serious injury.

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# OSHA HAZARD COMMUNICATION STANDARDS

*This text is reprinted from chapter 3 of Michael McCann's Art Safety Procedures: A Health and Safety Manual for Art Schools and Art Departments (New York: Center for Safety in the Arts, 1998) by the permission of the author. For more information about OSHA, see [www.osha.gov](http://www.osha.gov). The complete text can be found at [www.uic.edu/sph/glakes/harts/index.htm](http://www.uic.edu/sph/glakes/harts/index.htm).*

**T**he Occupational Safety and Health Administration (OSHA) Hazard Communication Standard (29 CFR 1910.1200) applies to all employees in the United States who are exposed or potentially exposed to hazardous substances at their workplace. The purpose of the Hazard Communication Standard is to ensure that the hazards of all chemicals produced or imported are evaluated, and that information concerning their hazards is transmitted to employers and employees by means of comprehensive hazard communication programs. Such programs must include container labeling and other forms of warning, Material Safety Data Sheets, and employee training.

## WHO IS COVERED

Because OSHA's provisions do not apply to state and local governments in their role as employers, public employees such as state college teachers are not covered by the Hazard Communication Standard unless they work in a state with an OSHA-approved state plan. For example, New York has an approved state plan that covers public employers, such as state colleges, called Public Employee Safety and Health (PESH). Private colleges are covered under federal OSHA.

The twenty-six states and territories with their own OSHA-approved occupational safety and health plans must adopt a comparable standard within six months of the publication date of a final standard. These states and territories include: Alaska, Arizona, California, Connecticut,\* Hawai'i, Indiana, Iowa, Kentucky, Maryland, Michigan, Minnesota, Nevada,

New Jersey,\* New Mexico, New York,\* North Carolina, Oregon, Puerto Rico, South Carolina, Tennessee, Utah, Vermont, Virginia,\* Virgin Islands, Washington, and Wyoming. Federal workers are covered under executive order. (\* These state plans cover public-sector employees only.)

The Hazard Communication Standard preempts all state (in states without OSHA-approved job safety and health programs) or local laws that relate to an issue covered by the federal standard. The only state worker right-to-know laws authorized would be those established in states and jurisdictions that have OSHA-approved state programs such as, for example, New York.

## WHAT IS COVERED

A chemical is considered hazardous by OSHA if it poses a physical or health hazard. Health hazards may include both acute and chronic health effects. Physical hazards include combustible liquids, compressed gases, explosives, flammables, organic peroxides, oxidizers, pyrophorics, and unstable or water-reactive chemicals. The burden of evaluating chemicals to determine whether they are hazardous remains on the chemical manufacturers and importers who produce or import such chemicals.

Certain products are not covered under the Hazard Communication Standard, including hazardous waste, wood or wood products, articles (defined as manufactured items), foods, drugs, or cosmetics intended for personal consumption in the workplace, and any consumer product or hazardous substance as defined by the Consumer Product Safety Act and Federal Hazardous Substances Act that is used in the workplace in the same manner as normal consumer use.

Although wood and wood products are exempted from the requirements of the standard, wood dust is not exempted and is considered a "hazardous chemical."

## WORKPLACE INVENTORY

The first step in developing a hazard communication program is to assemble an inventory of all hazardous substances present in the workplace. Material Safety Data Sheets should be obtained for all products with warnings of any type on the label.



Proper ventilation is essential to studio safety. Top: canopy hoods positioned over ceramic kilns suck contaminated air away from the kiln to an exterior vent. Above: a duct with a hood sucks airborne particulates (in this case, sawdust in a wood shop) away from a worktable. The duct is flexible and should be placed no more than six inches away from the work. It can be angled as needed.

The inventory list should include the product name, the manufacturer, hazardous components, and location where the product is used or stored. The type of hazard (fire, health, etc.) and the amount of the product would also be useful information for the inventory. This inventory should be updated annually.

## LABELS

Containers must be labeled with the identity of the hazardous chemicals and provide hazard information in the form of words, pictures, symbols, or a combination thereof. The purpose of the label is to serve as an immediate visual warning of the chemical hazards in the workplace.

Certain products or chemicals are exempt from labeling requirements if they are labeled in accordance with other federal regulations and include pesticides and



consumer products.

If chemicals are dispensed from a large container into a smaller container, the new container must be labeled (unless it would be used up in one day by the person who dispensed the material in the second container).

## MATERIAL SAFETY DATA SHEETS

The college must obtain Material Safety Data Sheets (MSDSs) on all hazardous products. These MSDSs are produced by the manufacturer or importer of a hazardous product. MSDSs are not required for nonhazardous products, although many manufacturers of art materials provide MSDSs for their nonhazardous products, with a statement saying the product is

nonhazardous. The manufacturer must provide distributors and other customers with MSDSs, upon first purchase of a hazardous product and if the MSDS changes. Distributors of hazardous chemicals must automatically provide MSDSs to commercial customers, including colleges.

MSDSs should be stored centrally, as well as in the area where the product is used. I recommend storing the MSDSs in a three-ring binder for easy access.

## SIGNAGE

Signs are a useful adjunct to other hazard communication methods. Signs can be used in a given area to describe normal procedures, for example, how to use a given piece of equipment, or for restrictions, for example, that solvents should not

be used in a glaze spray booth. Some OSHA standards also require warning signs on rooms restricting access, for example, rooms with certain carcinogens.

Another major purpose of signs is for emergencies. Signs should be used to indicate the location of emergency equipment such as fire extinguishers, emergency showers, and eyewash fountains. In addition, signs are required for emergency procedures, such as evacuation in case of fire or spills.

## TRAINING AND EDUCATION

Under OSHA's Hazard Communication Standard, education and training must be provided to the employee at the time of the initial work assignment, whenever a new hazard is introduced into the work area, or when new information becomes available.

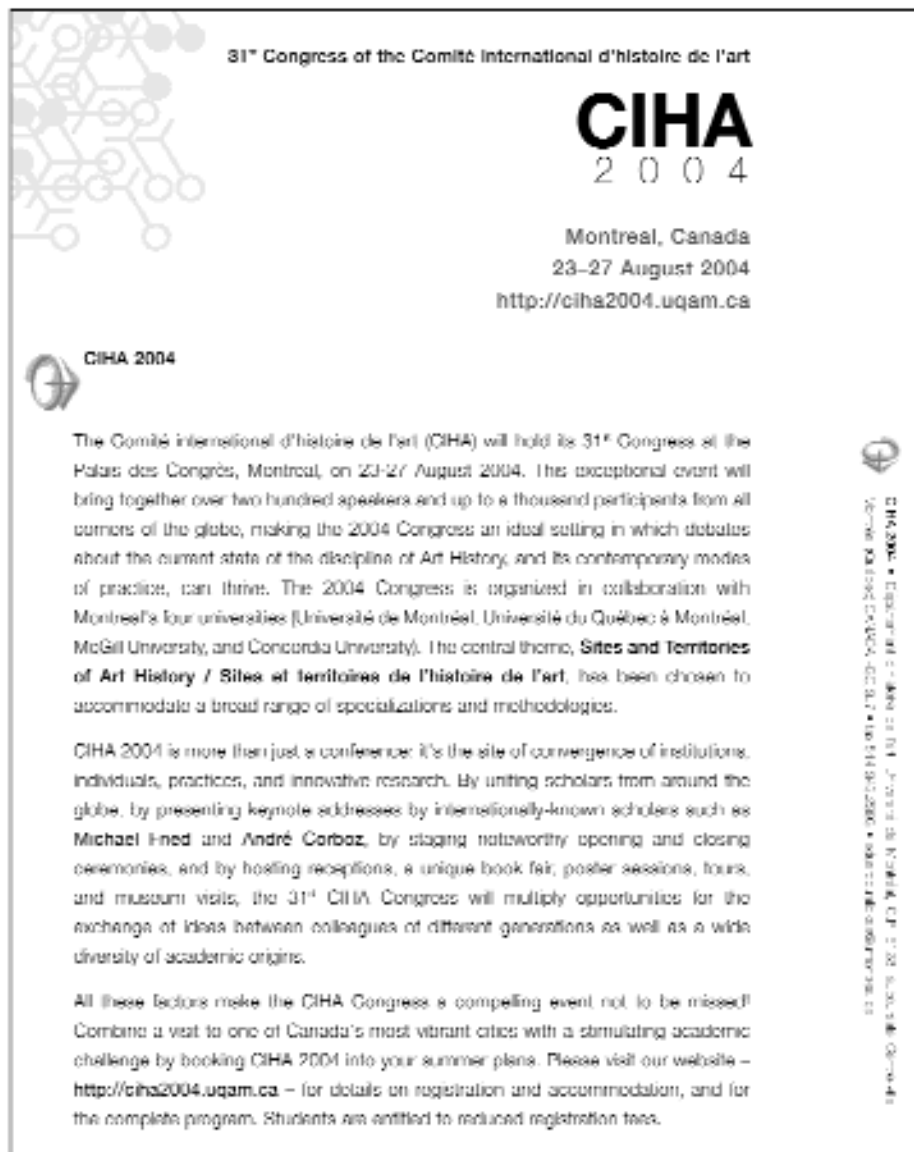
### Employee Training

Employees must be given information on the following topics:

- Discussion of employee rights and employer responsibilities under the OSHA Hazard Communication Standard.
- Location of and employee access to the written Hazard Communication Program, including any inventory lists of hazardous chemicals.
- Location of and employee access to MSDS collections.
- Instructions in the use and interpretation of product labels and MSDSs.
- Operations in the work area where hazardous materials are present.

The training requirements must include detailed information on hazardous materials stored or used in their workplace, including:

- Methods and observations employees can use to detect the presence or release of hazardous chemicals (e.g., appearance, smell, monitoring).
- The physical and health hazards of hazardous materials present in the workplace.
- Measures employees can take to protect themselves, including appropriate work practices, emergency procedures, and personal protective equipment.



31<sup>st</sup> Congress of the Comité International d'histoire de l'art

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2004

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**CIHA 2004**

The Comité International d'histoire de l'art (CIHA) will hold its 31<sup>st</sup> Congress at the Palais des Congrès, Montreal, on 23-27 August 2004. This exceptional event will bring together over two hundred speakers and up to a thousand participants from all corners of the globe, making the 2004 Congress an ideal setting in which debates about the current state of the discipline of Art History, and its contemporary modes of practice, can thrive. The 2004 Congress is organized in collaboration with Montreal's four universities (Université de Montréal, Université du Québec à Montréal, McGill University, and Concordia University). The central theme, **Sites and Territories of Art History / Sites et territoires de l'histoire de l'art**, has been chosen to accommodate a broad range of specializations and methodologies.

CIHA 2004 is more than just a conference: it's the site of convergence of institutions, individuals, practices, and innovative research. By uniting scholars from around the globe, by presenting keynote addresses by internationally-known scholars such as Michael Fried and André Corboz, by staging noteworthy opening and closing ceremonies, and by hosting receptions, a unique book fair, poster sessions, tours, and museum visits, the 31<sup>st</sup> CIHA Congress will multiply opportunities for the exchange of ideas between colleagues of different generations as well as a wide diversity of academic origins.

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## Student Training

Although the Hazard Communication Standard requires only training of employees, I recommend that students also receive training in the hazards of art materials and suitable precautions. Besides protecting students, this training is also essential for liability reasons.

First-year students should receive a hazard-awareness lecture to alert them to potential hazards and suitable precautions. A more detailed course at this level is not likely to be effective, since most of the students will not have much experience with the art materials and processes. A more detailed course—approximately 15–20 hours in length—could be given at a more advanced level.

Students should be tested in writing on their knowledge of health and safety, and copies of these tests kept for documentation.

## WRITTEN HAZARD COMMUNICATION PROGRAM

A written hazard communication program must be developed and implemented for each workplace. This written program must describe how the Hazard Communication Standard will be implemented in your workplace. This written program must be available to employees, designated representatives of the employees, and OSHA and NIOSH (National Institute for Occupational Safety and Health). Employers must establish an information and training program for employees exposed or potentially exposed to hazardous chemicals.

This written hazard communication program must include the following:

- Description of hazard determination procedures.
- Description of labeling procedures.
- Description of MSDS collection and review procedures.
- Description of employee information and training programs.
- Description of methods to be used to exchange MSDSs and information concerning labeling and work practices with other employers at the worksite.
- Listing of all hazardous chemicals known to be present in the workplace.

—Michael McCann, Ph.D., C.I.H.,

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## EPA REGION 2 COLLEGE/UNIVERSITY INITIATIVE

*This article briefly outlines the College/University Initiative in EPA Region 2, which covers New Jersey, New York, Puerto Rico, the Virgin Islands, and seven tribal nations. This text was adapted from [www.epa.gov/region2](http://www.epa.gov/region2).*

In 1999, EPA Region 2 began focusing its attention on colleges and universities because we found that many such institutions were not aware of their responsibilities under various environmental laws. In some cases, this lack of awareness put faculty, staff, and students at risk. For example, at one university we found two jars of crystallized picric acid in a chemical storage room. (Dry picric acid is a shock-sensitive explosive capable of releasing energy on a level similar to dynamite.) At another school, an art student's hands, forearms, and clothes were covered with blue paint. The student was unaware that the paint he was using contained a metal compound to produce the brilliant blue color, or that this compound might be dangerous and toxic.

Our College/University Initiative (see [www.epa.gov/region02/p2/college](http://www.epa.gov/region02/p2/college)) aims to improve the environmental performance of academic institutions. This goal will be accomplished using the following integrated strategy that combines compliance incentives, environmental assistance, and enforcement:

1. Encourage colleges and universities to perform voluntary self-audits (see [www.epa.gov/Region2/capp/cip/policy.htm](http://www.epa.gov/Region2/capp/cip/policy.htm)) of their campuses and disclose any violations found to the EPA in return for reduced penalties under the EPA's policy if certain conditions are met. In accordance with our audit policy, we may at least partially mitigate the gravity-based portion of a civil penalty for a regulated entity that meets at least eight of nine conditions as laid out in its policy (specifically, conditions numbered 2 through 9 in the policy). Gravity-based penalties are completely mitigated for those facilities that meet all nine conditions.

2. Provide outreach to colleges and universities to increase their awareness of

environmental regulations and to encourage them to develop environmental management systems and implement pollution prevention opportunities. EPA Region 2 sent letters to schools telling them about the initiative and providing information on available compliance assistance resources. The EPA also held environmental-compliance and pollution-prevention workshops for colleges and universities in partnership with state environmental agencies and trade and professional associations. Presentations from these seminars can be downloaded, and a fact sheet on frequently asked questions from these seminars is available at [www.epa.gov/region02/p2/college/qa.htm](http://www.epa.gov/region02/p2/college/qa.htm).

3. Conduct inspections of those colleges and universities that did not take advantage of the Voluntary Audit Policy and take appropriate enforcement action.

Other EPA regions have developed similar programs, and artists and institutions are encouraged to learn more about compliance issues in their area. To locate the EPA office in your region, please see [www.epa.gov](http://www.epa.gov).

## EHS MANAGEMENT SYSTEMS FOR ARTS PROGRAMS

*Some art schools and universities are beginning to implement an environmental, health, and safety management system (EHSMS or EMS) to ensure compliance with federal EPA laws and local standards. For a larger university with many different departments, the EMS should include environmental monitoring and compliance within a range of disciplines, including not only studio art but also chemistry, medical, and agriculture schools.*

Implementing an integrated environmental, health, and safety management system is a good business practice that can manage risks and provide a consistent management strategy at decentralized institutional organizations such as schools. Understanding what such a system is—and what its benefits are—can help organizations manage and achieve “beyond compliance” objectives.



Bad planning: The vent that expels air from the studio building is positioned right over the air intake for the library. Contaminated air exiting the studio will pass directly into the library, which has a closed air-circulation system



Bad planning: This studio has an emergency shower to protect artists in case of fire or chemical burn. This is good practice. However, the shower has been placed over a wall electrical switch. If the injured artist is standing in water in the shower, he or she risks electrocution

The phrase “environmental, health, and safety management” incorporates a broad range of disciplines, internal and external processes, and various programs that an organization must implement and sustain to comply with dynamic regulatory requirements, satisfy stakeholders such as students, faculty, and alumni, and add value to its programs.

Over the past decade, the concept of an EMS has been formally recognized in a number of models. These include the U.S. Environmental Protection Agency’s Code of Environmental Principles (CEMP) for federal facilities; the European Union’s Eco-Management and Audit Scheme (EMAS); the American Chemistry Council’s *Responsible Care* codes of practice and standard of care; and the International Organization for Standardization’s (ISO) 14001 Environmental Management System specification and Occupational Health and Safety Assessment Series (OHSAS) 18001 health and safety management system. Recognizing the value of a management systems approach, the Environmental Protection Agency (EPA) Region 1 has initiated a College and University Integrated Strategy (see [www.epa.gov/NE/assistance/univ/index.html](http://www.epa.gov/NE/assistance/univ/index.html)) that promotes the implementation of EMSs to achieve and exceed

compliance, and that fosters continuous improvement in environmental performance. EPA Region 2 also recently introduced its College/University Initiative; other EPA regions have begun to follow.

