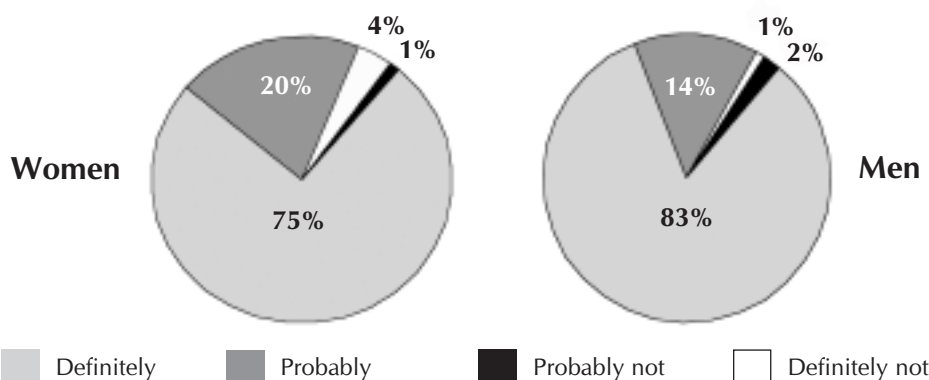


## NATIONAL STUDY OF ART-HISTORY CAREER PATHS

*Was the Ph.D. Worth the Effort?*



Source: "Ph.D.s in Art History—Over a Decade Later," study, University of California, Berkeley, and CIRGE, June 2002

More than ten years after completing their doctorates, roughly three-quarters of the respondents to a survey of art-history Ph.D. holders said the degree was "definitely" worth the effort. However, fewer women (75 percent) said that the art-history Ph.D. was "definitely" worthwhile than did men (83 percent).

Why this difference? Do men and women have a different career path? And if so, why? How satisfied are men and women with their postdoctoral jobs? These and other questions were pursued as part of a national study, "Ph.D.s in Art History—Over a Decade Later," conducted by a research team from the University of California, Berkeley, and the University of Washington in Seattle. Researchers Maresi Nerad, Renate Sadrozinski, and Joseph Cerny surveyed nearly all art historians who received their Ph.D.s between 1985 and 1991 from art-history doctoral programs in the United States. Participants filled out a questionnaire either on the Internet or on paper.

The response rate was high: 68 percent (511 respondents) from nearly all of the doctoral programs. About 90 percent of the respondents were white and more than two-thirds were women, reflecting the low participation of nonwhites and the high participation of women in the field. The average age at which they earned the Ph.D. was thirty-eight.

"Ph.D.s in Art History—Over a Decade Later" is funded by the J. Paul Getty Trust Grant Program and endorsed by the American Council of Learned Societies, the College Art Association, the American Association of Museums, and the Society of Architectural Historians. The ten-member advisory board includes CAA Executive Director Susan Ball and former CAA Board members E. Bruce Robertson and Lowery Stokes Sims.

CONTINUED ON PAGE 23

INSIDE: AFFILIATED SOCIETIES DIRECTORY. See Insert



Diane Karp, director of the Santa Fe Art Institute, created the Emergency Residency Relief Program

## ONE RESPONSE TO SEPTEMBER 11

On September 11, 2001, Diane Karp, publisher of the art journal *New Observations*, was driving to New Mexico to assume her new position as director of the Santa Fe Art Institute when she heard the catastrophic news about two planes crashing into the World Trade Center in New York. Soon after arriving at her new post, she responded by initiating the Emergency Residency Relief Program at the Art Institute, which provided living space and studios to artists in New York whose lives had been deeply affected by the devastation. According to Karp, "There was a crying need for these artists not only to have a place to work, but also to find some emotional refuge." She gathered conceptual and financial support for her project from her department at the College of Santa Fe, where

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## FROM THE EXECUTIVE DIRECTOR

### THE ART BULLETIN AND ART JOURNAL: PUBLIC FACES OF CAA



Susan Ball, CAA  
Executive Director

Two of CAA's public faces, the covers of *The Art Bulletin* and *Art Journal*, are as excitingly different as ever this fall, showing, respectively, a witty drawing by Bartolomeo

Passerotti (1529–92) and the comic-strip art of Ben Katchor (b. 1951).

As most members know, *The Art Bulletin* publishes articles in all periods and subfields of art history, while *Art Journal* focuses on art of the twentieth and twenty-first centuries. Both quarterly journals are dedicated to serving the fields of art and art history through a collaboration of CAA's publications department with editors and Editorial Boards made up of committed volunteers.

The majority of CAA's individual members choose to receive one of the two journals as a benefit of membership. About 2,000 members pay an additional fee to receive both magazines. This suggests, unsurprisingly, that a number of art historians (not just those specializing in contemporary art) have an interest in the art of today and a number of artists and others have an interest in scholarly writing about the art of other times and places.

Published since 1913, *The Art Bulletin* is almost as old as CAA itself. It remains the publication of record for art-historical research in English. Under the present Editor-in-Chief, **H. Perry Chapman**, who began her term in 2000, the journal has displayed a striking energy. The number of four-color reproductions has greatly increased, thanks in part to the generous support of the Samuel H. Kress Foundation, which has been assisting *The Art Bulletin* in many ways for

decades. The percentage of articles dealing with non-Western art has also risen, and a series of popular, challenging state-of-the-field essays has been reinstated. An art historian myself, I read *The Art Bulletin* not only to gain new insights into my own and other areas of specialization, but also to follow the careers of colleagues and their students.

*Art Journal* has gone through several transformations in its sixty-one-year history. Its Editorial Board, writing in the summer 1998 issue, noted that among *Art Journal*'s goals were "to provide a serious forum for scholarship and visual exploration in the visual arts; to be a unique voice in the field as a peer-reviewed, professionally mediated forum for the arts; to operate in the spaces among commercial publishing, academic presses, and artist presses; to be pedagogically useful by making links between theoretical issues and their use in teaching at the college and university levels; to explore relationships among art making, art history, theory, and criticism; to give voice and publication opportunity to artists, art historians, and other writers in the arts; to be responsive to issues of the moment in the arts, both nationally and internationally; to focus on topics related to twentieth- and twenty-first-century concerns; [and] to prompt dialogue and debate."

**Janet Kaplan**, who oversaw this major shift from the magazine's old format of historically based, thematically organized issues (each compiled by a guest editor) to a program concentrating on the exploration of current ideas, critical theory, and recent art, stepped down in July as Executive Editor of *Art Journal*. Having completed her second three-year term, she has turned her abundant energies to new curatorial and

CONTINUED ON PAGE 23

## THE ART BULLETIN NAMES NEW BOOK- REVIEWS EDITOR

**Mariët Westermann**, director of the Institute of Fine Arts, New York University, has been appointed to a three-year term as book-reviews editor of *The Art Bulletin*. She takes over from **Christopher Wood** of Yale University, whose term ended in July. Until recently, Westermann, a scholar of early modern Netherlandish art, was associate director of research and academic programs at the Sterling and Francine Clark Art Institute in Williamstown, MA.