Over the years, competitive advantage, customer preferences, and supply-chain requirements have prompted private-sector organizations to adopt these standards. To date, thousands of organizations have “registered” with the ISO 14001 EMS standard. In the public sector, President Bill Clinton signed Executive Order 13148 in April 2000, entitled “Greening of the Government,” mandating federal agencies to develop, implement, and sustain EMSs to improve environmental performance and compliance management. In recent years and in response to this trend, institutions have implemented and, in some cases, obtained third-party registration to standards. Many of these institutional EMS implementation efforts were not voluntary but were required as part of an EPA settlement agreement for noncompliance under a Supplemental Environmental Project (SEP).

## WHAT IS AN EMS?

An EMS, as defined by ISO 14001, is “The portion of the overall management

system which includes organizational structure, planning activities, responsibilities, practices, procedures, processes, and resources for developing, implementing, achieving, reviewing, and maintaining the environmental policy.”

An EMS may be thought of as a management framework that enables any organization, regardless of size, type, or market, to identify, assess, and monitor the environmental impacts of its activities, products, and services. The EMS provides a structured approach to setting environmental objectives and targets and continually improving environmental programs. Most importantly, it becomes part of the organization’s overall management system, an integral aspect of one’s core business. In short, the EMS makes good business sense while protecting the environment.

The central theme of a number of EMS models is the commitment to continual improvement, commonly referred to as “Plan-Do-Check-Act.” Using this type of model ensures that environmental issues are systematically identified, quantified, controlled, and monitored. A main development objective of the EMS is to provide a framework for an overall, strategic approach to an organization’s environmental policy, plans, and actions. The underlying philosophy is that the requirements of



an effective EMS are the same, regardless of the entity or organization implementing the system.

## BENEFITS OF EMS

An EMS provides the framework. Regardless of the model, an EMS offers benefits to institutional organizations that can be grouped into three areas: compliance and risk reduction, value, and stewardship.

### Compliance and Risk Reduction

An effective EMS reduces the organization's risk by establishing effective planning, along with recognition of and response to regulatory considerations. This process establishes compliance as minimum criteria. In addition, a proactive, forward-focused EMS identifies future challenges and issues and prepares the organization to respond and adapt to these requirements. By far, the greatest potential benefit of an EMS is the possibility of reducing audits and inspections by regulatory agencies such as the EPA.

### Value

When an effective EMS is in place, the result is efficiency. Resources are properly allocated, trained, and focused. Systems deliver information that stimulates and supports decision-making and the use of enabling technologies. Planning activities are focused "over the horizon" on strategic information. Operational activities are focused on monitoring and sustaining processes to ensure that work is performed in consonance with governing permits and authorizations. An EMS can help a program identify, reduce, and eliminate hazardous materials.

### Stewardship

Institutions have the responsibility to educate and shape future generations through their curriculum. Faculty, students (both current and future), and other parties have an enhanced awareness of the concept of environmental stewardship, including reducing the use of energy, water, and waste materials and eliminating the use of toxic and hazardous products or switching to environmentally friendly products. Integration of these concepts into an institution's core curriculum ensures that stewardship concepts are promoted and

embraced. Many students now consider this an important factor when selecting an art program.

## EMS DESIGN AND IMPLEMENTATION

An institution designing an EMS should consider the following:

1) Identify your wide range of stakeholders, including administration, faculty, students, alumni, neighbors, and community. Each of these constituent groups has varying knowledge of EHS issues.

2) Develop policies and programs that are appropriate to a transient student population with limited knowledge of EHS requirements. These groups require training on EMS elements and have a growing awareness of sustainability issues such as recycling, energy conservation, and so on.

3) Provide training for your faculty and staff, who will oversee operations and processes with significant EHS require-

ments in addition to their teaching duties. Faculty members are often called upon to "manage" operations such as studios, research labs, and related facilities, in addition to their research and teaching commitments. They must feel committed to the EMS goals.

4) Integrate your fragmented departments and facilities with a wide range of processes. Colleges and universities should provide hands-on training through application of leading research and development processes and equipment, which are often spread over large campuses or satellite research facilities; schools require a flexible management system that allows for effective compliance management within a decentralized organizational setting.

—Brian Lesinski, a consultant to institutions on EMS development, is the New England operations manager and director at EA Engineering, Science, and Technology, Inc. He can be reached at 401-736-3440 or [blesinsk@eaest.com](mailto:blesinsk@eaest.com).

## ELEMENTS OF A GENERAL EMS MODEL

### POLICY

An organization should develop a formal EMS policy that:

- Reflects the commitment of the top management or administration.
- Is consistent with the institution's goals and missions.
- Is reviewed periodically and can be revised as necessary.

### PLANNING

The EMS plan should:

- Identify regulatory and/or legal requirements.
- Focus on regulatory compliance.
- Identify the environmental aspects of the program's activities, products, and services.
- Identify risks.
- Establish finite, well-defined objectives and targets.
- Develop an environmental management program for sustainability.

### IMPLEMENTATION AND OPERATION

The organization should develop the capability to support the EMS structure by establishing:

- Structure and responsibility.
- Training, awareness, and competence requirements.
- Communication pathways.

- Documentation, document control, and record-keeping procedures.
- Operational controls to govern both normal and abnormal (or emergency) operating conditions.
- Emergency procedures.

### CHECKING AND CORRECTIVE ACTION

The organization should measure, monitor, and evaluate its EMS performance by:

- Monitoring and measuring compliance.
- Establishing nonconformance and corrective and preventable action programs.
- Conducting EMS audits.

### MANAGEMENT REVIEW

The organization should review and continually improve its EMS, leading to improved overall environmental performance and cost efficiency by:

- Performing management reviews to ensure effectiveness and efficiency.
- Documenting reviews and corrective actions.
- Reviewing results of past audits.
- Monitoring the extent to which its objectives and targets are met.
- Updating priorities based on changing circumstances and concerns of stakeholders.

# WORKING WITH THE LAW AND WITH YOUR INSTITUTIONAL COUNSEL

*Steven J. McDonald is general counsel at the Rhode Island School of Design. He notes that the information in this article is general in nature and should not be relied on as specific legal advice concerning your individual situation. If you have specific legal questions, he recommends (not surprisingly) that you consult your lawyer!*

College and university art programs implicate a number of health, safety, and environmental laws and regulations, but the institutions that run these programs frequently fail to comply with their legal responsibilities. More often than not, those failures result not from willful noncompliance, but from frustration with the complexity of the law, fear of its uncertainties, and a feeling either (hopeless) that you'll never get it right anyway or (hopeful) that maybe it will all just go away if you don't pay it any attention. Faculty and administrators also sometimes hesitate to consult the institution's lawyers, on the assumption that they always "just say no," without regard to the effect of their edicts on the educational program.

A string of recent Environmental Protection Agency (EPA) citations and settlements involving art programs demonstrates that none of these reasons constitutes a valid excuse for noncompliance. (Columbia University, Long Island University, and Pratt Institute, for example, recently agreed to pay a total of some \$300,000 to settle various EPA complaints.<sup>1</sup>) Fortunately, dealing successfully with the law and with lawyers is not nearly as daunting as it may seem. Here are some tips for doing so:

**1. Be realistic about what you can do, and do it.** In all probability, no college or university has ever achieved—or is likely ever to achieve—100 percent compliance with all applicable health, safety, and environmental requirements. The laws

and regulations can be complex, arcane, and even conflicting; they are almost constantly changing, even before the existing ones are understood; and the people who must comply with them are human beings, which is to say inherently fallible. Complicating matters still further is the highly decentralized structure of most colleges and universities, which makes it difficult even to be aware of the potential problems, let alone to attempt to control and fix them. An art program may need to coordinate its efforts with other departments within the institution that also deal with hazardous materials and processes, such as laboratories and maintenance facilities.

The fact that you can't achieve perfection doesn't mean that you should wait until you can figure out how to do so before proceeding. For all of these same reasons, the regulators and courts that enforce the requirements don't expect perfection, either. What they do expect is an earnest, good-faith effort. Colleges and universities that make one, but that also make a mistake in the process, are more likely to get the benefit of the doubt than those whose violations are negligent or willful. For example, the EPA has the authority to, and generally does, waive most or all of the potential penalties for institutions that voluntarily disclose and correct violations through the EPA's self-audit program. The agency is also willing to work with schools to develop useful educational programs and projects in lieu of some fines. In law, as in life, good karma usually is rewarded.

The key, then, is to proceed, even if you're not absolutely sure exactly how to go about it. As the Prussian general Carl von Clausewitz once remarked, "The greatest enemy of a good plan is the dream of a perfect plan." Or, to quote Nike, "Just do it!" (Other articles in this newsletter, and the websites and other resources listed in the back, will help you to begin planning your assessment of specific health and safety issues for your school.)

**2. Take a risk-management approach.** Probably the best way to determine where to begin and how to proceed is to follow two basic principles of risk management: First, prioritize and deal with what you can. Start with the problems that are the biggest in scope and the most readily susceptible of solution, and only then tackle the ones that are either minute or impossible. Getting some easy wins under your belt will be a good confidence builder; try-

ing to do everything at once is the surest path to frustration, paralysis, and failure.

Second, don't focus solely on the law. It is a maxim of risk managers that risk consists not only of the bad things that might happen, but also of the good things that might not happen. The goal of risk management is to avoid, or at least to balance, both. When you have choices about how to proceed—and you almost always will—it is both appropriate and advisable to weigh their respective costs, demands on time and resources, pedagogical impacts, and so forth before settling on a solution.

**3. Keep your lawyer in the loop, but also on a leash.** Your institution's lawyer is your friend—and sometimes, in difficult situations, your best and most reliable one. Unlike those who have programmatic responsibilities, your counsel has no agenda other than to help you achieve your goals. However, unless consulted—preferably early and often—your lawyer won't be able to give you the best advice on how you can do so. So involve your institutional counsel from the first planning stage.

Keep in mind, though, that a lawyer's sole authority is just that—to give advice, not to issue edicts. It is within your purview, and perfectly appropriate, to reject legal advice. As long as you do so consciously and with deliberation, your lawyer will be happy to back you up to the extent possible. The institution's counsel also will be happy to serve as an excuse for an unpopular decision that you have chosen to make, but does not deserve blame for one that has been made by default. Your lawyer did not write the law, and the decision how to comply with it ultimately is yours.

If your lawyer does "just say no," it may be time to find another lawyer, or it may be that you are asking the wrong questions. Instead of asking your lawyer "Can I do X?"—a question that implicitly cedes your decision-making authority—ask "How can I do X?" That question honors your respective roles and allows your lawyer to do what lawyers do best—helping you achieve the goals that you set with the least amount of legal risk.

Health, safety, and environmental waste disposal requirements present a number of legal risks and potential liabilities that you cannot avoid, but if you follow this approach, you will be well on your way to minimizing them.

—Steven J. McDonald

1. For further information on these settlements, see "Long Island U. to Pay Fines and Offer Seminars in Deal With EPA Over Hazardous Waste," *Chronicle of Higher Education*, June 3, 2004, and further articles cited there.

# THE STATE OF EHS AT RISD

*Alan Cantara is the environmental, health, and safety manager at the Rhode Island School of Design (RISD), one of the leading U.S. art schools in promoting safety in the arts.*

During the sixteenth century, Bernardo Ramazzini began to study illnesses associated with different professions. A practicing physician and professor of medicine at the University of Modena in Italy, Ramazzini published his findings in *The Diseases of Workers* (1700; rev. 1713). This book, which earned its author the title of “Father of Industrial Hygiene,” was the first work to describe diseases connected with specific professions of the day. A man clearly ahead of his time, Ramazzini identified occupational hazards such as the lead poisoning of potters, silicosis of stonemasons, heavy-metal diseases among metal workers, and eye trouble of gilders, printers, and other graphic artisans. He also noted conditions caused by stresses placed on the body from awkward postures or excessive loads—what we now call ergonomics.

All of the diseases identified by Ramazzini still exist today, but now they can be avoided or treated. The advances in our ability to recognize, evaluate, and prevent occupational and environmental diseases mirror the tremendous progress in other scientific endeavors during the past four hundred years. Ramazzini would be proud of his legacy.

Most of the occupations Ramazzini evaluated involved crafts, many of which are now studied at the Rhode Island School of Design. At RISD, the environmental, health, and safety (EHS) department works with faculty and staff to teach environmental responsibility and safe working habits. RISD’s goal is to produce artists who are aware and knowledgeable of their impact on the environment and other living creatures. By establishing responsible habits in the classroom, our graduates can later apply this knowledge to their chosen professions. EHS regulations and best practices are embedded into the college’s culture, and the administration is fully committed to these programs. This has established the RISD studio environment as one of the best among arts colleges in the country. How

does the program work?

If you walk into RISD studio spaces today, you will find EHS information boards at the entrances. Here, we have posted our policies, procedures, and best-management practices specific to the departments where they are installed. We also provide labeled containers for waste, proper cabinets for materials storage, collection bins for empty aerosol cans, emergency phone numbers listed near telephones, well-stocked first-aid kits, and appropriate personal protective equipment (such as gloves, safety glasses, etc).

The mission of the RISD EHS department is to ensure compliance with existing environmental and safety regulations, reduce exposure to materials, and institute future environmental and safety projects. Compliance to regulations is the minimum requirement; anything less is unacceptable. Institutions must first ensure that they have adequate programs in place for the materials used and processes that occur on campus. For example, are there programs to monitor, inspect, and dispose of all wastes generated on campus? What about the power plant that uses oil and natural gas to heat buildings and provide steam energy for some processes? Is there an adequate means of tracking fuel usage for regulatory reports? Checklists, inspections, and monitoring must be maintained by schools to ensure compliance.

Beyond compliance lie the mid-level issues: materials substitution and resource-use minimization. At this level, considerations include creating and maintaining resources to instruct students on how to purchase and use the right materials in the right amounts.

The final component is stewardship, to enhance the quality of life for employees, faculty, students, and the neighboring community.

## COMPLIANCE EFFORTS

RISD has substantially improved building ventilation systems in the past several years, and more upgrades are underway. For instance, when designing the painting department ventilation system, we hired an industrial hygienist to review the building plans and determine the best way to minimize exposure to some potentially harmful art materials. The building design now includes break rooms located on each floor for students to eat and drink, as well as a

consolidated materials-handling area for projects requiring additional ventilation.

More importantly, RISD has committed to writing and implementing an environmental management system (EMS). Strongly supported by the Environmental Protection Agency, EMSs are on the leading edge of environmental programs. When completed, RISD’s EMS will be a customized blueprint detailing how we run the environmental aspects of the college, addressing both routine and nonroutine environmental issues. This plan will include everything, from ensuring that proper mechanisms are in place for tracking compliance to implementing stewardship programs. The EHS department set a goal to make RISD one of the first colleges in the nation, and certainly the first arts college, to have a certified EMS. Third-party certification is planned for the 2004–5 school year.

To keep EHS information readily available and accessible, the EHS department maintains a website at [http://intranet.risd.edu/departments/default.asp?department=Environmental\\_Health\\_and\\_Safety](http://intranet.risd.edu/departments/default.asp?department=Environmental_Health_and_Safety).

## WASTE MINIMIZATION AND MATERIALS SUBSTITUTION

RISD presently recycles approximately 18 percent of all waste generated on campus. Some believe that this number should be as high as 40–50 percent. If our EMS Steering Committee determines that this is a realistic goal, we will secure resources to improve our recycling performance.

As an innovative best-management project, RISD has installed nine brush-cleaning stations in the painting and illustration departments. These stations are designed to circulate a safe cleaning solvent within a tank. The solvent can be used repeatedly, reducing emissions and odors in our studios and diminishing students’ need to handle solvents.

RISD’s EHS department has also been working with both the academic and support-services divisions on campus to replace toxic materials with safer alternatives for human health and our environment. For example, we eliminated the use of mercury-containing mold-making resins in favor of a “green-line” of similarly performing resins. Also, the textiles department has replaced acetic acid with the less-obnoxious citric acid used in the mixing of fabric dyes.



Other waste minimization projects under consideration by the EMS Steering Committee include reducing greenhouse gas emissions from our power plants, composting cafeteria food wastes, addressing commuter issues by supporting or providing alternate-fueled vehicles for campus departments, and ensuring wood products used by students are from renewable forests.

## STEWARDSHIP

Funded by a grant from United Educators, the EHS department collaborated with Thomas Ouimet of Yale University to create a Safety Video. Filmed mostly in RISD studios, the short film introduces students to workspace safety issues. The finished video has been distributed to more than five hundred other schools since its release in 2003.

RISD works with other institutions, reg-

ulators, and the larger community on programs that will greatly improve the environment. For example, we collaborated with the Narragansett Bay Commission to write a guide entitled "Best Management Practices for Fine Art Painting Studios." This guide will be available to all fine arts painters in southern New England.

The EHS department also worked with the Rhode Island Department of Education to develop "Rules and Regulations for School Health Programs." These proposed government regulations address vision screening, latex glove use, and school safety plans; they also include a list of prohibited chemicals that will be sent to all public schools in the state. Schools will ultimately be safer places to learn, and students will have less potential for exposure to hazardous and toxic materials.

—Alan Cantara, [acantara@risd.edu](mailto:acantara@risd.edu)

## WEB RESOURCES

Below is a list of websites with helpful information on environment, health, and safety for the artist and art school. Links to these sites are presented as a convenience, and CAA is not responsible for the accuracy or inaccuracy of the information.

## U.S. GOVERNMENT

**Environmental Protection Agency (EPA)**  
[www.epa.gov](http://www.epa.gov)

**National Institute for Occupational Safety and Health (NIOSH)**  
[www.cdc.gov/niosh/about.html](http://www.cdc.gov/niosh/about.html)

**Occupational Safety and Health Administration (OSHA)**  
[www.osha.gov](http://www.osha.gov)

## LISTSERVS

**Association of Independent Colleges of Art and Design (AICAD)**  
<http://groups.yahoo.com/group/AICADEHS/>

**University of Vermont Safety**  
<http://list.uvm.edu/archives/safety.html>

## WEBSITES WITH LINKS, RESOURCES, AND INDEXES

**Art & Creative Materials Institute, Inc.**  
[www.acminet.org](http://www.acminet.org)

**Arts, Crafts, and Theater Safety**  
[www.caseweb.com/acts](http://www.caseweb.com/acts)

**Campus Consortium for Environmental Excellence**  
[www.c2e2.org](http://www.c2e2.org)

**City of Tucson: Health and Safety in the Arts**  
[www.ci.tucson.az.us/arthazards/studio.html](http://www.ci.tucson.az.us/arthazards/studio.html)

**Center for Research on Occupational and Environmental Toxicology**  
[www.croetweb.com](http://www.croetweb.com)

**Environmental Virtual Campus**  
[www.c2e2.org/evc/](http://www.c2e2.org/evc/)

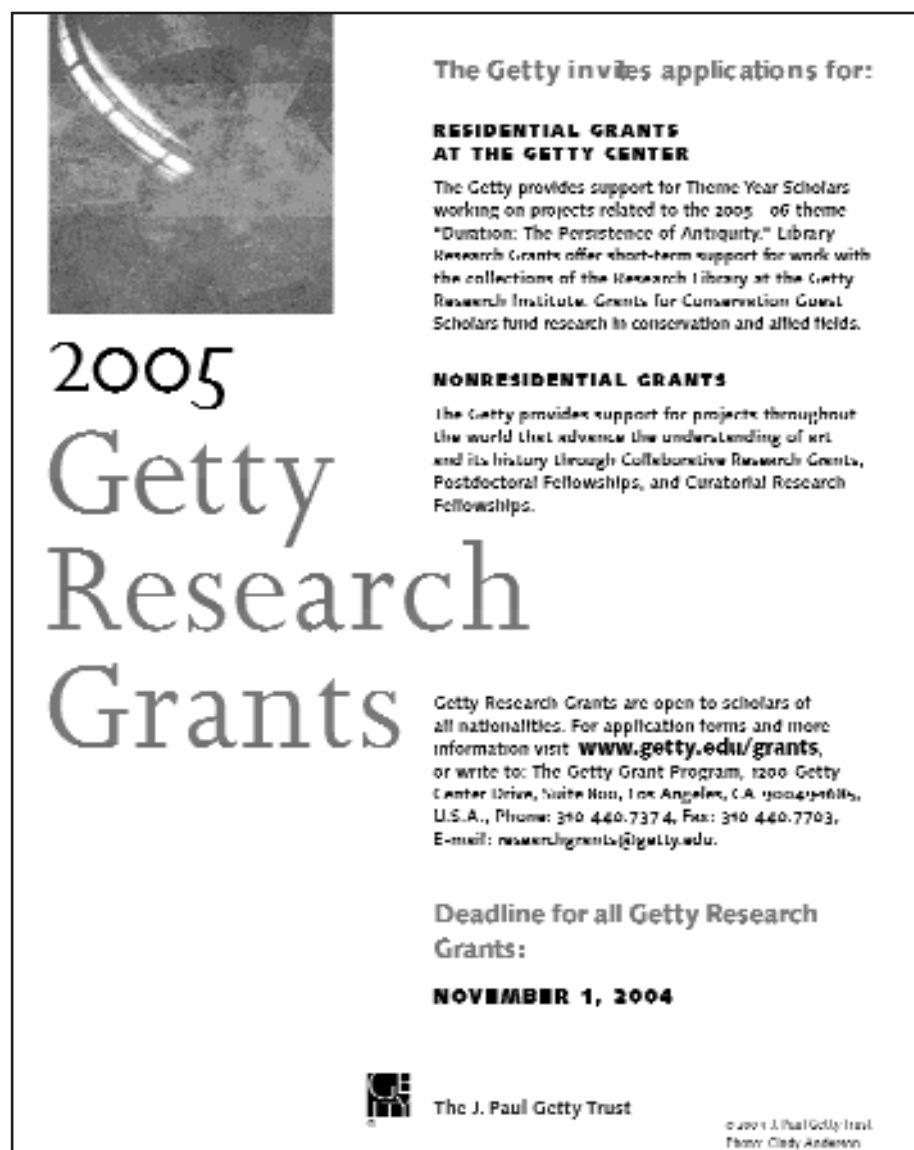
**North American Art Materials Trade Association**  
[www.namta.org/index.cfm](http://www.namta.org/index.cfm)

**Rhode Island School of Design**  
[http://intranet.risd.edu/departments/default.asp?department=Environmental\\_Health\\_and\\_Safety](http://intranet.risd.edu/departments/default.asp?department=Environmental_Health_and_Safety)

**Rochester Institute of Technology**  
<http://wally.rit.edu/pubs/guides/healthhaz.html>

**True Art Information**  
[www.trueart.info/hazards.htm](http://www.trueart.info/hazards.htm)

**University of Chicago Health in the Arts Program**  
[www.uic.edu/sph/glakes/harts/index.htm](http://www.uic.edu/sph/glakes/harts/index.htm)



**The Getty invites applications for:**

**RESIDENTIAL GRANTS AT THE GETTY CENTER**

The Getty provides support for Theme Year Scholars working on projects related to the 2005–06 theme "Duration: The Persistence of Antiquity." Library Research Grants offer short-term support for work with the collections of the Research Library at the Getty Research Institute. Grants for Conservation Guest Scholars fund research in conservation and allied fields.

**NONRESIDENTIAL GRANTS**

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

**2005 Getty Research Grants**

Getty Research Grants are open to scholars of all nationalities. For application forms and more information visit [www.getty.edu/grants](http://www.getty.edu/grants), or write to: The Getty Grant Program, 1200 Getty Center Drive, Suite 1000, Los Angeles, CA 90049-1601, U.S.A., Phone: 310 440-7374, Fax: 310 440-7703, E-mail: [researchgrants@getty.edu](mailto:researchgrants@getty.edu).

**Deadline for all Getty Research Grants:**

**NOVEMBER 1, 2004**


 The J. Paul Getty Trust

Photo: J. Paul Getty Trust  
Photo: Cindy Anderson

**Vermont Safety Information Resources**  
<http://siri.org/>

**Westfield State College**  
[www.lib.wsc.ma.edu/artmats.htm](http://www.lib.wsc.ma.edu/artmats.htm)

## MSDS INFORMATION

[www.osha.gov/dsg/hazcom/finalmsdsreport.html](http://www.osha.gov/dsg/hazcom/finalmsdsreport.html)

[www.ilpi.com/msds/](http://www.ilpi.com/msds/)

[www.lehigh.edu/~kaf3/guides/msds.html](http://www.lehigh.edu/~kaf3/guides/msds.html)

[www.msdssearch.com](http://www.msdssearch.com)

## SELECT BIBLIOGRAPHY

Below is a select list of books and publications that contain helpful information on health and safety for the artist, the studio, and the environment. The list is not exhaustive; please send additional titles to [caanews@collegeart.org](mailto:caanews@collegeart.org) for posting on CAA's website. Some of these texts may be out of print or otherwise unavailable commercially; please contact the publisher or check your public, school, or institutional library.

Additionally, *ACTS Facts* is published monthly by the Art, Crafts, and Theater Safety. *Art Hazards News* was published from 1977 to 1998 by the now-defunct organization Center for Safety in the Arts. Your library may hold back issues.

Babin, Angela, and Michael McCann. *Waste Management and Disposal for Artists and Schools*. New York: Center for Safety in the Arts, 1992.

Barazani, Gail Coningsby. *Safe Practices in the Arts and Crafts: A Studio Guide*. New York: College Art Association of America, 1978.

Bingham, Eula, Barbara Cohrsen, and Charles H. Powell, eds. *Patty's Toxicology*. 5th ed. New York: Wiley, 2001.

Challis, Tim. *Health and Safety: Making Art and Avoiding Dangers*. Sunderland: AN Publications, 1990.

Challis, Tim. *Printsafe: A Guide to Safe, Healthy, and Green Printmaking*. London: Estamp, 1990.

Clark, Nancy, Thomas Cutter, and Jean-Ann McGrane. *Ventilation: A Practical Guide for Artists, Craftspeople, and Others in the Arts*. New York: Nick Lyons Books, 1987.

*Disposal of Small Volumes of Photographic Processing Solutions*. Rochester, N.Y.: Eastman Kodak, 1986.

Gosselin, Robert E. *Clinical Toxicology of Commercial Products*. 5th ed. Baltimore: Williams and Wilkins, 1984.

*Health and Safety in Ceramics: A Guide for Educational Workshops and Studios*. 2nd ed. New York: Pergamon Press, 1986.

Howard, Keith. *Non-Toxic Intaglio Printmaking*. Grand Prairie, Alberta: Printmaking Resources, 1998.

Howard, Keith. *Safe Photo Etching for Photographers and Artists*. Alberta, Canada: Wynne Resources, 1991.

Howard, Keith. *The Contemporary Printmaker: Intaglio Type and Acrylic Resist Etching: Contemporary Intaglio Printmaking* (Mansfield, Ohio: Atlas Books, 2003).

*Industrial Ventilation: A Manual of Recommended Practice*. 24th ed. Cincinnati: American Conference of Government Industrial Hygienists, Committee on Industrial Ventilation, 2001.

Johnson, Lois M., and Hester Stinnett. *Water-Based Inks: A Screenprinting Manual for Studio and Classroom*. Philadelphia: Philadelphia College of the Arts, Printmaking Workshop, 1987.

*Kiln Safety*. Westerville, Ohio: Orton Ceramic Foundation, 1990.

Lewis, Richard J. Sax's *Dangerous Properties of Industrial Materials*. 10th ed. 3 vols. Hoboken, N.J.: John Wiley and Sons, 2000.

Lewton-Brain, Charles. *Jewelry Workshop Safety Report*. Calgary: Brain Press, 1999.

*Making Darkrooms Saferooms: A National Report on Occupational Health and Safety*. Durham, N.C.: National Press Photographers Association, 1989.

McCann, Michael. *Art Safety Procedures: A Health and Safety Manual for Art Schools and Art Departments*. New York: Center for Safety in the Arts, 1998.

McCann, Michael. *Artist Beware*. 2nd ed. New York: The Lyons Press, 1992.

McCann, Michael. *Health Hazards Manual for Artist*, 5th ed. Guildford, Conn.: The Lyons Press, 2003.

McCann, Michael. *School Safety Procedures for Art and Industrial Art Programs*. New York: Center for Safety in the Arts, 1994.

Medford, Marsha Kay. *Respiratory Health Hazards of Artists in Their Studios*. Ann Arbor, Mich.: University Microfilms, 1989.

Perry, Rosemary E. *Potters Beware: Control of Hazards Encountered in Making, Glazing, and Firing Ceramics*. Tauranga: New Zealand Society of Potters, 1996.

Qualley, Charles A. *Safety in the Artroom*. Worcester, Mass.: Davis Publications, 1986.

Rempel, Siegfried, and Wolfgang Rempel. *Health Hazards for Photographers*. New York: The Lyons Press, 1992.

*Reproductive Hazards in the Arts and Crafts*. New York: Center for Occupational Hazards, 1986.

Rossol, Monona. *Keeping Clay Work Safe and Legal*. Washington, D.C.: National Council on Education in the Ceramic Arts, 1996.

Rossol, Monona. *The Artist's Complete Health and Safety Guide*. 3rd ed. New York: Allworth Press, in association with the Graphic Artists Guild, 2001.

Rossol, Monona, and Ben Bartlett. *Danger! Artists at Work*. 2nd ed. Port Melbourne, Australia: Thorpe Publishing, 1996.

Seeger, Nancy. *Printmaker's Guide to the Safe Use of Materials*. Chicago: School of the Art Institute of Chicago, 1984.

Shaw, Susan, and Monona Rossol. *Over-exposure: Health Hazards in Photography*. 2nd ed. New York: Allworth Press, 1991.

Spandorfer, Merle, Deborah Curtiss, and Jack Snyder. *Making Art Safely: Alternative Methods and Materials in Drawing, Painting, Printmaking, Graphic Design, and Photography*. New York: Van Nostrand Reinhold, 1996.

Waller, Julian A. *Safe Practices in the Arts and Crafts: A Studio Guide*. 2nd ed. New York: College Art Association of America, 1985.

*What You Should Know about Health and Safety in the Jewelry Industry*. Providence, R.I.: Jewelry Workers Health and Safety Research Group, 1980.

## LIBRARY CATALOG SUBJECT HEADINGS

These subject headings may be used to find books and periodicals in an electronic card-catalogue search at your library.

Artisans – Diseases  
Artisans – Health and Hygiene  
Artists – Diseases  
Artists – Health and Hygiene  
Artists – Health Risk Assessment  
Artists' Materials – Safety Measures  
Artists' Materials – Toxicology  
Artists Studios – Safety Measures  
Ceramic Industries – Health Aspects  
Ceramic Industries – Hygienic aspects  
Ceramic Industries – Safety Measures  
Ceramic Materials – Safety Measures  
Ceramic Materials – Toxicology  
Decorative Arts – Safety Measures  
Handicraft – Materials – Toxicology  
Hazardous Substances  
Jewelers – Health and Hygiene  
Jewelers – Supplies – Toxicology  
Jewelry – Trade – Safety Measures  
Jewelry Making – Safety Measures  
Photographers – Health and Hygiene  
Photography – Developing and Developers – Health Aspects  
Photography – Health And Hygiene  
Photography – Materials – Toxicology  
Photography – Processing – Health Aspects  
Photography – Safety Measures  
Photography – Studios and Darkrooms – Safety Measures  
Potters – Health and Hygiene  
Printing, Practical – Safety Measures  
Printmakers – Health and Hygiene  
Prints – Materials – Safety Measures  
Ventilation

# ADVOCACY UPDATE

## DESTRUCTION OF ORTHODOX AND MUSLIM MONUMENTS IN THE BALKANS

Several Serbian Orthodox churches in Kosovo and several mosques in Serbia were damaged or destroyed during riots in late March 2004. According to the *New York Times*, NATO troops did little or nothing to protect the sites. Cultural Heritage Without Borders, a Swedish non-profit arts organization, has produced a list of the recent damage to cultural heritage sites in the Balkans, which is available on our website at [www.collegeart.org/caa/advocacy/BalkanHeritageDestruct.pdf](http://www.collegeart.org/caa/advocacy/BalkanHeritageDestruct.pdf).

## REPORT FROM WASHINGTON: HUMANITIES ADVOCACY DAY AND ARTS ADVOCACY DAY

CAA cosponsored this year's Humanities Advocacy Day (March 15–16, 2004), hosted by the National Humanities Alliance, and Arts Advocacy Day (March 29–31, 2004), hosted by Americans for the Arts; both took place in Washington, D.C. These two events brought together a broad cross-section of national cultural organizations, academics, and grassroots arts leaders to promote the arts, arts education, and the humanities to Congress by requesting increased support for federal cultural agencies.