Westermann writes, "As new forms of electronic publishing proliferate, most of them with a commitment to brevity, the genre of the scholarly book, with its sustained argumentation and detailed histori-



Mariët Westermann

cal texture, may paradoxically become more vital to the discipline of art history. Although academic book reviewing has come under pressure for a range of potential abuses, I remain committed to rigorous

peer analysis of significant books and catalogues as a vehicle for furthering critical discourse. In recent years *The Art Bulletin*'s book-review section has been a model of such incisive and pluralistic engagement, for it has produced constructive critiques across the boundaries of art history's subspecialties and through the discipline's porous borders with disciplines such as aesthetics, visual culture, and anthropology. I look forward to working with the editors of *The Art Bulletin*, *Art Journal*, and *CAA.Reviews* to maintain the current strengths of *The Art Bulletin*'s book-reviews feature and to conceptualize an optimal form and role for it within the constellation of CAA publications."

Wood, a scholar of Renaissance art, will be spending the 2002–3 academic year at the American Academy in Rome as a National Endowment for the Humanities Postdoctoral Rome Prize Fellow. CAA and the *Art Bulletin* Editorial Board take this opportunity to congratulate him, to thank him warmly for his excellent, scrupulous, energetic work as book-reviews editor, and to welcome his successor.

#### Volume 27, Number 5

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Material for inclusion should be sent via email to Christopher Howard at [caanews@collegeart.org](mailto:caanews@collegeart.org). Black-and-white photographs may be submitted to the above street address for consideration. They cannot be returned. All advertising and submission guidelines can be found at [www.collegeart.org/caa/news/index.html](http://www.collegeart.org/caa/news/index.html)

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# CAA NAMES 2002 PROFESSIONAL DEVELOPMENT FELLOWS

CAA proudly announces the fellowship recipients for 2002. CAA administered three grants this year in its Professional Development Fellowship Program (PDFP), funded through the generous support of the National Endowment for the Arts, the National Endowment for the Humanities, and the Terra Foundation for the Arts.

CAA initiated the PDFP in 1993 to help student artists and art historians bridge the gap between their graduate studies and professional careers. The program's main incentive is to offer support to outstanding students from socially and economically diverse backgrounds who have been underrepresented in their fields. By offering support to scholars and artists at a critical juncture in their careers, CAA hopes to make timely degree completion more viable and first employment opportunities more accessible. In turn, by nurturing outstanding artists and scholars at the beginning of their careers, CAA aims to strengthen and diversify the profession as a whole.

Here's how the grants work: First, the PDFP recipients receive awards of \$5,000 toward the completion of their M.F.A., Ph.D., or terminal M.A. degrees in the 2002–3 academic year. In the following year, as the fellows pursue postgraduate employment at museums, art institutes, colleges, or universities, CAA subsidizes their professional salary with a \$10,000 grant to the fellows' hiring institutions, which must be matched two to one.

The Terra Foundation Pre-1940 American Art Fellowship recipient receives a grant of \$5,000 toward the completion of his or her Ph.D. degree in the 2002–3 academic year. During the following summer, the fellow will receive a \$10,000 stipend for a three-month residency at the Terra Museum of American Art in Chicago.

All recipients receive complimentary CAA memberships and travel grants to attend the 2003 Annual Conference, where they will be paired with mentors who will

help them make the most of the conference's resources and provide advice as they pursue their professional goals during their fellowship term. At the conference the recipients will give a presentation about their work during a session entitled "Work-in-Progress: 2002 Professional Development Fellows."

Here are the 2002 fellows:

**Erika Vogt** is a National Endowment for the Arts grant recipient. Born and raised in New Jersey, she received her B.F.A. in film from New York University and for six years has worked at Women Make Movies, a non-profit media-arts organization that facilitates the production, promotion, distribution, and exhibition of inde-



Erika Vogt

pendent films and videotapes by and about women. She currently lives in Los Angeles, where she attends graduate film school at California Institute of the Arts in Valencia. She expects to receive her M.F.A. in May 2003.

Vogt makes narrative-based work without employing traditional means of narrative filmmaking, such as a script, cast, crew, or artificial lighting. Instead, she seeks out history as it exists in the spaces of our everyday lives and constructs visually and emotionally compelling narratives with highly composed images commonly used as "cutaways," as well as ambient soundtracks.

In 1999, Vogt made a video, *The Year My Water Broke*, about the emotional and physical impact of her mother's death, in addition to the inadequacy of language and filmic storytelling devices such as voiceover and titles to communicate loss. Vogt recently completed a video, *Architecture of Riot*, about the former California State Building, which, although vacant, remained a strong architectural presence until it was razed in April 2002. The video closely examines the duality inherent in the modernist institution: a structure built out of a desire for change but ultimately destined for failure. Stillness is juxtaposed with movement, and moments of discovery give voice and presence to the building's past and symbolic significance. The video will premiere at the Viennale in Austria this October.

**Jason Weems** is the Terra Foundation Pre-1940 American Art Fellowship recipient. He received his B.A. from the University of Iowa in Iowa City, graduating magna cum laude in art history and history. He is currently completing his Ph.D. in the Department of Art and Art History at Stanford University in Stanford, CA.

Weems's dissertation, entitled "Barnstorming the Prairies: Flight, Aerial Views, and the Idea of the Midwest, 1920–1940," explores the role played by practices of aerial view-making in the creation of an aesthetic and cognitive image for the midwestern landscape. Beginning with nineteenth-century settlement images such as survey maps and atlas illustrations, his work underscores the synoptic "aeriality" embedded in the rational geometric



Jason Weems

order of the region's conceptualization and settlement. With the advent of visual perspectives created by aviation in the twentieth century, he argues, a second generation of midwesterners gained

new vantage points from which to represent and reconceptualize their home spaces. By employing a wide range of visual objects, from the painting of Grant Wood and the photography of the U.S. government and *Life Magazine* to the cinematic imagery of Hollywood films and the utopian designs of Greenbelt cities, he locates aerial vision at the center of the modern refiguration of midwestern and, by extension, American life.

During the course of his graduate career, Weems has earned several academic awards, including the Geballe Dissertation Prize Fellowship at the Stanford Humanities Center, the Henry Luce/American Council of Learned Societies Doctoral Dissertation Fellowship in American Art, a Smithsonian Museum of American Art Predoctoral Fellowship, the Daniel and Florence Guggenheim Predoctoral Fellowship at the National Air and Space Museum, a Graduate Research Opportunities Grant from the Stanford School of the Humanities, and a full fellowship from Stanford's Department of Art and Art History. He also has served as a teaching assistant at Stanford and has played semiprofessional rugby in



Washington, DC. After completing his dissertation, Weems plans to pursue a career in university teaching.

**Risë Wilson** is a National Endowment for the Humanities grant recipient. She received her B.A. in African American Studies from Columbia University in New York and is currently working on an M.A. at New York University (NYU) that combines Africana Studies with Fine Art. Wilson perceives visual art as an under-used tool in African American cultural autobiography and seeks to strengthen the



Risë Wilson

interaction of black audiences with visual art. Her graduate work explores ways in which the art process and “product” has been and can be brought to new spaces and contexts specific to

African American populations. Such work serves as preparation to create a laundromat-kunsthalle in a historically black neighborhood.

Before entering the field of nonprofit arts, Wilson spent several years working in sales and organizational development. After a stint of corporate-world jobs that proved unfulfilling, she sought to marry her interest in art with her bachelor’s degree. This transition out of the corporate arena was aided by freelance positions and short-term projects in Philadelphia’s art community. More recently, Wilson has been introduced to the challenges of art education and audience development through a twelve-month internship at the Museum of Modern Art in New York. She applied these newfound lessons in methodology and teaching strategies, complemented by her past experience in sales, to her role as the outreach coordinator for *The Short Century: Liberation and Independence Movements in Africa, 1945–1994*, an exhibition of contemporary African art at P.S.1 Contemporary Art Center in Long Island City, NY, which was on view in spring 2002.

Wilson is a member of CAA, the American Association of Museums, the Association of African American Museums, and the New York Coalition for the Arts. She has also been named the MacCracken Fellow in Africana Studies at NYU.

From a highly competitive pool of applicants, the visual-artist and art-historian juries also chose to award honorable mentions to the following individuals:

**Victor De La Rosa** of Rhode Island School of Design and **Julia Friedman** of Brown University.

CAA thanks the members who served on the PDFP juries. The visual-artist jury included **Ann Renee Gower**, Virginia Commonwealth University; **Laura Heyman**, Syracuse University; **John Kissick**, Ontario College of Art and Design; and past fellowship recipient **Jeanine Oleson**, Art in General. The art-historian jury comprised past fellowship recipient **Judith Huacuja-Pearson**, University of Dayton; **Elizabeth Kennedy**, Terra Foundation for the Arts; **W. Jackson Rushing**, University of Houston; and **Helen Shannon**, New Jersey State Museum.

CAA is grateful for the long-term support of its funders, without whom these programs would be impossible. CAA also thanks the numerous individual supporters who have contributed to the funding of these fellowships.

You too can support the fellowships through the purchase of an original print from CAA’s editions program, which includes works by **Sam Gilliam**, **Miriam Schapiro**, **Kiki Smith**, and **Buzz Spector**. All proceeds go toward PDFP and truly make a difference.

Be on the lookout for our ongoing column in *CAA News*, “Follow-a-Fellow,” which tracks the first professional year of fellowship recipients. Providing an inside perspective on the field, “Follow-a-Fellow” identifies the shifting needs of recent graduates and not only informs readers about the program, but also guides the direction it will take in the future.

To request information on our print series or to receive the guidelines and application for the 2003 PDFP, please contact Stephanie Davies, Programs Coordinator, at 212/691-1051, ext. 242; [sdavies@collegeart.org](mailto:sdavies@collegeart.org). You may also send an S.A.S.E. to CAA, Professional Development Fellowship Program, 275 Seventh Ave., 18th Floor, New York, NY 10001; [www.collegeart.org](http://www.collegeart.org). *Deadline: January 31, 2003.*

—Stephanie Davies, CAA Programs Coordinator

## SEPC SUPPORTS STUDENTS AT ANNUAL CONFERENCE

The Student and Emerging Professionals Committee (SEPC) was established to represent the needs of CAA’s student and recent graduate members as they interact with the larger CAA body and its academic and professional framework. The committee recognizes that students and recent graduates entering the professional art world face many challenges. Therefore, SEPC focuses on developing services that ease this transition by making the available resources more accessible and providing support for students who are still in graduate school.

One of the ways to ease the transition from student to professional is to attend the CAA Annual Conference. A bit like walking the gauntlet, the conference—with its maze of rooms, myriad lecture possibilities, and the ever-daunting job search—can be stressful, to say the least. Yet it is an opportunity to participate in cross-disciplinary discourse, gather with colleagues and students from across the country, and—yes—network! The conference is equally useful both for those of us well into careers and for those not yet gainfully employed. During the past four years, the committee has strived to ease the bewilderment of job hunting and to make attending the conference more affordable through a series of projects such as the hosting program and the “Students’ Survival Guide.”

The guide is a great introduction to the host city; posted on CAA’s website, it provides information and suggestions to minimize expenses and includes website addresses where possible. The guide’s links to museums, galleries, and other sites complete a well-rounded view of each conference city. First completed by SEPC for the 2000 Annual Conference in New York, the guide was also produced for the gatherings that followed in Chicago and Philadelphia. Because the guides have been well received, the current listing will be updated and expanded once more for next year’s conference in New York. Information on the “Student Survival

Guide” will be listed on the CAA website in late fall.

In keeping with the committee’s goal to make the conference more accessible, a few years ago SEPC started a hosting project aimed at offering alternatives to hotels and hostels. This project, in which student members are paired with students who live in the host city, is designed not only to provide affordable stays, but also as a way for fellow CAA members to meet and build lasting connections. There was great interest in the host program at the Philadelphia conference, and many gracious students opened up their homes. SEPC would like to extend its deep appreciation to those who participated. The program was so popular that we had twice as many students requesting accommodations as we did volunteer hosts. Anticipating that demand will continue to grow, and that requests for the New York conference will be especially high, we have rethought the system. This year we are extending an invitation to all CAA members in the New York area to host a student member during the conference. A willingness to accommodate more than one student or a last-minute request for housing is especially appreciated. Inquiries regarding the host program should be sent to Becca Albee at [Balbee@stetson.edu](mailto:Balbee@stetson.edu). This year we hope to accommodate everyone, but SEPC is solely a liaison on this project and cannot guarantee that all applicants will be matched with a host.

SEPC hopes that all CAA student members will attend the upcoming New York conference, as the participation of students and recent graduates helps to keep it vital. We intend that the survival guide and hosting program will make such participation more viable.

Any CAA student or emerging professional who wishes to join our listserv can do so by sending an email message to [STUDENTMEM-L-SUBSCRIBE@listserv.collegeart.org](mailto:STUDENTMEM-L-SUBSCRIBE@listserv.collegeart.org). Do not type anything in the subject line or message body. If you have questions or would like to suggest other projects to the committee, please send your ideas to Dara Sicherman, SEPC Chair, at [sicherman@nycmail.com](mailto:sicherman@nycmail.com).  
—Holen Kahn, SEPC member, with contributions from Dara Sicherman, Becca Albee, and Stephanie Thomas

## BOARD APPROVES BALANCED BUDGET

At its spring meeting, the CAA Board of Directors reviewed and accepted a \$4.1 million balanced budget for fiscal year 2003 (July 1, 2002–June 30, 2003). The guidelines used in evaluating the budget were based on the CAA Strategic Plan for the fiscal years 2000–5. The new budget moves CAA substantially closer to achieving these goals. Building capacity, expanding programs, and increasing services to the membership and to the field are all addressed. At this point in the Strategic Plan the budget has increased by \$1 million, from \$3.1 million in 1999 to \$4.1 million in 2003.