CAA member Phoebe Farris of Purdue University joined CAA Executive Director Susan Ball for Humanities Advocacy Day. They visited the offices of key members of the Senate and the House Interior Appropriations Subcommittee, which deals directly with funding for federal cultural agencies, in addition to meeting other legislators. Farris, Ball, and other humanities advocates from around the country called for Congress to support President George W. Bush's budget request of \$162 million for the NEH in fiscal year (FY) 2005. This funding will support, among other things, the *We the People* initiative to enhance understanding of American history and culture; education programs to

strengthen teaching and learning in schools, colleges, and universities; preservation and access grants to save unique historical, cultural, and intellectual recourses; and challenge grants to strengthen the institutional base of the humanities.

At Arts Advocacy Day, newly elected CAA President Ellen K. Levy joined CAA representatives Marta Teegen and Rebecca Cederholm on Capitol Hill to promote several important arts policy matters. They urged Congress to support a budget of \$170 million for the National Endowment for the Arts (NEA) in FY 2005, including President Bush's request for \$18 million to fund *American Masterpieces*, a major new initiative at the NEA that will combine arts presentations with education programming to provide Americans with access to their cultural and artistic legacy.

Levy and Cederholm visited the offices of Senator Hillary Clinton (D-NY), Representative Louise M. Slaughter (D-NY), and Representative Jerrold L. Nadler (D-NY), among several others, to urge them to continue supporting legislation that would allow artists to take a fair-market-value tax deduction for works of art donated to nonprofit institutions. Levy, Cederholm, and other arts advocates also called on Congress to require the U.S. Citizenship and Immigration Services (USCIS) to adopt immediate reforms that would ensure timely processing of visa petitions related to nonprofit arts groups. Many nonprofit organizations confront untenable delays and uncertainties while getting approval of visa petitions for international guest artists and scholars.

Teegen visited members of the House Ways and Means Committee to discuss the *Emergency Protection for Iraqi Cultural Antiquities Act of 2003*. As reported in the May issue of *CAA News*, the Senate passed legislation that gives the president the authority to impose restrictions that prevent the import of cultural materials into the U.S. that have been illegally removed from Iraq since August 1990. The House has yet to vote on this important legislation, which is part of a larger, broadly supported tariff bill.

Advocacy alerts related to various arts and humanities issues are regularly posted to CAA's website; for further information, please visit the Advocacy section of [www.collegeart.org](http://www.collegeart.org). To contact your senator or representative to let him or her know how

you feel about these and other arts related issues, please see the text below.

—Marta Teegen, Deputy Director, and  
Rebecca Cederholm, Manager of  
Governance and Advocacy

## MAKE YOUR VOICE HEARD! IT'S EASIER THAN EVER

**Americans for the Arts** has made it easier than ever for you to play an active role in arts advocacy efforts at the state, local, and federal levels through a new, powerful online advocacy service called Capwiz. E-advocacy is a timely, efficient way to communicate your views to legislators at all levels of government, and Capwiz gives you all the information you need to be informed and take action. Use it, and use it often—elected officials respect and respond to the input of their constituents.

The new online service, available on the Advocacy section of our website [www.collegeart.org](http://www.collegeart.org), offers you extensive opportunities to:

- Explore current issues and legislation that affect the arts both on federal and state levels.
- Send timely messages to your elected officials at the state, local, and federal levels of government.
- Browse your legislators' biographies, committee assignments, staff directories, and even the list of contributions made to them by political action committees.
- View the arts voting records of your federal representatives.
- Browse a complete media guide to every newspaper, television, and radio outlet in your area or state.
- Find complete, up-to-the-minute election and candidate information on state, congressional, and presidential races, including candidate biographies and position statements.
- Download voter registration forms and stay abreast of key dates for primary and general elections.



# CAA NEWS

## GOVERNANCE UPDATE

CAA's Board of Directors approved the following items at its spring meeting on May 2, 2004:

- CAA's fiscal year 2005 budget (unanimously approved).
- Statement of investment policies and guidelines (unanimously approved).
- Revised guidelines for Awards Committees (unanimously approved). The revised guidelines are available at [www.collegeart.org/awards/index.html](http://www.collegeart.org/awards/index.html).
- New York City as the site for the 2007 Annual Conference (unanimously approved).
- Guidelines concerning the importance of documenting the historical context of objects and sites (unanimously approved; these guidelines will appear in the September *CAA News*).
- That CAA sign an *amicus curiae* brief (pending approval of final language by CAA's counsel) to be filed by JSTOR on behalf of the National Geographic Society in the matter of *Faulkner v. National Geographic Society*, now on appeal to the U.S. Court of Appeals for the Second Circuit (unanimously approved).
- A resolution submitted by the Radical Art Caucus concerning art and intellectual freedom in times of war (10 yes; 5 no; 4 abstentions). The resolution as amended and approved by the Board reads:

Whereas in war time, governments commonly shape language, visual culture and media through censorship and limiting access to timely information to legitimate aggression, misrepresent policies, conceal aims, stigmatize dissent, and block critical thought; and

Whereas we are professionals committed to scrupulous inquiry into culture; and

Whereas the U.S.A. Patriot Act grants the U.S. government unwarranted power over investigations of terrorism, including the right to mount surveillance without court order on reading habits, Web browsing, e-mail activity, and library borrowing; and

Whereas the rights and academic freedom of those who engage in critical inquiry and political activism may be violated by this surveillance including members of the College Art Association; and

Whereas citizens and noncitizens have already been detained or deported under this Act; and

Whereas denials of visas to students and instructors impact the richness of the programs in which they might have participated; and

Whereas recent congressional legislation and hearings such as those related to Title VI funding represent a trend towards increased policing and censorship of higher education; and

Whereas the critical approaches of students and scholars in the humanities have often been the focus of these proceedings; and

Whereas international students and scholars across North America are especially likely to be targeted by this trend;

Be it resolved that CAA supports the right of its members to conduct critical analysis of war imagery and talk, in public forums and, as appropriate, in classrooms. CAA also urges a restoration of freedom of travel to the United States to all international artists and scholars. In addition, be it resolved that CAA urges the repeal of the U.S.A. Patriot Act because it infringes on the rights of members of the academic community and those whom we serve.

## CAA.REVIEWS WELCOMES NEW FIELD EDITORS

*caa.reviews* warmly welcomes to the online journal three new field editors for book reviews and five for exhibition reviews. Their three-year terms begin July 1, 2004.

For books, **Charles Lachman** of the University of Oregon is the new field editor for Chinese art, succeeding **Stanley Abe** of

Duke University; **Lucy Oakley** of New York University has replaced **Patricia Mainardi** of the Graduate Center, City University of New York, in the field of nineteenth-century European art; and **David Wilkins** of the University of Pittsburgh will be assigning reviews (beginning January 2005) in early modern and southern European art, succeeding **Sheryl Reiss** of Cornell University.

For exhibitions, **Marian Mazzone** of the College of Charleston in South Carolina and **Mark Sloan** of the Halsey Gallery, College of Charleston, will share coverage of the Southeastern United States. **Kristin Makhholm** of the Minneapolis College of Art and Design will assign reviews for the Midwest; **Daniel Adler** of the Getty Research Institute will commission reviews for shows in California; and **Wayne Franits** of Syracuse University will work in the New York/Northeastern United States, covering exhibitions of art up to AD 1800.

*caa.reviews* still seeks field editors for exhibition reviews for New York/Northeast (modern to contemporary), Mid-Atlantic, and Southwest regions, as well as internationally. For details on how to apply, please write to Christopher Howard, Editor, at [caareviews@collegeart.org](mailto:caareviews@collegeart.org).

## MILLARD MEISS FUND GRANT WINNERS ANNOUNCED

CAA is pleased to announce five Millard Meiss Publication Grant recipients for spring 2004. Thanks to the generous bequest of the late Prof. Millard Meiss, these grants are awarded twice annually to publishers to support the publication of scholarly books in art history and related fields.

The recent grantees are: **Anne D'Alleva**, *Sacred Maidens and Masculine Women: Art, Gender, and Power in Post-Contact Tahiti and the Society Islands* (University of Hawai'i Press); **Marian Feldman**, *Diplomacy by Design: Luxury Arts and an International Style in the Ancient Near*



## CAA SUMMER HOURS

The College Art Association office will close at 1 p.m. on Fridays during the month of August.

*East, 1400–1200 BCE* (University of Chicago Press); **Christine M. E. Guth**, *Longfellow's Tattoos: Tourism, Collecting, and Japan* (University of Washington Press); **Elizabeth Harney**, *In Senghor's Shadow: Art, Ideology, and the Avant-Garde in Senegal, 1960–1995* (Duke University Press); **Eugene Y. Wang**, *Buddhist Visual Culture: Shaping the Lotus Sutra in Medieval China* (University of Washington Press).

**D'Alleva** and **Feldman** each received an individual author grant, in addition to the grant to their publishers.

Books eligible for a Meiss Fund subsidy are those already under contract and whose subject is in the arts or art history. Authors must be CAA members in good standing. Application criteria and guidelines are available at [www.collegeart.org/caa/resources/meiss/index.html](http://www.collegeart.org/caa/resources/meiss/index.html) or from [publications@collegeart.org](mailto:publications@collegeart.org). *Deadlines: March 15 and October 1 of every year.*

## NEW AWARD JURY MEMBERS NAMED

The following individuals have been newly appointed to serve on the juries for the annual CAA Awards for Distinction, which annually honor professionals in the fields of art criticism, writing on art, conservation, scholarship, and lifetime achievements in teaching and art making. Beginning May 2004, the new members will join the current jury to select and present the awards at the 2005 Annual Conference in Atlanta. To learn more about CAA's Awards Program, please visit [www.collegeart.org/awards/index.html](http://www.collegeart.org/awards/index.html).

**Alfred H. Barr, Jr.**, Award: Elizabeth C. Childs, Washington University in St. Louis; Mary Nooter Roberts, UCLA Fowler Museum of Cultural History; Alan Wallach, College of William and Mary; *Art Journal*

**Award:** Darby English, University of Chicago; **CAA/Heritage Preservation Award for Distinction in Scholarship and Conservation:** Jay Krueger, National Gallery of Art, Washington, D.C.; Lisa Schrenk, Norwich University; **Frank Jewett Mather Award for Art Criticism:** James Meyer, Emory University; **Distinguished Teaching of Art History Award:** Roger Crum, University of Dayton; Dale Kinney, Bryn Mawr College; **Distinguished Lifetime Achievement for Writing on Art Award:** Suzanne Preston Blier, Harvard University; John Beldon Scott, University of Iowa; Larry Silver, University of Pennsylvania.

## ANNUAL CONFERENCE UPDATE

### 2006 SESSION PROPOSALS WELCOME

There is still plenty of time to submit a session proposal for the 2006 CAA Annual Conference in Boston, which will be held February 22–25, 2006. The Annual Conference Committee invites submissions from senior scholars and artists, younger scholars, early and midcareer artists, and graduate students that cover 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 to make the Boston conference a stimulating, challenging, and informative event. Information and guidelines, along with the submission form, may be found in the May 2004 issue of *CAA News* and at our website, [www.collegeart.org/caa/conference/2006/callsessionproposals.html](http://www.collegeart.org/caa/conference/2006/callsessionproposals.html). *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 the media of work to be included in the exhibition, except that it must be a group show of CAA members' work (membership during the year of the show is required). CAA's Director of Programs will convene a committee to review and judge the proposals on the basis of merit. CAA will provide support for the exhibition with a \$10,000 grant. Proposals of no more than three pages should include the following information: 1) name(s) of curator(s) or organizer(s), affiliation(s), 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 Director of Programs, Members' Exhibition, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: September 17, 2004.*

### ECOTISTICAL ART: CALL FOR PARTICIPATION

"ECOtistical Art" is a special initiative for artists at the 2005 Annual Conference in Atlanta. We are seeking participants and innovative ideas for presentations that address the challenge of teaching and creating eco art. This day-long series of events will explore how art's methods, material choices, ethics, aesthetics, and dissemination strategies can be reformulated to honor and promote environmental principles and ideas such as:

- There is no waste in a functioning eco-system.
- In evolution, form optimizes function.
- Change is inevitable.
- All organisms are interdependent.
- Material resources on the earth are limited.

"ECOtistical Art" is organized in cooperation with ARTspace and Creative Capital. For more information, please contact Linda Weintraub at [artnow@juno.com](mailto:artnow@juno.com).

### CORRECTION!

#### Deadline for 2006 Members' Exhibition Proposals Changed!

Due to an editing error, the incorrect deadline for submission of curatorial proposals for the 2006 Members' Exhibition at the Boston CAA Conference was published in the May issue of *CAA News*. Curators must submit proposals by **September 17, 2004**, not November 1. CAA regrets the error.

# AFFILIATED SOCIETY NEWS

## ART HISTORIANS OF SOUTHERN CALIFORNIA TO HOLD CAA CONFERENCE SESSION

The Art Historians of Southern California session for the 2005 CAA Annual Conference in Atlanta is entitled "Intersections between Art History and Museums: From Theory and Object to Design and Education." It will be chaired by Bruce Robertson, chief curator of American art at the Los Angeles County Museum of Art and chair of the Department of Art History at the University of California, Santa Barbara.

## ASSOCIATION FOR LATIN AMERICAN ART CREATES DISSERTATION AWARD

The Association for Latin American Art is pleased to announce the creation of a biannual award for an outstanding doctoral dissertation in the field of Latin American visual culture. Dissertations completed between June 2002 and June 2004 on any aspect of the visual culture of Latin America are eligible. Nominations in the form of a letter describing the dissertation's contribution to the field should be sent to Prof. Dana Leibsohn, Award Committee Chair, Department of Art, Smith College, Northampton, MA 01063. For further information, write to [dleibsohn@smith.edu](mailto:dleibsohn@smith.edu). *Deadline: September 30, 2004.*

## DESIGN FORUM NAME CHANGE

Design Forum has changed its name to Design Studies Forum.

## GRAPHIC ARTS SUMMER PROGRAM AND WORKSHOP AND FALL CONFERENCE

The American Institute of Graphic Arts (AIGA) and the International Institute for Information Design (IIID) are offering new opportunities for students to develop information design skills. The first, a nine-day summer program entitled "Social Informa-

tion: Community and Cultural Information Design," will take place August 16–27, 2004, in Sweden. This program will result in multidisciplinary, international team outcomes that AIGA will publish on its website. A limited number of students will be able to participate. For more information, visit [www.iiid-summeracademy.net](http://www.iiid-summeracademy.net).

"Image, Space, Object" is a unique workshop for students taking place August 7–13, 2004, in Denver, Colo. Participants will learn and practice effective collaborative methods for researching and conceiving the whole design experience, including visual communications, interactive media, exhibit and signage design, interior design, environmental design, furniture and object design, and brand planning. Check out the full schedule and list of faculty at [www.aiga.org/rockymountain2004](http://www.aiga.org/rockymountain2004).

"Future History: AIGA Design Education Conference" is the first national AIGA conference for educators. It will be held September 25–26, 2004, at the University of Illinois, Chicago. Conference topics will focus both on the historical aspects of education—the dissemination of knowledge to students, our own personal influences and histories, and on the history of design—and the challenges of the future: increasingly complex communication needs, the interaction and the influence of technology, and the impact of an increasingly diverse culture. The conference is open to AIGA members and nonmembers, design educators, and professionals. For more information, visit [www.aiga.org/content.cfm/futurehistoryconference](http://www.aiga.org/content.cfm/futurehistoryconference).

## HISPANIC ART GROUP SEEKS BOOK NOMINATIONS

Nominations are now being accepted for this year's Eleanor Tufts Award, given to a distinguished publication on the arts of Spain and Portugal by the American Society for Hispanic Art Historical Studies (ASHAHS). Studies must be printed in English during the past two years. For further details and submissions, contact ASHAHS President Jordana Mendelson at [jmendels@uiuc.edu](mailto:jmendels@uiuc.edu). *Deadline: December 15, 2004.*

## ITALIAN ART SOCIETY NEWS

The Italian Art Society (IAS) is now an affiliate of the Renaissance Society of

America. Plans are underway for the IAS twenty-year anniversary in 2006, with sessions on "Celebrations and Anniversaries" at the CAA Annual Conference in Boston.

The IAS announces grants to graduate and undergraduate students to aid in travel to CAA (February) and to the International Congress for Medieval Studies in Kalamazoo, Mich. (May). Two \$500 grants are available, one for each conference, to be awarded to a student presenting a paper related to the art of Italy in any period. Applications for the CAA conference should be sent to Rebecca Corrie at [rcorrie@abacus.bates.edu](mailto:rcorrie@abacus.bates.edu) by January 16, 2005; for Kalamazoo, send applications to Amy Neff at [aneff@utk.edu](mailto:aneff@utk.edu) by March 15, 2005.