CAA’s current budget reflects the assumption that there will be only a modest economic recovery and gradual improvement in business activity in 2002. Clearly, the challenge in developing this budget lies in reconciling the slower growth of CAA’s revenues resulting from the economic downturn that began last year with the greater growth of expenses as mandated in the Strategic Plan. To

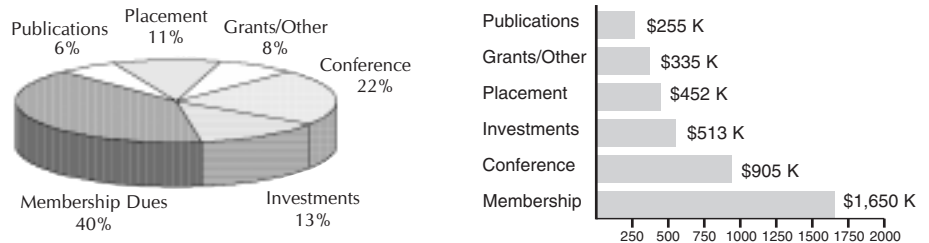
address this, CAA took a fiscally conservative view in setting both revenue and expenditure levels. Staff uncovered opportunities to apply new technology and other improvements to our operations to keep expenditures in check. CAA will work to increase revenues through fundraising, marketing, and by recruiting more individual and institutional members.

The graphs below provide information about our sources of revenue and their allocation to expenditures. On the income side, the popular New York site for the 2003 Annual Conference will spur growth through registrations, memberships, exhibit-booth and interviewer-table sales. Grants, corporate sponsorships, and other unearned income are targeted to increase several times over last year’s level. On the other hand, expenditures are generally slightly below the levels of previous years. Income-generating areas, however, have required more financial resources in order to reach our revenue targets, and administrative costs have been forced up by increases in health insurance, postage, printing, and computer support.

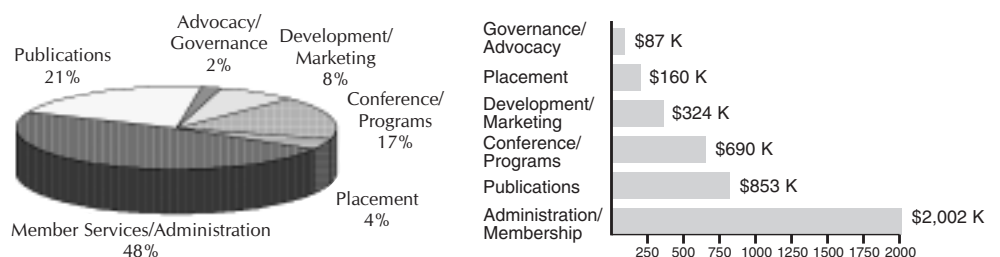
CAA is looking forward to a challenging but very rewarding fiscal year.

—Denise Mitchell, CAA Deputy Director

### Sources of Income in \$thousands



### Uses of Income in \$thousands





Registration for the 2002 Annual Conference in Philadelphia took place in the Pennsylvania Convention Center's spacious Grand Hall, originally the Reading Terminal train shed

## NEW CONFERENCE & INSTITUTIONAL MEMBERSHIP FEE STRUCTURE ANNOUNCED

**E**arly Bird registration for CAA's 91st Annual Conference in New York will close two weeks earlier and will be only \$5 more than Early Bird registration for the 90th Annual Conference in Philadelphia.

"Even though our expenses for producing the Annual Conference are significantly higher in New York City, we have made a special effort to keep the Early Bird registration fees for members as close to last year's as possible," notes Susan Ball, CAA Executive Director. "Typically, about half our attendees take advantage of the discounted Early Bird rates."

Instead of closing the Friday before New Year's Day, when few colleges and universities are in session, Early Bird registration for the 2003 conference will close on Friday, December 13, 2002. The 2003 Early Bird rates are \$130 for members, \$80 for student and retired members, and \$205 for nonmembers.

Early Bird registration is the most economical way to register. Second is Advance registration. The deadline for this is Friday, January 17, 2003. Advance registration fees are \$190 for members, \$115 for student and retired members, and \$265 for nonmembers. These rates are \$15 more for members and \$40 more for nonmembers than were the Advance rates for the Philadelphia conference.

Onsite registration is \$230 for members, \$140 for student and retired mem-

bers, and \$305 for nonmembers. For the first time, all registrants for the 2003 Annual Conference in New York will receive a free copy of the *Abstracts*. (Other participants may purchase a copy onsite for \$30.)

"Since the Annual Conference is a benefit of membership, registration fees for nonmembers have increased the most," says Emmanuel Lemakis, CAA Director of Programs. "Naturally, we want to keep CAA membership attractive financially as well as professionally."

Individual membership dues for 2003 have not increased, except for the fee to receive a second journal (*The Art Bulletin* or *Art Journal*), which rises from \$25 to \$30.

Institutional membership has been split into two levels: Basic, at \$275 (the 2002 rate), and Premium, at \$325. Basic institutional members will receive all but one of the benefits provided in 2002: Their staff will no longer be able to register for the Annual Conference in advance at the individual-member rates. Premium institutional members will have the additional benefit of registering an unlimited number of staff (of the department in which the membership resides) at the individual-member rates, even onsite.

The conference dates are February 19–22, 2003; and, as in past years, the headquarters hotel will be the Hilton New York. The *Preliminary Program* for the 2003 Annual Conference will be mailed in October. Information may also be found at [www.collegeart.org/2003conference.html](http://www.collegeart.org/2003conference.html).

## SAC ISSUES FOLLOW-UP REPORT ON STUDIO HEALTH AND SAFETY ISSUES

**A**t the 2002 Annual Conference in Philadelphia, the Services to Artists Committee (SAC) sponsored a practicum session on personal and environmental health and safety for artists and institutions. The panel consisted of five individuals: **Alan Cantara**, environmental, health, and safety manager at the

Rhode Island School of Design; **Tom Ouimet**, health and safety officer at Yale University; **Don Messec**, director of the Center for Non-Toxic Printmaking at the College of Santa Fe; **Catherine King**, liaison for the College and University Initiative in Region Three, Environmental Protection Agency (EPA); and **Duane Slick**, session chair and associate professor of painting at the Rhode Island School of Design.

In the days prior to this session, studio artists and administrators were informally asked at the conference to rate their knowledge and awareness of issues relating to personal and environmental health and safety in the arts. The results varied widely on the topic of personal health and safety. This included issues of materials handling and knowledge of the long-term effects of exposure to materials. The members polled rated their awareness of environmental health and safety issues at almost zero.

Additionally, members were asked to rate the quality of health-and-safety training in their own undergraduate art-school experience. In all cases, the age of the member played a major factor in the response. Members who graduated after 1996 consistently rated their training better than those who graduated before that year.

When asked what kinds of problems exist in the schools where they teach, instructors listed a lack of general awareness, inconsistent administrative and institutional support, and the overall need for improved ventilation.

Based on these responses, the practicum's goals were to gauge the level of awareness of attendees, disseminate information, and raise discussion on a topic that affects us all. The panelists gave guidelines for safety protocols, ventilation systems, management practices for art-department waste management, and curriculum recommendations.

Messec pointed out that too many respondents are relying on experts and technology rather than addressing the misuse of harmful materials in the classroom. The use of technology could be rendered almost unnecessary just by changing clean-up practices and pursuing alternative techniques.

The EPA outlined the College and University Initiative program that has swept through schools in New England and mid-Atlantic states. This program has



taken on more importance as many art departments at major universities and art schools have fallen under scrutiny. In May 2002, a major New York City arts college was audited by the EPA, and substantial fines, in excess of \$300,000, are pending based on these alleged violations (please visit [www.epa.gov/region2](http://www.epa.gov/region2) for more information).

The civil complaint, the basis for the assessed penalty, charges the school with seven violations of the federal Resource Conservation and Recovery Act, which ensures that hazardous waste is managed from "cradle to grave" in an environmentally sound manner. The complaint also alleges that the art college: failed to determine whether the solid waste it generated constituted hazardous waste; stored hazardous waste without having obtained a permit or interim status; treated and disposed of hazardous waste without having the necessary permit; failed to keep containers holding hazardous waste closed; did not follow procedures to minimize the possibility of fire, explosion, or any unplanned release of hazardous waste into the air or surface water that could threaten human health or the environment; had not made appropriate arrangements with designated agencies in case of a dangerous situation, such as a medical emergency or fire, involving the stored hazardous waste; and failed to regularly inspect its waste storage areas.

SAC urges both individual and institutional members to consult the EPA website for further information on the College and University Initiative: [www.epa.gov/ebtpages/complianceenforcement.html](http://www.epa.gov/ebtpages/complianceenforcement.html). A follow-up practicum session on these topics will take place at the 2003 Annual Conference in New York.

—Duane Slick, CAA Services to Artists Committee, [dslick@risd.edu](mailto:dslick@risd.edu)

## THANKS TO OUR MEMBERS

CAA expresses its most sincere gratitude to our 2002 Patron, Sponsoring, and Sustaining members—individuals who contribute to CAA above and beyond their regular dues. These members receive *The Art Bulletin*,

*Art Journal*, and CAA's annual report. Membership fees cover less than half of CAA's operating costs, so voluntary contributions from our members significantly help to make possible the wide range of programs and services we offer.

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## 2003-2004 CLARK FELLOWSHIPS



RESEARCH  
AND  
ACADEMIC  
PROGRAMS

The Sterling and Francine Clark Art Institute, a public art museum and center for research and higher education, offers fellowships for national and international scholars, critics, and museum professionals who are engaged in projects that enhance the understanding of the visual arts and their role in culture. The program supports all genres of art historical scholarship about all places and periods, but especially those projects with a critical commitment to research in theory, history, and interpretation.

Clark Fellows are in residence for one to ten months and are provided with offices in the Institute's exceptional art history library, which includes an extensive visual resources collection. The Clark Art Institute is within walking distance of Williams College and its libraries and museum of art, and is a short drive from the Massachusetts Museum of Contemporary Art (MASS MoCA). Clark Conferences, Symposia, Workshops, and Colloquia, as well as frequent lectures, are a vital part of the Institute's activities. The Clark also houses a graduate program in the history of art, which it co-sponsors with Williams College.

Clark Fellows receive generous stipends, dependent on sabbatical and salary replacement needs, and reimbursement for travel expenses. They are housed in apartments in a scholars' residence across the road from their offices in the Institute, located in a rural setting in the Berkshire Hills of western Massachusetts. Both Boston and New York City are about three hours away by car.

Applications are invited from scholars with a Ph.D. or equivalent professional experience in art history, museums, and related fields. For guidelines, as well as further information, please visit [www.clarkart.edu](http://www.clarkart.edu) or contact Michael Ann Holly, Director of Research and Academic Programs, Clark Art Institute, Williamstown, Massachusetts 01267. Telephone: (413) 458 2303, extension 260. E-mail: [research@clarkart.edu](mailto:research@clarkart.edu)

The application deadline for fellowships awarded for the 2003-2004 year is November 15, 2002.

STERLING & FRANCINE  
CLARK ART INSTITUTE  
WILLIAMSTOWN, MASSACHUSETTS 01267

[WWW.CLARKART.EDU](http://WWW.CLARKART.EDU)

Laurie Schneider Adams, Maryan W. Ainsworth, Maxwell L. Anderson, Joseph P. Ansell, Eric C. Apfelstadt, Ronald R. Atkins, Cynthia M. Augsburg, Ellen T. Baird, Susan Ball, Robert A. Baron, Terry L. Barrett, Stephanie J. Barron, Stephen Beal, Carol Becker, Melissa F. Benca, Janetta Rebold Benton, Marie Krane Bergman, Ann C. Bermingham, Jo Anne Bernstein, David V. Bjelajac, Annette Blaugrund, Violet R. Blunt, John E. Bosson, Host Bredekamp, Pamela Merrill Brekka, Richard Brettell, Richard Brilliant, Estrellita Brodsky, Elizabeth A. R. Brown, Jack Perry Brown, Jonathan M. Brown, Marilyn R. Brown, Celeste Brusati, Sarah Burns, James Cahill, William A. Camfield, Susan L. Caroselli, Yvonne P. Carter, Peter Chapin, H. Perry Chapman, Petra T. D. Chu, Hollis Clayson, Judith Colton, Michele C. Cone, Nadia Constantin, Michael W. Cothren, Holland Cotter, Janet Cox-Rearick, Joyce A. Cutler-Shaw, Karen C. C. Dalton, John T. Daxland, Kosme M. De Baranano, Philippe de Montebello, Elizabeth De Rosa, Barbara K. Debs, Katharine B. Desai, Dedree A. Drees, Stephen R. Edidin, Lee M. Edwards, Susan H. Edwards, Sonia H. Evers, Tecton Fabricator, Everett Fahy, Ruth E. Fine, Evan R. Firestone, Ilene H. Forsyth, Joseph C. Forte, Brandon B. Fortune, Jacqueline A. Frank, Mary E. Frank, Clarke H. Garnsey, Dana M. Garvey, A. Yale Gerol, Mary W. Gibbons, Andrea Giumarra, Mary Gladue, Elizabeth Glassman, Rona Goffen, Edward Goodstein, George Gorse, Cissy Grossman, Elizabeth F. Harris, Lyall F. Harris, Reiner Haussherr, Andree M. Hayum, Jean I. Heilbrunn, Kathryn M. Heleniak, Joel Herschman, Richard A. Hertz, Barbara H. Hess, Patricia S. Hills, Sharon L. Hirsh, Carol J. Hobson, Renata Holod, William E. Hood, Constance C. Hungerford, Nancy R. Huntsinger, Isabelle Hyman, Rosalee O. Isaly, Christopher A. Johnson, D. Signe M. Jones, Pamela Joseph, Steven Kapelke, Pepe Karmel, Dieter Kimpel, Dale Kinney, Alice Kramer, Travis Barton Kranz, Susan D. Kuretsky, Dona J. Lantz, Irving Lavin, Babatunde Lawal, Dell Danielle Lemmon, Cathie Lemon, Madeline Lennon, William W. Lew, Joseph S. Lewis, Lucia S. Lilien, Rose-Carol Washton Long, Carla Lord, Glenn D. Lowry, Hans A. Luthy, Patricia Mainardi, Katherine E. Manthorne, James H. Marrow, Joan M. Marter, Sarah Blake