## JAPAN ART HISTORY FORUM

Japan Art History Forum (JAHF) held business meetings at the CAA Annual Conference in Seattle in February 2004, and at the Association for Asian Studies (AAS) national meeting in San Diego in March. One issue of continuing importance to the group is the relatively limited number of digital images of Asian art that are available for teaching.

Also in March, JAHF awarded its annual Chino Kaori Prize for the best graduate-student paper in Japanese art history. This year's winner is Alicia Volk of Yale University for "When the Japanese Print Became Avant-Garde: Yorozu Tetsugoro and Taisho-Period Creative Prints."

## NEW ADDRESS FOR LEONARDO/ISAST

Leonardo/International Society for the Arts, Sciences, and Technology (Leonardo/ISAST) has moved. As of May 1, 2004, our new contact information is: Leonardo/ISAST, 211 Sutter St., Ste. 800, San Francisco, CA 94108; 415-391-1110; fax: 415-391-2385; [isast@leonardo.info](mailto:isast@leonardo.info); [www.leonardo.info](http://www.leonardo.info).

## NINETEENTH-CENTURY ART ONLINE JOURNAL REVIEWED

The Association of Historians of Nineteenth-Century Art (AHNCA) online journal, *Nineteenth-Century Art Worldwide*, has been reviewed by the Art Libraries Society of North America



(ARLIS/NA). The reviewer noted "The scholarship in *Nineteenth-Century Art Worldwide* is comparable to that of established print journals like *Art Bulletin*, and it fills a lacuna in the publication record, since few print journals focus exclusively on art between the American Revolution and the outbreak of the First World War." The entire review can be found at [www.arlisna.org/ad23-1.htm](http://www.arlisna.org/ad23-1.htm). *Nineteenth-Century Art Worldwide* is available at [www.19thc-artworldwide.org](http://www.19thc-artworldwide.org).

AHNCA has appointed Jonathan F. Walz as webmaster, succeeding Cynthia J. Mills, designer of AHNCA's first official website.

## QUEER CAUCUS FOR ART TO HOLD FALL CONFERENCE IN NEW YORK

The Graduate Center, City University of New York (CUNY), will host a conference entitled "InterseXions: Queer Visual Culture at the Crossroads," November 12–13, 2004. The event, cosponsored by the Queer Caucus for Art and CUNY's Center for Lesbian and Gay Studies (CLAGS), in cooperation with the CUNY

Ph.D. Program in Art History, will bring together those with an interest in queer arts from a wide geographic and cultural spectrum. "InterseXions" is intended to foster exchange of ideas about historical and contemporary arts among visual and performance artists, historians, scholars, critics, curators, and other arts personnel, and to encourage cross-fertilization among disciplines and between writers and artists, and theory and practice. The conference will feature performance events, artists' talks, and a related exhibition. For further details about the conference, including advance registration, please visit <http://web.gc.cuny.edu/clags>. For information about the Queer Caucus for Art, see [www.artcataloging.net/glc/glc.html](http://www.artcataloging.net/glc/glc.html).

## SPE OFFERS TRAVEL AWARDS FOR CONFERENCE

The Society for Photographic Education (SPE) 42nd national conference, entitled "Passage," will be held March 17–20, 2005, in Portland, Ore. SPE offers 10 awards to support student travel to the national conference. Please visit

[www.spenational.org](http://www.spenational.org) for conference details and scholarship eligibility and guidelines. *Deadline: September 30, 2004.*

SPE has introduced a new level of membership for collectors. With the joining fee, the member may choose a print from SPE's fine print portfolio (artists include John Pfahl, Deborah Bright, Lawrence McFarland, Olivia Parker, Esther Parada, Patrick Nagatani, Clarissa Sligh, and Barbara Crane). Join us and view the portfolio online!

## WORD & IMAGE STUDIES TO HOLD 2005 CONFERENCE

The International Association of Word & Image Studies will hold its triennial conference, "Elective Affinities," at the University of Pennsylvania in Philadelphia, September 23–27, 2005. A call for papers was issued June 1, 2004. For more information, see [www.iawis.org](http://www.iawis.org).

# 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

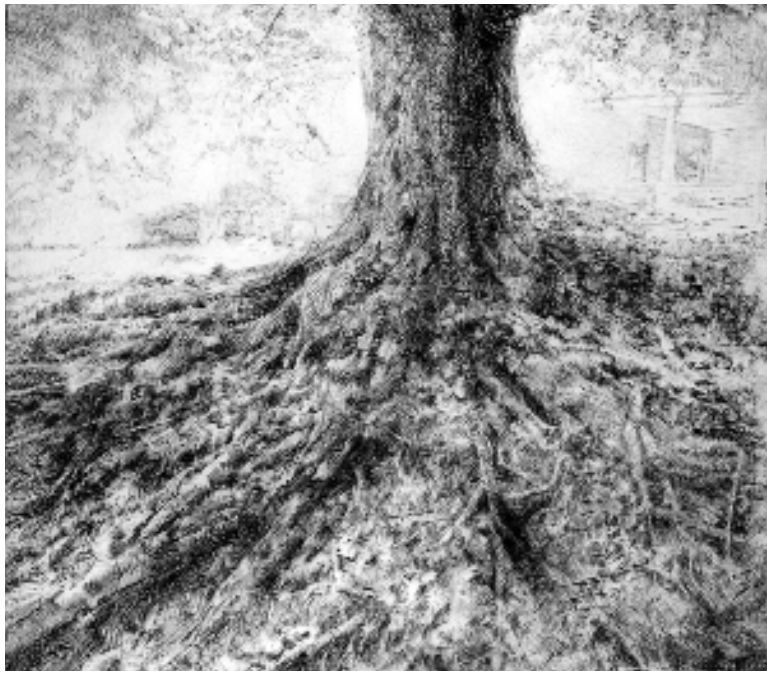
CAA/Heritage Preservation Award for Distinction in Scholarship and Conservation



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

PHOTO: BROOK HARRIS

A nomination form is available at [www.collegeart.org/caa/aboutcaa/awards\\_comm.html](http://www.collegeart.org/caa/aboutcaa/awards_comm.html). For more information, contact Brenna Johnson at [bjohnson@collegeart.org](mailto: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.



Matthew LaRose. *Behind Halliehurst*, 2004. Intaglio. 14" x 14"



Duane I. Johnson. *Class Bully-Dunce*, 2003. Mixed media on canvas. 60" x 48"

## 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 (no earlier than 2004), 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](mailto:caanews@collegeart.org) (e-mail preferred).

### ABROAD

**Kurt Perschke.** Mariakapel, Hoorn, Netherlands, December 21, 2003–January 31, 2004. *Momentary Geometry Series*. Video animation and installation.

### MID-ATLANTIC

**Ruth Bernard.** Penn National Insurance, Harrisburg, Pa., May 1–July 31, 2004. *Still Lives and Interiors*. Painting.

**Muriel Hasbun.** Corcoran Gallery of Art, Washington, D.C., March 6–June 7, 2004. *Memento: Muriel Hasbun Photographs*.

**Larry Holmes.** University Gallery, University of Delaware, Newark, Del., April 1–May 9, 2004. *Forty Years of Painting: A Retrospective*.

**Matthew LaRose.** Booth Library Gallery, Davis and Elkins College, Elkins, W.Va., March 20–August 28, 2004. *Finding Elkins*. Painting and print-making.

**Judith Barbour Osborne.** Beckler Family Members' Gallery, Delaware Center for Contemporary Art, Wilmington, Del., July 16–August 29, 2004. *The Best Intentions (made better by chance)*. Mixed media.

**Thomas Xenakis.** Visual Arts Center, Portsmouth, Va., February 1–March 11, 2004. *Sailing from Byzantium: Twenty Years of Works by Thomas Xenakis*. Painting.

### MIDWEST

**David Brody.** Gescheidle, Chicago, April 2–May 1, 2004. *David Brody, Paintings*.

**Ke-Hsin Jenny Chi.** Verde Gallery, Champaign, Ill., March 22–May 1, 2004. *Classical Works: Persephone and Flora*. Painting.

**Linda Hyong.** Independence Branch, Chicago Public Library, Chicago, May 1–June 30, 2004. *Linda Hyong*. Painting, drawing, and photography.

**Mary C. Nasser.** O'Fallon Cultural Arts Center, O'Fallon, Mo., May 7–June 11, 2004. *Landscape and Memory*. Painting.

**Jauneth Skinner.** Northern Prints Gallery, Duluth, Minn., May 27–June 27, 2004. *Landscape and Memory: Recent Prints by Jauneth Skinner*. Printmaking and handmade journals.

### NORTHEAST

**Olga Alexander.** Queens College Art Center, Flushing, N.Y., February 5–April 1, 2004. *Discomfiture of Presence: A Multiple Piece by Olga Alexander*. Photography and installation.

**Grimanesa Amoros.** Buzzer Thirty, Astoria, N.Y., May 8–June 12, 2004. *Between Heaven and Earth*. Installation.

**Siona Benjamin.** Cheryl Pelavin Fine Arts, New York, September 9–October 24, 2004. *Siona Benjamin*. Painting.

**Hatice Brenton.** Wessex-Bristol Art Gallery, Ithaca, N.Y., March 3–August 30, 2004. *Birds in the Gorge*. Assemblage.

**Monica D. Church.** Lo River Arts Gallery, Beacon, N.Y., April 10–May 18, 2004. *Inside the Hula Hoop: Paintings by Monica D. Church*.

**Melissa Fleming.** Soho Photo, New York, June 1–July 3, 2004. *Colors of Byzantium*. Photography.

**Barbara Grossman.** New Arts Gallery, Litchfield, Conn., May 15–June 7, 2004. *Barbara Grossman*. Painting.

**Penny Kronengold.** First Street Gallery, New York, March 2–27, 2004. *Swimmers in Motion*. Painting and drawing.

**Roy LaGrone.** Lemmerman Gallery, New Jersey City University, Jersey City, N.J., January 26–February 27, 2004. *Soultronic*. Works on paper, video installation, and mixed media.

**Deb Mell.** Burke Gallery, Plattsburgh State Art Museum, State University of New York, Plattsburgh, March 11–April 9, 2004. *Family and Friends*. Mixed media.

**Armin Mühsam.** Clark House Gallery, Bangor, Maine, July 6–August 20, 2004. *Recent Landscapes*. Painting.

**Marcy Palmer.** Gibbs Gallery, New York, May 6–31, 2004. *Professionals as Professors*.

**Robert Reed.** New Art Gallery, Litchfield, Conn., May 15–June 7, 2004. *Robert Reed*. Painting.

**Linda Schrank.** Kidder Smith Gallery, Boston, May 5–29, 2004. *To the Four Corners*. Painting and works on paper.

If you would like your work to be considered for inclusion in *CAA News* and/or online at [www.collegeart.org](http://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 SEPARATE FILE MUST BE SUBMITTED FOR EACH PUBLICATION



**Vivian Tsao.** Ceres Gallery, New York, March 4–29, 2003. *Light in the Season.* Painting.

**Fotini Vurgaropolou.** Naidre's Cafe, Brooklyn, N.Y., April 19–May 30, 2004. *Frescos and Other Fragments.* Mixed media.

**Idelle Weber.** Nassau County Museum of Art, Roslyn Harbor, N.Y., May 9–August 1, 2004. *Head Room.* Installation.



Marianne Weil. *Talisman*, 2002. Bronze, unique casting. 15 x 7 x 7"

**Marianne Weil.** Gallery Boreas, Brooklyn, N.Y., February 27–April 4, 2004. *Bronzes and Monotypes*; Kourou Gallery, New York, April 22–May 22, 2004. *Recent Bronze Sculpture*; Icehouse Gallery, Greenport, N.Y., August 7–September 5, 2004. *Recent Bronze Sculpture.*

## SOUTH

**Carola Dreidemie.** SouthSide Gallery, Dallas, Tex., May 11–23, 2004. *All Eyes on US.* Photography.

**Duane I. Johnson.** Whatley Center for Fine and Performing Arts, Northeast Texas Community College, Mt. Pleasant, Tex., February 23–March 26, 2004. *The Bully Series.* Mixed media.

**Winter Rusiloski.** University Art Gallery, Texas Christian University, Ft. Worth, Tex., April 5–9, 2004. *Recent Paintings.*

**Daniel E. Smith.** DAC Gallery, Savannah, Ga., April 15–May 30, 2004. *Imprint of Time.* Painting.

**John Ward.** University Gallery, University of Florida, Gainesville, Fla., April 27–May 29, 2004. *John Ward: Forty Years of Realist Painting.*

## WEST

**Lisa Adams.** The Office, Huntington Beach, Calif., April 17–May 21, 2004. *"What Happened?"* Painting.

**Sonia Benjamin.** Museum of Outdoor Arts, Denver, Colo., April 15–June 24, 2004. *Exploring Symbolism through Culture: Contemporary Art by Siona Benjamin.* Painting.

**Angela Ellsworth.** Bentley Gallery, Scottsdale, Ariz., April 1–30, 2004. *Angela Ellsworth: New Works on Paper.* Mixed media.

# 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 2004) to [caanews@collegeart.org](mailto:caanews@collegeart.org).

**Jenny Anger.** *Paul Klee and the Decorative in Modern Art* (New York: Cambridge University Press, 2004).

**Suzanne Anker and Dorothy Nelkin.** *The Molecular Gaze: Art in the Genetic Age* (New York: Cold Spring Harbor Laboratory Press, 2004).

**Janetta Rebold Benton.** *Medieval Mischief: Wit and Humour in the Art of the Middle Ages* (Gloucestershire, U.K.: Sutton Publishing, 2004).



**David Carrier.** *Sean Scully* (New York: Thames and Hudson, 2004).

**Julien Chapuis.** *Stefan Lochner: Image Making in Fifteenth-*

*Century Cologne* (Turnhout, Belgium: Brepols, 2004); Julien Chapuis, ed., *Tilman Riemenschneider, c.1460–1531* (Washington, D.C.: National Gallery of Art, 2004).

**Peter Cooke.** *Gustave Moreau et les arts jumeaux: Peinture et littérature au dix-neuvième siècle* (Bern, Switzerland: Peter Lang, 2003).

**Nicola Courtright.** *The Papacy and the Art of Reform in Sixteenth-Century Rome: Gregory XIII's Tower of the Winds in the Vatican* (New York: Cambridge University Press, 2003).



**Lisa Farrington.** *Faith Ringgold: The David C. Driskell Series of African American Art, Vol. 3* (Petaluma, Calif.: Pomegranate Press, 2004).

**James Flath.** *The Cult of Happiness: Nianhua, Art, and History in Rural North China* (Vancouver: University of British Columbia Press, 2004).

**Elisabeth Fraser.** *Delacroix, Art, and Patrimony in Post-Revolutionary France* (New York: Cambridge University Press, 2004).

**Joanna Inglot.** *The Figurative Sculpture of Magdalena Abakanowicz: Bodies, Environments, and Myths* (Berkeley: University of California Press, 2004).

**Sara Nair James.** *Signorelli and Fra Angelico at Orvieto: Liturgy, Poetry, and a Vision of the End Time* (Burlington, Vt.: Ashgate, 2003).

**Brian Jolley.** *Keepers of the Southern Byways* (West Tisbury, Mass.: Big Crooked Teeth Publications, 2004).



**Amelia Jones.** *Irrational Modernism: A Neurasthenic History of New York Dada* (Cambridge, Mass.: MIT Press, 2004).

**Jennifer Krebs and Mallory Pearce.** *Celtic Decorative Letters* (New York: Dover, 2003).

**Maureen Meister.** *Architecture and the Arts and Crafts Movement in Boston: Harvard's H. Langford Warren* (Hanover, N.H.: University Press of New England, 2003).

**Conrad Rudolph.** *Pilgrimage to the End of the World: The Road to Santiago de Compostela* (Chicago: University of Chicago Press, 2004).

**Vivian Tsao.** *The Mark of Time: Dialogues with Vivian Tsao on Art in New York* (Taipei, Taiwan: Hsiung Shih Art Books, 2003).

**Karen Wilkin.** *Hans Hofmann* (New York: George Braziller, 2003).

## PEOPLE IN THE NEWS

### IN MEMORIAM

**George Heard Hamilton,** former director of the Sterling and Francine Clark Art Institute and professor of art emeritus at Williams College, died March 29, 2004, in Williamstown, Mass. He was 93.

Hamilton served as president of CAA from 1966 to 1968 and on the boards of several major museums. He was a trustee of the Museum of Modern Art, vice-chairman of the Hirshhorn Museum and Sculpture Garden, a trustee of the Association of Art Museum Directors, and president of the American section of the International Association of Art Critics.