McHam, Susan R. McKillop, Virginia M. Mecklenburg, Guy P. R. Metraux, Jerry D. Meyer, Creighton Michael, Ellen G. Miles, Henry A. Millon, Yong Soon Min, Barbara J. Mitnick, James Morganstern, Dewey F. Mosby, Keith Moxey, Don R. Mullins, Weston J. Naef, Katherine Harding Nahum, Lawrence Nees, John Hallmark Neff, Jenifer Neils, Roy R. Neuberger, Amy D. Newman, Nancy M. Newman, Linda Nochlin, Edward J. Nygren, John S. O'Brian, Osmund Overby, George Pappas, Melvin Pekarsky, Ralph F. Peters, Jr., Sarah W. Peters, Jeanette F. Peterson, Katherine A. Phillips, Crystal A. Polis, Barbara G. Price, Sally M. Promey, Archie Rand, Charles S. Rhyne, Danielle Rice, Robert Rindler, E. Bruce Robertson, Michael R. Rodriguez, Peter S. Rohowsky, James H. Rolling, Jr., Jane Mayo Roos, Margaret Root, Charles M. Rosenberg, Lisa A. Rotmil, Wendy W. Roworth, James H. Rubin, Polly N. Rubin, Jeffrey Ruda, W. Jackson Rushing III, Jacqueline M. Sandro-Greenwell, James Saslow, Norie Sato, Allison H. Sauls, Amanda Saxton, Carl N. Schmalz, Jr., John M. Schnorrenberg, Frederick C. Schroeder, Susan W. Schwartz, Paul Schweizer, Nancy J. Scott, Linda Seidel, Rivka T. Sevy, Ellen Sharp, Allyson E. Sheckler, Lola K. Sherman, Alan Shestack, Richard A. Shiff, Larry A. Silver, Robert B. Simon, Robert T. Singer, Donald E. Sloan, Martin Smith, Sherri Smith, Terence E. Smith, Webster Smith, Theresa Smyth, Thomas W. Sokolowski, Katherine Solender, Susan G. Solomon, Priscilla P. Soucek, John T. Spike, Barbara M. Stafford, Roger B. Stein, Joan K. Stemmler, Julien M. Stock, Mary K. Stofflet, Joyce H. Stoner, Elizabeth Streicher, Charles Talbot, Roberta K. Tarbell, D. E. Tebow, Mark E. Thistlethwaite, Gail J. Tierney, Esther Tornai, Richard E. Toscan, Aimee B. Troyen, Amanda C. Tudor, Nancy D. H. Underhill, Biron F. Valier, Kathryn A. Van Dyke, Jane A. Van Nimmen, Barbara A. Ventresco, Timothy Verdon, Sonoko S. Wakita, Leonard E. Walcott, Jr., John Walsh, Abby B. Ward, Ian B. Wardropper, Jack Wasserman, Judith Wechsler, Phoebe D. Weil, Gabriel P. Weisberg, Richard V. West, David G. Wilkins, Jean C. Wilson, Irene J. Winter, Reva J. Wolf, Jim Wright, Patricia M. Wynne, Michael R. Zakian, Joyce Zemans, Henri Zerner, and Judith K. Zilczer.

## JOIN A CAA COMMITTEE

### CAA PROFESSIONAL INTERESTS, PRACTICES, AND STANDARDS (PIPS) COMMITTEES

CAA urges members to join one of our diverse, active PIPS committees. Serving on a PIPS committee is a great way to get involved in the issues and debates that concern our members, as well as to recommend programs and initiatives that further CAA's goals. Joining a CAA committee is also an excellent way to network with other members.

Committee members serve a three-year fixed term (2003–6) with at least one new member rotating onto a committee each year. Candidates must possess expertise appropriate to the committee's work and must be CAA members in good standing. Members of all committees volunteer their services to CAA without compensation. CAA Vice President for Committees Andrea Norris and President Michael Aurbach will review all candidates and make appointments prior to the 2003 Annual Conference in New York this February. All new members will be introduced to their committees at their respective business meetings at the conference.

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Nominations for PIPS committee memberships should include a brief statement (no more than 150 words), outlining the individual's qualifications and experience, and an abbreviated c.v. (no more than two pages). Self-nominated persons and past award recipients are encouraged to apply. Please send all materials to Andrea Norris, Vice President for Committees, c/o Deirdre Barrett, Assistant to the Executive Director, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. Materials may also be submitted to **dbarrett@collegeart.org** (all email submissions must be sent as Microsoft Word attachments). *Deadline: November 1, 2002.*

For information about the mandate and activities of each PIPS committee, please visit our website and follow the Committees link. You may also contact Marta Teegen, Manager of Governance, Advocacy, and Special Projects, at **mteegen@collegeart.org** for further information.

The following vacancies will be filled for terms beginning in February 2003:

- Cultural Diversity: at least one member;
- Education: at least three members;
- Intellectual Property: at least one member;
- International: at least one member;
- Museum: at least one member;
- Professional Practices: at least three members;
- Services to Artists: at least one member;
- Student and Emerging Professionals: at least one member;
- and Women in the Arts: at least one member.

## CAA AWARDS COMMITTEES

CAA urges its membership to submit nominations and self-nominations for openings on CAA awards committees. At all times, CAA encourages the highest standards of scholarship, practice, connoisseurship, and teaching in the arts. To this end we publicly recognize achievements by individual artists, art historians, curators, and critics by regularly conferring a number of annual awards, several of which are named for distinguished members of the profession. These awards are made to living individuals whose achievements transcend the immediate region where they work and serve the profession and the larger community. The awards are presented each year at the Annual Conference on the recommendation of the individual awards committees. Members of awards committees are

distinguished professionals, many of whom have been honored by CAA in the past.

Committee members serve a three-year fixed term (2003–6) with at least one new member rotating onto a committee each year. Candidates must possess expertise appropriate to the committee's work and be members in good standing. As a collective body, the committee is expected to provide a national perspective for the



PHOTO CREDIT: JOHN KOPP  
Former CAA President Ellen T. Baird, left, congratulates Miriam Schapiro, winner of CAA's 2002 Distinguished Artist Award for Lifetime Achievement. Previous winners include Louise Bourgeois, Jacob Lawrence, Willem de Kooning, and Helen Frankenthaler

award. Members of all committees volunteer their services to CAA without compensation. CAA Vice President for Committees Andrea Norris and President Michael Aurbach will review all candidates and make appointments prior to the 2003 Annual Conference in New York.