Hamilton earned a bachelor's, master's, and in 1942 a doctorate at Yale University. He wrote 9 books, primarily on modern art, including *Nineteenth and Twentieth Century Art: Painting*,



George Heard Hamilton

*Sculpture, Architecture* (1970), *Manet and His Critics* (1954), and *Painting and Sculpture in Europe, 1880–1940* (1967). He taught at Yale from 1936 to 1966 before

joining the Clark, where he established the graduate program in art history, which is run jointly with Williams College. He founded the Clark's art-history library, now one of the largest in the country, and initiated the institute's full-scale exhibition program. Under Hamilton's leadership, the Clark added a complex that houses the library, auditorium, and exhibition galleries. Acquisitions during his tenure included works by Albrecht Dürer, Claude Monet's *Rouen Cathedral*, 12 northern Renaissance paintings from the Lehman family, and an important late-19th-century print collection. Hamilton retired in 1977.

**Therese Thau Heyman,** an influential curator of photography, died in Berkeley, Calif., January 16, 2004, at the age of 74.

Heyman wrote extensively on American photography and photographic history and held positions at the Smithsonian Institution, the National Museum of American Art, and Yale University. Her work as senior curator of prints and photographs at the Oakland Museum of California began in 1960. She created exhibitions on photography in California and coauthored many books, including *Dorothea Lange: American Photographs* (1975), *Seeing Straight: The f.64 Revolution in Photography* (1993), and *Picturing California: A Century of Photographic Genius* (1989).

Heyman's curatorial work was not limited to photography. She also produced 2 museum shows after her retirement from the Oakland Museum, one on American Poster design and the other on the work of George Catlin, an adventurer who recorded the transformation of the American frontier through his paintings. —Sandra Phillips

**Bates Lowry,** an art historian, museum director, folk art and photography collector, and author, died March 12, 2004, in Brooklyn, N.Y. He was 80.

Lowry studied at the University of Chicago (Ph.B. 1944, M.A. 1952), receiving his Ph.D. in art history in 1956. During his military service (which included travel to Europe, where he first became interested in art history), he married Isabel Barrett in 1946. He began teaching in 1952 at the University of Chicago. He and his wife lived in Paris in 1953–54, where he conducted research on the architectural history of the Palace of the Louvre on a French government fellowship. On his return, he taught at the University of California, Riverside, New York University's Institute of Fine Arts, Pomona College, Brown University, the



University of Massachusetts, Boston, and the University of Delaware.

While at Brown, he joined colleagues in organizing the Committee for the Rescue of Italian Art (CRIA), and he served with distinction as president of that group. He was appointed director of the Museum of Modern Art in New York in 1968. He served until 1969, and in 1971 he returned to teaching and established, with his wife, the Dunlap Society to prepare high-quality visual materials for the teaching of American art and architecture.

In 1980 Lowry was selected as the founding director of the newly established National Building Museum in Washington, D.C., where he oversaw the renovation of the landmark Pension Building as a home for the museum. He left the National Building Museum in 1987 and moved to Boston to begin a productive period of collecting, research, and writing.

Lowry was the author of a number of books and articles, among them a notable study of a collection of 16th-century engravings of Rome in the University of Chicago Library, an article entitled "Speculum Romanae Magnificentiae" in *The Art Bulletin* (1952), *Visual Experience, An Introduction to Art* (1961), *Renaissance Architecture* (1962), and the exhibition catalogue *Muse or Ego* for Pomona College. While at the National Building Museum, he published *Building a National Image: Architectural Drawings for the American Democracy* (1985). His last book, in collaboration with his wife, was *Silver Canvas: Daguerrotype Masterpieces from the J. Paul Getty Museum* (1998).

Lowry was active in a number of professional societies. He was a board member of CAA, the Society for Architectural Historians, and the American Federation for Arts; he also served as editor of CAA's monograph series. He received a Guggenheim Fellowship in 1972, was decorated Grand Officer of the Order of the Star of Solidarity of the Republic of Italy, received the Governor's Award of Rhode Island for Contribution to the Arts, and was created an honorary member of the Accademia del Disegno of Florence, Italy, among other honors.

—Alan Fern

**Noah Purifoy**, an artist and a founding member of the California Arts Council, died March 5, 2004, at the age of 86.

Best known for his work in assemblage, Purifoy made *66 Signs Neon* using 3 tons of debris from the 1965 Watts riots. At the time of the riots, he had been working at the Watts Towers Arts Center in Los Angeles, an outreach center that he had co-founded in 1964.

Born in Alabama, Purifoy learned to weld and work with wood in high school in Cleveland. Purifoy earned a B.S. in Social Science at the Alabama State Teachers College. He then taught shop classes in Montgomery before enlisting in the Navy in 1942 and serving in the South Pacific during WWII. It was during his military service that he first visited Los Angeles. There he was accepted to



Noah Purifoy

the Chinouard School of Art in 1952, the first African American student to be admitted. He completed his B.A. in 1954. Purifoy moved to Joshua Tree in 1989 to continue his large assemblages. His studio and open-air gallery and museum encompassed 7½ acres in the high desert. The Noah Purifoy Foundation gained ownership of this land in 1998 in order to preserve the artist's legacy.

Purifoy's work has been collected by the Whitney Museum of American Art, the Corcoran Gallery of Art, and the California African American Museum.

**Beatrice Riese**, an abstract painter, died April 2, 2004, in Manhattan. She was 86.

Born in The Hague, Netherlands, in 1917, Riese spent her childhood in Germany until 1933 when she fled with her family to Paris. She studied at the Paris Art School in 1936 and was exposed to African art. She traveled to Africa with her parents shortly before the German invasion of France. Through these experiences, she developed an important collection of African art, now in the Brooklyn Museum. Riese's family moved to the U.S. in 1940, where Beatrice continued her studies in Virginia with Clyfford Still, and later in New York with Will Barnet.

Internationally known for her paintings and textile designs, Riese was a former president of the American Abstract Artists Association and a member of the Snite Museum of Notre Dame's advisory council. She was a member of A.I.R. Gallery, the first nonprofit artist-run New York gallery for women. Riese had more than two-dozen solo exhibitions in museums and galleries. Her work is in the collections of the Museum of Modern Art, Whitney Museum of American Art, Brooklyn Museum, and National Museum of Women in the Arts, among others.

**Milton Resnick**, an Abstract Expressionist painter, died March 12, 2004, in Manhattan. He was 87.

Resnick immigrated to New York with his family in 1922 at the age of 5. He left home as a teenager after being discouraged from pursuing art as a career. By 1938 he had rented his first studio and became acquainted with the artists Ad Reinhardt, Ibram Lassaw, Willem de Kooning, and Elaine Fried. He briefly worked on WPA art projects before turning to abstraction. He was a founding member of the Club, a forum for Abstract Expressionist painters to socialize and exchange ideas. He was, however, seen as working in de Kooning's shadow until the mid-1950s, after having spent much of the 1940s serving in the army during WWII and then studying in Paris.

Resnick's mature style developed in the 1950s, where his canvases of loose,

painterly brushwork were dominated by a single color. Built into thick, encrusted surfaces the paintings from this period expressed a materiality that was later echoed in Minimalist artists like Robert Ryman and Donald Judd.

Resnick taught at art schools across the U.S. and had 25 solo exhibitions in New York; his most recent was at the Robert Miller Gallery in 2002. He is represented in numerous public collections including the Whitney Museum of American Art, Metropolitan Museum of Art, National Gallery of Art, and Museum of Modern Art.

**Nikos Stangos**, an editor at Thames and Hudson, died April 16, 2004, in London. He was 67.

Stangos was born in Athens but left Greece at age 20 to study in the U.S. at Denison University and Wesleyan University. He completed his studies at Harvard University. In 1967, he joined Penguin, where he was editor of Penguin Modern Poets and Penguin Modern European Poets. He was also responsible for Penguin's Style and Civilization series, which included Hugh Honour's *Neoclassicism*, Linda Nochlin's *Realism*, and Steven Funciman's *Byzantine Style and Civilization*.

In 1974 Stangos became editor of the celebrated World of Art series at Thames and Hudson. He was soon made a director and went on to commission hundreds of groundbreaking and original art books. Until his retirement in May 2003, he continued to work closely with some of the leading artists and art historians of the day, many of whom became close and lifelong friends. He produced important books on David Hockney, Francis Bacon, Lucian Freud, Frank Auerbach, Howard Hodgkin, and R. B. Kitaj, among others, and he commissioned books on many aspects of art history and contemporary art.

## ACADEME

**Maria Elena Buszek** has been promoted to assistant professor of art history at the Kansas City Art Institute in Missouri, where she teaches modern and contemporary art and theory.

**Carol Ivory** has been promoted to the rank of professor at Washington State University in Pullman, where she has completed her first year as chair of the Dept. of Fine Arts.

**Clarence Morgan**, professor of painting and drawing at the University of Minnesota, Minneapolis, has been appointed chair of the Dept. of Art at the Regis Center for Art for a 3-year term.

**Chitra Ramanathan** has joined the Indianapolis Art Center in Indiana as a faculty member.

**John Ward** has retired from the School of Art and Art History at the University of Florida in Gainesville after 40 years of devoted service.

## MUSEUMS

**Derrick R. Cartwright**, formerly director of the Hood Museum of Art at Dartmouth College in Hanover, N.H., has been named executive director of the San Diego Museum of Art in California.

**Ju-his Chou**, a curator of Chinese art, has retired from the Cleveland Museum of Art in Ohio.

**Heather Ecker** has been appointed assistant curator of the new Museum of Islamic Art in Doha, Qatar.



Susan H. Edwards

**Susan H. Edwards**, formerly executive director of the Katonah Museum of Art in Katonah, N.Y., has been appointed executive director of the Frist Center

for the Visual Arts in Nashville, Tenn.

**Carrie Przybilla** has resigned as curator of modern and contemporary art from the High Museum of Art in Atlanta to pursue a Ph.D. at Emory University.

**Lawrence R. Rinder** has resigned from his position as curator of contemporary art at the Whitney Museum of American Art in New York to become dean of graduate studies at the California College of the Arts in San Francisco.

**Kimerly Rorschach**, currently director of the David and Alfred Smart Museum of Art in Chicago, will become the first director of the Nasher Museum of Art at Duke University in Durham, N.C., which will open in 2005.

**Michael Rush** has resigned as director of the Palm Beach Institute of Contemporary Art in Lake Worth, Fla.

**Michal Smith** has been appointed executive director of the Print Center in Philadelphia.

**Gail Spilsbury**, formerly a senior editor and project manager of scholarly art books at the Freer and Sackler Galleries, has been chosen acting manager of systematic catalogues for the National Gallery of Art in Washington, D.C.

The Bronx Museum of the Arts in New York has appointed **Olivia Georgia** as executive director and **Antonio Sergio Bessa** as director of education.

The Metropolitan Museum of Art in New York has promoted **Maria Morris Hambourg** from curator to consulting curator in the Dept. of Photographs. **Malcolm Daniel** has been promoted to fill Hombourg's former position.

## ORGANIZATIONS

**Megan Fox Kelly**, who previously owned and operated a private art advisory firm, has joined the American Federation of Arts in New York as curator.

**Yvette Y. Lee**, formerly assistant curator for special projects at the Whitney Museum of American Art, has joined the American Federation of Arts in New York as curator.

**Nicholas Olsberg**, director of the Canadian Centre for Architecture, has retired after 15 years.

**John Zukowsky**, founder and curator of the architecture dept. at the Museum of the Art Institute of Chicago, has joined the Westcott House Foundation in Springfield, Ohio, as director.

## GRANTS, AWARDS, AND HONORS

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PHOTO: COCO MARTIN

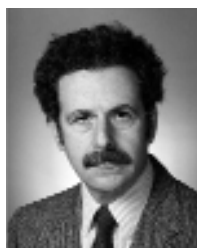
**Grimanesa Amorós**, *Between Heaven and Earth*, 2004. Installation and video projection. Installation soundtrack by Susana Baca

**Grimanesa Amorós** has been awarded a 2004 Centrum Creative Residency in Port Townsend, Wash.

**Joey Bargsten**, visiting professor of art at the University of Oregon in Eugene, has won the Online Audience Award at the 17th Stuttgart Filmwinter Festival for Expanded Media for his interactive art website, *Bad Mind Time™* (found at [www.badmindtime.com](http://www.badmindtime.com)).

**Barbara Bernstein** has been awarded a 6-week summer residency at the Künstlerhaus in Salzburg, Austria.

**Christina Craig** has received the 1st-place award at the Rocky Mountain Biennial, held at the Museum of Contemporary Art in Fort Collins, Colo.



Anthony Cutler

faculty member at the school.

**Anthony Cutler**, research professor of art history at Penn State University in University Park, Pa., has been named an Evan Pugh Professor, the highest distinction for a faculty member at the school.

**Jean A. Givens**, associate professor of medieval art history at the University of Connecticut, has been awarded a 2004–5 fellowship from the American Council of Learned Societies for her project, “Picturing the Healing Arts: Word, Image, and the Illustrated *Tractatus de herbis*, 1280–1526.” Givens has also been awarded a Franklin Research Grant from the American Philosophical Society for the same project.

**Gregory Maertz**, associate professor of English at St. John’s University in New York, has been awarded a 2004–5 National Endowment for the Humanities Fellowship for University Teachers. He will work on his new project, “The Last Taboo: The Rehabilitation of Nazi Artists in Postwar Germany.”

**Thomas Matsuda**, adjunct assistant professor in the Fine Arts Dept. at Pratt Institute in Brooklyn, N.Y., has received an Adolph and Esther Gottlieb Foundation Individual Support Grant and a Pratt Institute Faculty Development Grant to create a large-scale outdoor sculpture for the Connecticut Sculpture Park in Bridgeport. He also recently installed a 3½-ton stone sculpture at the Leverett Peace Pagoda in Leverett, Mass.

**Lori Nozick**, a teacher at William Patterson University in Wayne, N.J., and American University’s Italy Program, has received a New York City Percent for Art Program, Public Art in Public Schools grant to create a sculptural installation in the lobby of a new school in Staten Island. She has also completed a wall relief for ARTeHotel in Perugia, Italy, in 2003, and will finish a site-specific sculpture in the Alborno Palace Hotel in Spoleto, Italy, in 2004.

**Diane Reilly**, assistant professor at the Hope School of Fine Art, Indiana University, Bloomington, has been awarded an Andrew W. Mellon Foundation Post-Doctoral Fellowship to study at the Pontifical Institute of Mediaeval Studies in Toronto for the 2004–5 academic year.

**Sue Ann Robinson** has received a Community Programs Grant II from the City of Long Beach and the Public Corporation for the Arts to conduct 2 art-making workshops at the Bret Harte Neighborhood Branch Library in Long Beach, Calif. Her mixed-media work, *Letters to Bret Harte*, is also on view at the library.

**Jenni Rodda**, curator of visual-resource collections at New York University’s Institute of Fine Arts, has been awarded the 2004 Visual Resources Association Distinguished Service Award. The award was presented at the VRA annual meeting in Portland, Ore., in March 2004.



**Natasha Staller** of Amherst College is the co-winner of the 2004 Eleanor Tufts Award for her book *A Sum of Destructions: Picasso’s Cultures and the Creation*

*of Cubism* (New Haven: Yale University Press, 2001). Sponsored by the American Society for Hispanic Art Historical Studies, the award is given to a distinguished publication on the arts of Spain and Portugal.

**Matthew Weber** has received a 2004 Artists Fellowship Grant from the Connecticut Commission on the Arts to support the creation of two new works of sculpture.

The American Academy in Rome has announced its 2004–5 Rome Prize Winners. CAA members include **Lucky DeBellevue** and **Jackie Saccoccio**.

The Sterling and Francine Clark Art Institute has announced its residential research fellows for 2004–5. CAA members with fellowships during summer 2004 are **Janet Berlo** and **Ellen Spitz**; for fall 2004, **David Carrier**, **Evelyn Lincoln**, and **Adrian Randolph**; and for spring 2005, **Ada Cohen**, **Susan Dackerman**, and **Johathan Unglaub**.

The John Simon Guggenheim Memorial Foundation has announced the winners of the 2004 Guggenheim Fellowship Awards. CAA member recipients include: **Qianshen Bai**, **H. Perry Chapman**, **Paola Ferrario**, **Ann Eden Gibson**, **Deborah Kahn**, **Sarah McPhee**, and **Peggy Phelan**.

## INSTITUTIONAL NEWS

**The Allentown Art Museum** in Allentown, Pa., has been reaccredited by the American Association of Museums. The museum also launched its first interactive, educational website in February 2004. Designed primarily for middle-school students and teachers, [www.renaissanceconnection.org](http://www.renaissanceconnection.org) takes visitors back in time to explore Renaissance visual arts and innovations and their roles in the making of the modern world, using the museum’s Samuel H. Kress collection of European art as its primary source material.

**The Museum Loan Network**, based in Cambridge, Mass., has awarded 16 grants to fund the loan and study of objects. Survey grants were awarded to the Arizona State Museum at Arizona State University in Tucson; the Chinese Historical Society of America in San Francisco; the Field Museum in Chicago; New Britain Museum of American Art in New Britain, Conn.; Ruth Chandler Williamson Gallery at Scripps College in Claremont, Calif.; Schenectady Museum in Schenectady, N.Y.; Wing Luke Asian Museum in Seattle; Buffalo Bill Historical Center in Cody, Wyo.; Smithsonian Institution in Washington, D.C.; Fresno Metropolitan Museum in Fresno, Calif.; and UCLA Fowler Museum of Cultural History in Los Angeles. Implementation grants were awarded to the Harn Museum of Art at the University of Florida in Gainesville and the Florence Griswold Museum in Old Lyme, Conn.

**The Philadelphia Exhibitions Initiative**, a visual-arts artistic development program funded by the Pew Charitable Trusts and administered by the University of the Arts, has announced its 2004 grant recipients: Abington Art Center in Jenkintown, Pa.; Asian Arts Initiative in Philadelphia; Pennsylvania Academy of Fine Arts, also in Philadelphia; Philadelphia Museum of Art; and the University of Pennsylvania Architectural Archives. Planning grants were awarded to the following Philadelphia institutions: Fabric Workshop and Museum; Institute of Contemporary Art; Print Center, Rosenbach Museum and Library; and Rosenwald-Wolf Gallery at the University of the Arts.

**The Smithsonian American Art Museum** has turned over the printing, publishing, promotion, marketing, sales, and distribution of its journal, *American Art*, to the University of Chicago Press Journals Division. The peer-reviewed journal, founded by the museum in 1987 and edited by Cynthia Mills, will maintain its editorial affiliation with the museum and will remain unchanged in content and appearance. Chicago will soon launch an expanded online edition.

**The University of Oregon Museum of Art** has been renamed the Jordan Schnitzer Museum of Art at the University of Oregon, in honor of the Portland philanthropist and cultural leader, Jordan Schnitzer, who has made a multi-million-dollar commitment to the museum. Schnitzer’s donation will be used to create an endowment and support the museum’s renovation and expansion project.

**The Williams College Museum** has been awarded 2nd place for best thematic museum show of 2002–3 by the New England Chapter of the International Association of Art Critics/USA for the exhibition, *Prelude to a Nightmare: Art, Politics, and Hitler’s Early Years in Vienna, 1903–1913*.



# CONFERENCES & SYMPOSIA

For an expanded list of conferences and symposia, visit [www.collegeart.org/caa/resources/index.html](http://www.collegeart.org/caa/resources/index.html).

## CALLS FOR PAPERS

**Going Dutch: Holland in America, 1609–2009**, sponsored by the University of Denver's Department of History, will be held March 25–26, 2005. This interdisciplinary conference will explore the place of Dutch history and the influence of Dutch art, design, trade, religion, politics, philosophy, and culture in the U.S. during the past 4 centuries. From Henry Hudson to Piet Mondrian and beyond, this conference seeks to understand how and why "Dutchism" (cf. Hispanism) has fared the way it has in America. Topics might include: Dutch themes and literary tropes in American arts and letters; the vicissitudes of Dutch studies in American education; the influence of Dutch art on American artists, collectors, and museums; the place of the Netherlands in American historiography; shifting interest in Dutch culture (elite and popular); Dutch American folklore; the Dutch Reformed Church in America; or Dutch Immigrant Communities. Send abstracts of no more than 250 words and a brief c.v. both to Joyce Goodfriend, Dept. of History, 2000 Asbury Ave., Denver, CO 80208; [jgoodfri@du.edu](mailto:jgoodfri@du.edu); and to Benjamin Schmidt, Dept. of History, University of Washington, Seattle, WA 98195-3560; [schmidt@u.washington.edu](mailto:schmidt@u.washington.edu). *Deadline: October 1, 2004.*

**Exploring the Renaissance 2005** is an international conference hosted by Pepperdine University in Malibu, Calif., to be held March 3–5, 2005; it is sponsored by the South-Central Renaissance Conference (SCRC), Queen Elizabeth I Society, Marvell Society, Society for the Study of Early Modern Women, Society for Renaissance Art History, and Renaissance Conference of Southern California. Papers of 15–20 minutes in length are invited on any aspect of Renaissance studies: history, art history, literature, music, philosophy, science, and theology. Program participants are required to join SCRC and are encouraged to submit publication-length versions of their papers to the SCRC journal, *Explorations in Renaissance Culture*. Graduate students presenting a paper at the 2005 conference may apply to the program chair for travel assistance (maximum \$200). Send a 500-word abstract of your paper by e-mail to the program chair, Norman Land, at [landn@missouri.edu](mailto:landn@missouri.edu). *Deadline: December 1, 2004.*

## TO ATTEND

**Modernism in Havana and Miami**, sponsored by the Dept. of Architecture at Cornell University, is a free conference to take place September 17–18, 2004.

Artists, practitioners, and scholars will present papers that explore modern design and politics in art, landscape, architecture, and preservation in Havana and Miami. For more information, e-mail [havmimo@yahoo.com](mailto:havmimo@yahoo.com).

**The Sterling and Francine Clark Art Institute**, with Williams College and the Chapin Library of Rare Books, will present a public discussion of "Count Kessler, the Cranach Press, and Weimar Culture" as part of a colloquium to coincide with an exhibition of Cranach Press materials. The discussion will take place at Williams College on September 18, 2004. Panelists will include historians, art historians, historians of the book, and creators of artists' books. For more information, write to [mledbury@clarkart.edu](mailto:mledbury@clarkart.edu).

**Platform to Prague: An International Conference on Czech Surrealism** will take place September 30–October 1, 2004, at the University of Essex, U.K. This event will be the first international conference on Czech Surrealism and will gather experts with both curatorial and academic backgrounds. True to the breadth of Czech Surrealism, the conference will address the variety of visual practice and the political and theoretical issues that developed within the movement in Prague. The conference costs £50 (£37 concessions). For further information, write to [surrealism@essex.ac.uk](mailto:surrealism@essex.ac.uk) or visit [www.surrealismcentre.ac.uk/news/events.htm](http://www.surrealismcentre.ac.uk/news/events.htm).

**The Mid-America Print Council** (MAPC) will hold its annual conference October 6–9, 2004, at the University of Nebraska, Lincoln. The conference theme, "Relevance/Resonance," will consider the role of printmaking in the past and the role of printmaking in today's art world. Keynote artists are Outi Heiskanen, Akira Kurosaki, and Judy Pfaff. Conference panels will include: "20th Century Japanese Prints," "The Thriving Finnish Printmaking Scene," "Print Language as Content," "Reciprocal Interpretations: Mentor and Protégé," "Poetic Response to Nature," and "Out of the Frame: Innovative Installations." The conference will open with a reception for the featured exhibition, *Mirror of the Wood: A Century of the Woodcut Print in Finland*. An MAPC print exchange portfolio and an open-portfolio session will also take place. For more information, contact Karen Kunc at 402-472-5541; [kkunc1@unl.edu](mailto:kkunc1@unl.edu); [www.unl.edu/MAPC2004](http://www.unl.edu/MAPC2004).

# RESOURCES & OPPORTUNITIES

For an expanded list of resources and opportunities, visit [www.collegeart.org/caa/resources/index.html](http://www.collegeart.org/caa/resources/index.html).

## AWARDS

**NICHE magazine**, the exclusive trade publication for retailers of American craft, is accepting applications for the 2005 NICHE Awards, which honor outstanding creative achievements of student and professional craft artists. The competition is open to any undergraduate or graduate student craft artist residing in the U.S. or Canada. For more information, contact Kristi Halford, Public Relations Coordinator, The Rosen Group, 3000 Chestnut Ave., Ste. 300, Baltimore, MD 21211; 800-432-7238; [khalford@rosengrp.com](mailto:khalford@rosengrp.com). *Deadline: September 1, 2004, for professionals; September 15, 2004, for students*

## CALLS FOR ENTRIES

**Gallery 101** of the Georgetown University Dept. of Art, Music, and Theater, is reviewing portfolios for exhibitions for the 2005–6 academic year. Open to professional visual artists in all media. Solo or group exhibitions welcome. Send 15–20 slides, or high resolution, Mac-formatted CD, a c.v., and a brief explanation of intended exhibition. Please include return postage. Send portfolios to Gallery Director, Dept. of Art, Music, and Theater, Georgetown University, 1221 36th St. NW, Washington, DC 20057. *Deadline: August 1, 2004.*

**The Indo-European Arts Council (IACC)** is accepting entries for its 4th annual film festival, entitled "The Indian Diaspora," to be held November 4–7, 2004. Filmmakers are invited to submit feature, documentary, and short films. The topic includes films made by people of Indian origin living outside India. Films made by non-Indians with Indian content (plot, theme, actors, location, protagonist) will also be considered. Filmmaker awards (cash and in-kind) for outstanding creativity will be presented at the festival. For more information, contact Aroon Shivdasani, Executive Director, Indo-American Arts Council, Inc., 118 E. 25th St., 3rd Floor, New York, NY 10010; 212-529-2347; [aroon@iaac.us](mailto:aroon@iaac.us); [www.iaac.us](http://www.iaac.us). *Deadline: August 15, 2004.*

**The 2005 Pacific Rim International Print Exhibition** is presented by the Art Dept. of the University of Hawai'i at Hilo, with support for the Hawai'i State Foundation on Culture and the Arts. The exhibition is presented biannually during odd-numbered years in the Campus Center

Gallery at the university. The exhibition is open to artists 18 years of age or older from the U.S. and its territories, and from the countries and cultures of the Rim and the Basin of the Pacific Ocean. Eligible printmaking media are intaglio, lithography, relief, serigraphy, digital computer prints, and monoprints. The work must not be older than 3 years. Entry fee is \$25.00 for no more than 2 slides of work. Send slides, entry form, and fee to Pacific Rim International Exhibition, Attn: Prof. Wayne Miyamoto, Art Dept., University of Hawai'i, Hilo, 200 W. Kawili St., Hilo, HI; 808-974-7307; [wmiyamot@hawaii.edu](mailto:wmiyamot@hawaii.edu); [www.uhh.hawaii.edu/~art](http://www.uhh.hawaii.edu/~art). *Deadline: November 15, 2004.*

**Gallery 1101** at Southern Illinois University, Carbondale, is seeking submissions of both traditional and non-traditional, photo-based artwork for exhibition proposals. Please send slide or digital portfolios, including artist's statement and an S.A.S.E., to Eric Gant, Gallery Director, Dept. of Cinema and Photography, Southern Illinois University, Carbondale, Mail code 6610, 1100 Lincoln Dr., Rm. 1101, Carbondale, IL 62901. *Deadline: Ongoing.*

## CALLS FOR PARTICIPATION

**Peter Moumouis** is seeking a home for his collection of contemporary Ukrainian paintings. The collection represents 25 well-known artists with 120 oil paintings from 1968 to 1990. The collection is offered to a university museum on a part-gift (80 percent), part-purchase basis, of the estimated value. For details and slides, contact Peter Moumouis, 6 E. 97th St., Apt. 1A, New York, NY 10029.

**The Southern Circle of Exhibiting African Artists** is a gathering of kindred artists who live, produce, and exhibit art in the southern U.S. The Southern Circle will function under 2 groups: Eastern Regional Caucus and Central Caucus. Our main purpose is not to create a binding style or philosophy of art but to interchange support through artistic practices of production and exhibition, to support activism for growth of self and the American community, and to hold an annual "African Presence" exhibition. We anticipate that Southern Circle will have a coordinating office affiliated with a Southern college or cultural institution. Membership is restricted to exhibiting African artists—emerging established—living in a southern state. Suggestions for projects and nominations of artists are solicited from those in: Virginia, North Carolina, South Carolina, Georgia, and Florida (Eastern); and Alabama, Mississippi, Tennessee, Arkansas, Louisiana, and Texas (Central). Send your résumé and a sample of works (photocopies, slides, or JPEGs) and an S.A.S.E. for return of materials to Barthosa Nkurumeh, c/o Lord and Barth Educator Consultants, 3303 Fallmeadow St., Denton, TX 76207; [nkurumeh@juno.com](mailto:nkurumeh@juno.com) or [educonsulting.us@juno.com](mailto:educonsulting.us@juno.com).



## CATALOGUE RAISONNÉ

Gerald Rojek, artist and historian, seeks information on exhibitions and works (including studies and unfinished pieces) by Moira Dryer for a catalogue raisonné and a possible traveling exhibition. Any information, including local press editorials and scholarly research, is welcome. Please contact Rojek at [geraldrojek@yahoo.com](mailto:geraldrojek@yahoo.com).

## GRANTS AND FELLOWSHIPS

The Fulbright Scholar Program is offering lecturing and research awards in some 140 countries for the 2005–6 academic year. Opportunities are available for college and university faculty and administrators, professionals from business and government, artists, journalists, scientists, lawyers, independent scholars, and many others. There are awards in 45 different disciplines and professional fields. Traditional Fulbright awards are available from 2 months to an academic year or longer. A short-term grants program (the Fulbright Senior Specialists Program) offers 2–6-week grants in a variety of dis-

ciplines and fields. While foreign-language skills are needed in some countries, most Fulbright lecturing assignments are in English. Some 80 percent of the awards are for lecturing. For more information, contact 202-686-7877; [apprequest@cies.iie.org](mailto:apprequest@cies.iie.org); [www.cies.org](http://www.cies.org). Deadline: August 1, 2004, for Fulbright traditional lecturing and research grants worldwide; November 1, 2004, for summer German Studies Seminar; rolling deadline for Fulbright Senior Specialists Program.

The Sterling and Francine Clark Art Institute is accepting applications for the 2005–6 residential research fellowships through late summer. The application materials will be available at [www.clarkart.edu](http://www.clarkart.edu); or write to [research@clartart.edu](mailto:research@clartart.edu). Deadline: August 15, 2004.

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. Fellowship application forms and guidelines may be obtained from Senior Fellowship Program, Dedalus Foundation, Inc., 555 W. 57th St., Ste. 1222, New York, NY 10019. Deadline: September 15, 2004.

The Malevich Society, a not-for-profit organization dedicated to advancing knowledge about the Russian artist Kazimir Malevich and his work, has announced its grant competition for 2004. The society awards grants to encourage research, writing, and other activities relating to the history and memory of the artist. We welcome in particular applications from outstanding scholars of any nationality proposing projects that increase the understanding of Malevich and his work, or that augment historical, biographical, and artistic information about Malevich and/or his artistic legacy. Application forms and instructions can be requested from 718-980-1805 or [malevichsociety@hotmail.com](mailto:malevichsociety@hotmail.com), or downloaded from [www.malevichsociety.org](http://www.malevichsociety.org). Deadline: September 30, 2004.

Columbia University Society of Fellows in the Humanities will appoint a number of postdoctoral fellows in the humanities for the academic year 2005–6. Fellows must have received the Ph.D. between January 1, 1999 and July 1, 2005. The stipend will be \$50,000, half for independent research and half for teaching in the undergraduate program in general education. An additional \$3,000 is available to support research. Application forms can be obtained by writing to the Director, Society of Fellows in the Humanities, Heyman Center, Mail Code 5700, Columbia University, 2960 Broadway, New York, NY 10027; [sof-fellows@columbia.edu](mailto:sof-fellows@columbia.edu); [www.columbia.edu/cu/societyoffellows](http://www.columbia.edu/cu/societyoffellows). Deadline: October 1, 2004.

## MANUSCRIPT AND JOURNAL CONTRIBUTIONS

Editors Keri Cronin and Kirsty Robertson of Queen's University in Kingston, Ontario, are seeking contributions for a collection of essays tentatively entitled *(Image)ning Resistance*. The aim of the publication is to encourage interdisciplinary approaches and critical examinations that address the use of visual imagery in social and activist movements throughout history. From banners embroidered for suffragette actions, to the impact of photographs taken in Soweto in 1976 and political puppets created for recent global justice demonstrations, the intersections between visual culture and activism relate a rich history with transnational and trans-ideological import. Interdisciplinary approaches are encouraged, as are essays addressing a wide range of historical periods, geographic regions, and protest actions. Topics might include, but are not limited to: the image as a tool of persuasion; the image as a site of resistance; "activist" art; anarchist art; media coverage of protests and demonstrations; protest as performance; culture jamming; historical analyses of art and protest. Please submit a 500-word abstract and 1-page c.v., including your name and e-mail address, both to Keri Cronin at [9jklc@qtlink.queensu.ca](mailto:9jklc@qtlink.queensu.ca) and to Kirsty Robertson at [9kmr@qtlink.queensu.ca](mailto:9kmr@qtlink.queensu.ca). Mail submissions may be sent to *(Image)ning Resistance*, c/o Keri Cronin and Kirsty Robertson, Dept. of Art, Ontario Hall, Queen's University, Kingston, ON K7L 3N6, Canada; or Keri Cronin, Ph.D. Candidate, Dept. of Art, Queen's University, Kingston, ON K7L 3N6, Canada. Deadline: August 1, 2004.