Nominations for awards committee membership should include a brief statement (no more than 150 words) outlining the individual's qualifications and experience and an abbreviated c.v. (no more than two pages). Self-nominated persons and past award recipients are encouraged to apply. Please send all materials to Andrea Norris, Vice President for Committees, c/o Deirdre Barrett, Assistant to the Executive Director, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. Materials may also be submitted to **dbarrett@collegeart.org** (all email submissions must be sent as Microsoft Word attachments). *Deadline: November 1, 2002.*

For information about the mandate and activities of each awards committee, please visit CAA's website and follow the Awards link.

The following committee vacancies will be filled for terms beginning in February 2003: Alfred H. Barr Award: at least two members; *Art Journal* Award: at least two members; Distinguished Artist

Award for Lifetime Achievement: at least two members; Artist Award for Distinguished Body of Work: at least two members; CAA/Heritage Preservation Award for Distinction in Scholarship and Conservation: at least two members; Charles Rufus Morey Book Award: at least one member; Frank Jewett Mather Award: at least one member; Distinguished Lifetime Achievement Award for Writing on Art: at least one member; Arthur Kingsley Porter Prize: at least one member; Distinguished Teaching of Art Award: at least one member; Distinguished Teaching of Art History: at least two members.

## ANNUAL CONFERENCE UPDATE

### ENTRIES REQUESTED FOR MEMBERS' EXHIBITION

Curators Anne Ellegood and Rachel Gugelberger invite CAA members in good standing to enter submissions to *Crossings: Artistic and Curatorial Practice*, a group of citywide exhibitions examining art in relation to curatorial practice to be held February 19–22, 2003, in association with CAA's 2003 Annual Conference in New York.

Exhibitions within the *Crossings* project will take place in a variety of noncommercial galleries, alternative art spaces, retail storefronts, and outdoor public spaces. We welcome submissions of general information on artists' work to be considered for thematic group exhibitions and proposals for solo projects intended for a specific type of space, including a gallery space, a retail twentieth-century furniture and design storefront and/or window, an open-air market, or an outdoor location.

Exhibition themes, single-artist projects, and performances will be organized based on the conceptual and formal sensibilities of the works submitted and will be coordinated in relation to the types of venues and spaces participating.

The call for entries is open to all 2003 CAA individual members working in any medium. Membership forms for 2003 will be available after September 1, 2002;

## 2003 ARTISTS' PORTFOLIO REVIEW REGISTRATION

THURSDAY, FEBRUARY 20 & FRIDAY, FEBRUARY 21

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY / STATE / ZIP \_\_\_\_\_

EMAIL \_\_\_\_\_

PHONE \_\_\_\_\_ MEMBER ID# \_\_\_\_\_

DISCIPLINE / MEDIUM \_\_\_\_\_

I WILL BRING: \_\_\_\_\_ 35-mm SLIDES \_\_\_\_\_ VHS VIDEO

Complete and return to Artists' Portfolio Review, CAA, 275 7th Ave., New York, NY 10001  
Deadline: November 8, 2002

please call CAA directly for membership information at 212/691-1051, ext. 12.

Please send up to ten labeled slides with a checklist, a five-minute cued video of the work to be considered, or a CD or CD-ROM containing ten images and a checklist. A description of the work and any technical requirements should be included with your submission, along with your name, address, phone number, and email address. Please also include a c.v. and artist's statement. Artists will be asked to arrange for delivery or shipping of the selected work to New York. Insurance and return shipping charges will be covered.

Please send materials and an S.A.S.E. to CAA Members Exhibition NYC 2003, c/o Ellegood & Gugelberger, 111 Third Ave., 10J, New York, NY 10003. Notification of acceptance will be sent on or about December 1, 2002. *Deadline: October 18, 2002.*

### LOOK FOR 2003 PRELIMINARY PROGRAM

The 91st Annual Conference will be held February 19–22, 2003, at the Hilton New York. As many CAA members know, the conference is held in New York every three to four years, alternating with sites in other parts of the country, most recently Chicago and Philadelphia and, looking ahead, Seattle in 2004 and Atlanta in 2005. Since the New York conference in 2000,

the city has undergone the shock and trauma of September 11, but, one year later, it has bounced back with a stirring display of resilience, its cultural life thriving once again.

In October, CAA members will receive the *Preliminary Program* for 2003; it will also be posted to [www.collegeart.org](http://www.collegeart.org). The booklet will list all of the regular program sessions, as well as information on the Trade and Book Fair, business meetings, special sessions, receptions, special events, and postconference tours. With more than 120 panels in historical studies, studio art, and contemporary issues, many of them sponsored by CAA affiliated societies, this year's program promises to be a stimulating one. As in the recent past, a number of sessions will be held at area museums: the Metropolitan Museum of Art, the Frick Collection, the American Folk Art Museum, and the Bard Graduate Center for the Study of Decorative Arts. As usual, the program will be complemented by an array of receptions, openings, and special events. The conference will be launched on Wednesday evening, February 20, with Convocation and the presentation of CAA's 2003 Awards for Distinction; the ceremony will be followed by a gala at the Whitney Museum of American Art. In addition, the third annual Kress Foundation-funded Distinguished Scholar's Session will be devoted to the late Phyllis Pray Bober (see "In

Memoriam" on page 17). Chaired by Ingrid Rowland, the session will be both a celebration and a remembrance of the great scholar and inspiring teacher who died this past spring as the session was being formed.

Art's Place will feature three days of lively activities, including the Annual Artists' Interviews, advocacy sessions, artists' talks, workshops on conservation and studio safety, as well as concurrent art demonstrations and other events of special interest to artist members.

CAA's placement and mentoring activities will include the popular Career Development Workshop, the Artists' Portfolio Review, and the second installment of the lunchtime Professional Development Roundtables, which are geared to issues that concern beginning and midcareer professionals.

For great savings, use the insert in the *Preliminary Program* to register for the conference in advance. We look forward to seeing you in New York!

### ARTISTS' PORTFOLIO REVIEW OFFERED

The Artists' Portfolio Review at the 2003 Annual Conference in New York will offer artist members the opportunity to have slides or VHS-format videos of their work reviewed by curators and critics in private twenty-minute consultations.

Appointments will be scheduled for Thursday, February 20, and Friday, February 21. Interested artists should complete the Artist's Portfolio Review coupon at the upper left; the coupon may be copied and distributed. Be sure to indicate whether the work to be reviewed will be on slides or video. All applicants must be CAA members in good standing for 2003.