## ONLINE RESOURCES

ARTstor, a nonprofit initiative founded by the Andrew W. Mellon Foundation, has announced the availability of its digital library to nonprofit educational and cultural institutions in the U.S. The ARTstor Digital Library is comprised of digital images and related data, the tools to make active use of those images, and an online environment intended to balance the interests of users with those of content providers. ARTstor's "Charter Collection" will contain approximately 300,000 digital images of visual material from different cultures and disciplines, and seeks to offer sufficient breadth and depth to support a wide range of noncommercial educational and scholarly activities. The Charter Collection is anticipated to grow to 500,000 images by the summer of 2006. Participation fees for ARTstor's Charter Collection are listed now at [www.artstor.org](http://www.artstor.org). For more information about ARTstor or about participating in ARTstor, please visit our website.

### Andrew W. Mellon Pre- or Post- Doctoral Fellowship in Matisse studies at The Barnes Foundation

The Barnes Foundation seeks applications for a full-time one year fellowship to assist the institution with research and documentation of its collection of fifteen world by Henri Matisse. The fellow will work under the supervision of senior scholar, Yve-Alain Bois, Harvard University, and the collections staff of The Barnes Foundation. Pre-doctoral candidates should have completed graduate coursework and passed their qualifying examinations. Knowledge of Matisse's work and command of French are essential. The fellowship carries a stipend of \$30,000, benefits, a travel allowance, and a one-time disbursement for startup costs. The fellowship will begin after October 1, 2004. Letters of application must be sent to Executive Director, The Barnes Foundation, 300 North Litch's Lane, Merion, PA, 19066, and include the following: a cover letter addressing the candidate's interest in the fellowship; curriculum vitae; published paper or writing sample; and names and addresses of 3 references (academic and/or professional). Application deadline is August 15, 2004.

### Andrew W. Mellon Pre- or Post- Doctoral Fellowship in Renoir studies at The Barnes Foundation

The Barnes Foundation seeks applications for a full-time one year fellowship to assist the institution with research and documentation of its collection of 101 world by Pierre-Auguste Renoir. The fellow will work under the supervision of senior scholar, John House, The Courtauld Institute of Art, London, and the collections staff of The Barnes Foundation. Pre-doctoral candidates should have completed graduate coursework and passed their qualifying examinations. Knowledge of Renoir's work and command of French are essential. The fellowship carries a stipend of \$30,000, benefits, a travel allowance, and a one-time disbursement for startup costs. The fellowship will begin after September 15, 2004. Letters of application must be sent to Executive Director, The Barnes Foundation, 300 North Litch's Lane, Merion, PA, 19066, and include the following: a cover letter addressing the candidate's interest in the fellowship; curriculum vitae; published paper or writing sample; and names and addresses of 3 references (academic and/or professional). Application deadline is August 1, 2004.

# DATEBOOK

## July 9, 2004

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

## August 31, 2004

Deadline for nominations for the 2005 CAA Awards for Distinction

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

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

## September 15, 2004

Deadline for submissions to the CAA Members' Exhibition in Atlanta

## September 17, 2004

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

## October 1, 2004

Deadline for fall submissions to the Millard Meiss Publication Grant

## November 5, 2004

Deadline for Professional Interests, Practices, and Standards (PIPS) committee nominations and self-nominations

## November 10, 2004

Deadline for submissions to the January 2005 issue of *CAA News*

## December 1, 2004

Deadline for submission of dissertation titles for the June 2005 issue of *The Art Bulletin*

## December 3, 2004

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

## January 10, 2005

Deadline for submissions to the March 2005 issue of *CAA News*

## February 16-19, 2005

93rd CAA Annual Conference in Atlanta

## March 10, 2005

Deadline for submissions to the May 2005 issue of *CAA News*

## March 15, 2005

Deadline for spring submissions to the Millard Meiss Publication Grant

## February 22-25, 2006

94th CAA Annual Conference in Boston

# CLASSIFIEDS

To place a classified ad in CAA News, visit [www.collegeart.org](http://www.collegeart.org) or write to [caanews@collegeart.org](mailto: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 1-10 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](mailto:tomxmeglynn@yahoo.com).

**Paris/Marais.** Apartment, charm, calm, luminous, all conveniences. 212-367-7641.

## OPPORTUNITIES

**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](http://www.jentelarts.org). September 15, 2004 deadline for January 15-May 13, 2005; and January 15, 2005 deadline for May 15-December 15, 2005.

# CORRECTION

## Deadline for 2006 Members' Exhibition Proposals Changed!

The incorrect deadline for submission of curatorial proposals for the 2006 Members' Exhibition at the Boston CAA Conference was published in the May issue of *CAA News*. Curators must submit proposals by September 17, 2004, not November 1.

In the "Solo Exhibitions by Artist Members" section of the May 2004 issue of *CAA News*, the creator of an artwork reproduced on page 20 was misidentified. The artist of *Talisman* is Marianne Weil. *CAA News* reported otherwise. The image is reproduced again on page 26.

In the "Affiliated Society News" section of the May 2004 issue of *CAA News*, the supporter of the Association for Latin American Art (ALAA) Book Award was omitted from the ALAA announcement. This award, given annually to an outstanding work of scholarship in any field of Latin American art, is sponsored by the Arvey Foundation.



## THE CLEVELAND MUSEUM OF ART

### Full/Associate Curator of American Painting and Sculpture

The Cleveland Museum of Art seeks a highly motivated scholar of American Art to join its Department of Western Art. Because Cleveland has a very distinguished collection of American painting and sculpture dating from the colonial to the early 20th century, this position represents a significant opportunity.

The successful candidate will be a leader in the Western Art department with a complete range of curatorial activities, including scholarly research for exhibitions, publications, and gallery interpretation. Of special note are plans that call for the ongoing enhancement of the American collection through the acquisition of major works of art and reinstallation of these holdings in new galleries in coming years. To support these goals the CMA maintains one of the finest research libraries in the country and a major conservation facility.

A Ph.D. in Art History is preferred, as is a minimum of three years of museum experience. Proficiency in languages other than English useful. Candidates will be judged on their excellence and promise, experience with original works of art, scholarly record, and interpersonal and communication skills. Special emphasis will be placed on a candidate's interest in reinterpreting the collection for the public. Compensation commensurate with experience. A full range of benefits accompanies this position.

Letters of application must include the following:

- A cover letter that addresses the candidate's interest in the position.
- A description not to exceed three pages describing the applicant's area of research, interest in the CMA's collections, and interest in art interpretation.
- A published paper or writing sample.
- A complete curriculum vitae of education, employment, honors, awards, and publications.
- The names of three references.

Materials should be submitted by August 1st, 2004, to:

**Dr. Charles L. Venable**  
Deputy Director for Collections and Programs  
The Cleveland Museum of Art  
1150 East Boulevard  
Cleveland, OH 44106-1797

## A SAFE STUDIO IN THE 21ST CENTURY

CONTINUED FROM PAGE 1

College and University Integrated Strategy. For the first time, the EPA set out to require that studio classrooms, labs, and other workspaces within academic institutions meet the same standards for environmental, health, and safety as industry. Inspections were mounted, and some schools received very significant fines and penalties. Prior to this time, federal or state inspections of art-schools studios had been unheard of—a fact I learned in a clarifying moment, when one of my friends in regulated industry with full-time risk management offices asked why we were in such a fuss about it.

The impact of the EPA initiative on art schools was dramatic. Many art programs are taught in independent art schools, and these were poorly prepared, financially and managerially, to meet the EPA standards. In order to bring schools and art departments up to the required level, many administrators have had to search for funds to pay for new equipment, modifications to existing physical plants, the hiring of EHS managers, and other expenses.

In an art program, the learning environment is both an intellectual realm and a physical space. Art is a collection of disciplines, each unique in its character and its physical demands. A painting department, for example, must address the issue of heavy-metal content in paints—cadmium, cobalt, titanium, copper, lead. Palette scrapings should not end up in the water supply through seepage from an improper dumpsite.

RISD's curriculum rightly states that a student should learn the dialogue of oil painting in order to understand all painting. Yet the traditional practice of painting involves the use of some materials so deadly that artists would die from using them. Today we recognize that some compromise is necessary. If we cease to use problematic materials, we avoid paying hazardous-waste-handling fees. The trick is to develop a responsible program without leaving the curriculum at the mercy of outside regulators and the courts.

At RISD we chose, as practitioners and teachers, to adopt a proactive stance toward federal and state compliance standards, rather than seeking to avoid the problem or merely to do the minimum necessary. We began by looking at our place in the waste stream, as consumers of products and producers of waste. We found that we were generating a significant amount of hazardous and toxic waste, and we set out to develop policies and practices to remedy this. Next, we chose to find out all we could about EPA standards and guidelines, permissible materials, and acceptable waste-disposal procedures.

A proactive stance is a partnership between the school and the regulators. From our perspective, this has been a successful approach. The federal regulators at EPA, and those at the Occupational Health and Safety Administration (OSHA) have gained an understanding of our endeavor and are more than willing to assist us in meeting their standards.

Indeed, a proactive stance is a series of partnerships. For we must also credit the art-materials manufacturers who have voluntarily submitted their products to EPA testing for lead levels and for the presence of other toxic elements. Many manufacturers have provided

the results to us free of charge. Students are our constituency and are the beneficiaries of a good health-and-safety program. If students learn good studio habits and are made aware of the importance of selecting safe materials, they will retain that knowledge through a lifetime of art practice. But like faculty, students are often noncompliant when it comes to personal health and safety. They forget to wear gloves, respirators, and goggles, and to take fresh-air breaks. They are careless about cleanup, hygiene, disposal, labeling, and storage. Of course they bring food into the studio and I have seen more than one kid flossing with an oily paintbrush.

But if faculty and administrations have sometimes been slow to accept today's more rigorous standards for studio safety and environmental waste management, students are passionate and motivated when it comes to caring for the environment. Students in their teens and twenties may think they are impervious to harm, but they understand very quickly that the earth is not.

Our approach was to teach our students the concept of the waste stream: what happens to solvents and art waste after it is thrown in the trash or poured away. We have developed a "permissible materials" list, and we post information about toxic content in various materials. Students may be cavalier about their own safety, but when they discover that correct practices mean clean water and healthy wildlife, compliance magically begins. I say to my students: "Think of the fish; they have to live in what you pour down the sink." Getting students to comply with regulations is a matter of appealing not to their sense of self-preservation, but instead to their altruism.

A good program must involve the school administration, the faculty, and the students. Everyone has to buy into the idea that health and safety matters, caring for the environment matters, and one can produce good art without using poisonous, pollutant materials or dangerous techniques.

In order to get this kind of universal buy-in, RISD has developed a studio-use agreement contract. This is a signed document that requires students to become familiar with EHS protocols and to commit themselves to meeting them, in exchange for studio space.

As an advocate for including EHS in the art-school curriculum I have chaired two sessions on the topic at the CAA Annual Conference. In Philadelphia in 2002 I polled studio faculty members about what they considered to be the biggest EHS problems in their schools. I discovered that the majority were worried about inadequate ventilation, and saw the lack of administrative support for improvements as the biggest obstacle to developing a safe environment. A majority of members polled at that time had never heard of the EPA's recent initiatives. Most had no knowledge of environmental management systems. I hope this is not true today, but I know we have a long way to go to educate our students, our faculty, our administrators, and all the working artists out there.

Whether we like it or not, the fine-arts faculty is on the front line in this battle. We are the preservers and guarantors of the student-teacher relationship that is the key to an art education. It is through faculty committed to teaching and practicing good policies that we will encourage the next generation of artists to maintain responsible, safe studios and to stay healthy. Further, we



must call upon school administrations to provide the necessary support services. Within each school, and school-to-school, we must work as a team. My informal CAA poll in 2002 reflected a pattern of faculty looking to outside sources for mechanical and monetary solutions to problems. Faculty must look at themselves too. They must reexamine the need for particular materials and err on the side of caution. Do we really need potentially explosive materials, such as nitric acid for etching, anymore?

Even schools that have a good EHS program in place may have problems. We forget that curricula, like cultural traditions, are living entities: To be of any use they must remain pliable and adapt to change. There tends to be an us-vs.-them mindset between faculty and administration. This mindset is pervasive in academia and creates its own caste sys-

tem, with studio technicians—whether staff or student assistants—often considered low in the hierarchy. Studio technicians are responsible for seeing that proper procedures are followed; they focus on the daily routines of maintaining our studios, systems, and paperwork. We are a team. The us-vs.-them mindset does not promote a safe working environment or safe work habits, nor does it help us to develop a sense of environmental stewardship. We have to get past it.

My relative and friend, the artist Peter Jemison, a member of the Seneca-Onondaga nation and the mighty Iroquois Confederacy, was the person who first told me of the concept of the seventh generation: In every governance decision and plan you make, you must consider its impact into the future, to the seventh generation after you. A proactive stance on the issues of health, safety, and environmental pro-

tection is not just the right thing for a school to do for its students; it is the right thing to do for our whole community. Our choices in this cannot be separated from cultural and ethical foundations. The students you influence today will remember your concern and will appreciate the fact that you informed them and gave them a choice. Do I work safely or unsafely? Do I know what this material is made of and where it may be headed when it enters the waste stream?

If we are proactive on health, safety, and good environmental practices, we can retain our idealism within the art curriculum. And we will have the pleasure of seeing our students pass on their same choices into the seventh generation.

—Duane Slick

## Tired of complaining about CAA?



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

## Call for Entries CAA Members' Exhibition, Atlanta Contemporary Art Center

## What Business Are You In?: The Academy

January 29–March 26, 2005

**CAA**  
[www.collegeart.org](http://www.collegeart.org)

Artists' relationships with institutions are complex and often contradictory. Far from the myth of the counter-cultural outsider, most artists depend on the support of institutions and corporations, much as they relied on the patronage of aristocracy or church in the past. This is nowhere more apparent than in the symbiosis between art professors and the academic institutions that employ them. One of the show's themes is the process of "Normative Control," how institutions have their own, often unspoken, attitudes and behaviors with which new arrivals are subtly imbued. Another is the way in which artists conduct their careers, employing strategies like self-promotion, networking, and branding, that have much in common with the commercial sector. In examining the codependent relationship between individuals and organizations, the show aims to go beyond anti-institutional polemic to explore the complexities of contemporary life.

The call is open to all 2005 CAA individual members. Membership forms will be available after September 1, 2004. For membership information, please visit [www.collegeart.org](http://www.collegeart.org) or call 212-691-1051, ext. 12.

The exhibition will run from January 29 to March 26, 2005. A special reception including live entertainment will coincide with the CAA meeting in Atlanta.

Please send a one-page project description, résumé, and up to 16 slides and/or a video or DVD. Proposals in all media, including time-based and performance work, are welcome. We have a modest budget for new commissions. Material can relate to an existing body of work that dovetails with the exhibition's theme, or from recent work if you are proposing a new project. Include an S.A.S.E. if you want us to return your material.

To: "What Business Are You In?: The Academy," Exhibitions Department, Atlanta Contemporary Art Center, 535 Means Street, Atlanta, GA 30318

**Deadline: September 15, 2004**

# THANK YOU DONORS

CAA gratefully acknowledges the generous support of individuals and institutions, through contributions and grants, during the period July 1, 2003–May 6, 2004. Listed below are members who made voluntary contributions with their membership dues; CAA Board and Committee members, Editorial Board, and CAA staff who gave in-kind contributions; contributors to CAA publications; and foundations and government agencies that provided grants. (Those individuals who gave to the 2003 Annual Campaign were thanked in the May 2004 issue of *CAA News*.)

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## Art Journal

# Special Artists' Projects: 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 QuarkXpress, 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 the College Art Association 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 35mm 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 CV
  - examples of any other artworks you have created in the offset-print medium (optional)
  - a self-addressed, stamped envelope for the return of slides
- Your application must be postmarked by September 1, 2004.

Send your proposal to:

Art Journal Special Artist Projects  
College Art Association, 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](mailto: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 Web site in December 2004 and in CAA News.

These application guidelines are also available online at [www.collegeart.org](http://www.collegeart.org).

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



# CAA NEWS

JULY 2004

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