Participants will be chosen by a lottery of the applications received by the deadline; all applicants will be notified by mail in January. Please send the completed coupon to Artists' Portfolio Review, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: November 8, 2002.*

### CAREER DEVELOPMENT WORKSHOPS OFFERED

Artists, art historians, and museum professionals at all stages of their careers are encouraged to apply for a one-on-one consultation with veterans in their fields at the

2003 Annual Conference in New York. The Career Development Workshops offer a unique opportunity for participants to receive candid advice on how to conduct a thorough job search, present work, and prepare for interviews. The workshops will take place on Thursday, February 20, and Friday, February 21. Workshops are by appointment only; all participants must be CAA members in good standing for 2003.

To apply, complete the Career Development Workshop coupon at lower right. Participants will be chosen by a lottery of applications received by the deadline; all applicants will be notified by mail in January. While CAA will make every effort to accommodate all applicants, workshop participation is limited. Please send the completed coupon to Career Development Workshops, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: November 8, 2002.*

## CURATORS AND CRITICS NEEDED FOR ARTISTS' PORTFOLIO REVIEW

The Artists' Portfolio Review at the 2003 Annual Conference in New York will provide an opportunity for artists from a wide range of backgrounds to have slides or videos of their work critiqued by professionals. The program pairs a member artist with a critic or curator for a twenty-minute appointment. The individual sessions are scheduled on two days: Thursday, February 20, and Friday, February 21. Whenever possible, artists are matched with reviewers based on medium or discipline.

Curators and critics who volunteer provide an important service to early-career artists. Given the competitiveness of today's art world, the value to artists of this contribution cannot be overestimated.

Interested individuals must be CAA individual members in good standing, must register for the conference, and must be willing to contribute one two-hour period for five successive twenty-minute critiques. If you are a critic or curator interested in participating in this valuable program, send a brief letter of interest and résumé to Stephanie Davies, Programs Coordinator, Artists' Portfolio Review, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: November 1, 2002.*

## MENTORS NEEDED FOR CAREER DEVELOPMENT WORKSHOPS

The 2003 CAA Annual Conference will mark the seventh anniversary of the Career Development Workshops. To date, approximately 1,850 members who are beginning their careers have met with professionals in their respective fields to receive valuable professional advice and guidance.

To ensure the continued success of the program, we are seeking mentors from all areas of art history, studio art, and the museum professions. Those serving as mentors provide a significant professional service to members. In the past seven years, several mentors have described this experience as one of the most rewarding of their professional careers.

Mentors spend twenty minutes with each candidate, reviewing cover letters, c.v.s, slides, and other pertinent material. Given the anxiety associated with conference placement, mentors must be sensitive to the needs of the candidates and must be able to provide constructive criticism when necessary.

All mentor applicants must be members in good standing, must register for the conference, and must be prepared to commit three consecutive hours on one of the two days of the workshops: Thursday, February 20, and Friday, February 21. Art historians and studio artists must be tenured; curators must have five years of

experience and current employment with a museum or university gallery.

The workshops are not intended to be used as a screening process by institutions seeking new faculty. Applications will not be accepted from individuals whose departments are conducting a faculty search in the field in which they are mentoring. Mentors should not attend as candidates for positions in the same field in which workshop candidates may be applying.

Send a current c.v. and letter of interest to Michael Aurbach, Dept. of Fine Arts, Vanderbilt University, Box 1801-B, Nashville, TN 37235; 615/322-2831.

*Deadline: November 1, 2002.*

## PROJECTIONISTS SOUGHT

Applications are being accepted for projectionist positions at the 91st Annual Conference, to be held at the Hilton New York, February 19–22, 2003.

Successful applicants will be paid \$10 per hour and will receive complimentary registration. Projectionists are required to work a minimum of four 2 ½-hour program sessions, from Thursday, February 20 to Saturday, February 22, and attend a training meeting at 7:30 A.M. on Thursday. Projectionists must be able to operate a 35-mm slide projector; familiarity with video and overhead projectors is preferred. Send a brief letter of interest to CAA Projectionist Coordinator, c/o

## 2003 CAREER DEVELOPMENT WORKSHOPS

THURSDAY, FEBRUARY 20 & FRIDAY, FEBRUARY 21

Check one topic, indicating your area of specialization.  
If choosing more than one specialty, please indicate the order of your preference.

### ART HISTORY

☐ Ancient to Medieval  
☐ Renaissance, Baroque, 18th Century  
☐ 19th Century to Modern  
☐ Contemporary  
☐ Africa, Asia, Oceania, Americas  
☐ Architectural History

### STUDIO ART

☐ Painting  
☐ Sculpture / Installation  
☐ Ceramics / Metal / Jewelry  
☐ Drawing / Printmaking / Works on Paper  
☐ Photography / Film / Video  
☐ Computer Graphics / Illustration / Graphic Design  
☐ Performance

### OTHER

☐ Curatorial  
☐ Publishing  
☐ Nonprofit

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY / STATE / ZIP \_\_\_\_\_

EMAIL \_\_\_\_\_

PHONE \_\_\_\_\_ MEMBER ID# \_\_\_\_\_

Complete and return to Career Development Workshops, CAA, 275 7th Ave., New York, NY 10001  
*Deadline: November 8, 2002*



Conference Coordinator, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: January 1, 2003.*

## ROOM MONITORS SOUGHT

Room monitors are needed for two of CAA's mentoring programs, the Artist's Portfolio Review and the Career Development Workshops, as well as for several offsite sessions, to be held during the 91st Annual Conference in New York, February 19–22, 2003.

Successful candidates will be paid \$10 per hour and will receive complimentary registration. Room monitors will be expected to work a minimum of four hours checking in participants and facilitating the work of the mentors. Send a brief letter of interest to CAA Room Monitors, c/o Conference Coordinator, CAA, 275 Seventh Ave., 18th Floor New York, NY 10001. *Deadline: January 1, 2003.*

## MEET THE CANDIDATES SESSION

In its effort to enable more CAA members to participate in the annual Board of Directors election process, the "Meet the Candidates" session will again be held as a freestanding event on Friday, February 21, from 4:45 to 5:45 P.M. By scheduling this important session without the competition of concurrent events and activities, we hope to encourage greater attendance and communication and provide more opportunities for interaction between CAA's members and the Board of Directors. The candidates for election to the board will be announced at [www.collegeart.org](http://www.collegeart.org), and ballots will be mailed at the end of the year. We urge all members to attend this important session. Come, listen to those who will represent you, and make your voice heard!

## NEW AFFILIATED SOCIETY TO SPONSOR SPECIAL SESSION

One of CAA's newest affiliated societies, the International Sculpture Center (ISC), will sponsor a special 1 ½-hour session, entitled "Successful Strategies for Providing Recognition and Participation for Art Faculty, Students, and Institutions," at the 2003 Annual Conference in New York. This multimedia presentation will focus on effective and innovative ways a

nonprofit organization promotes the work of students, faculty, and art departments of colleges and universities and invites their participation in a variety of public programs. These include: annual student recognition competitions; an annual educator of the year award; coverage in ISC's *Sculpture* magazine and *Insider* newsletter; opportunities for recruiting students on ISC's website, [www.sculpture.org](http://www.sculpture.org); articles about trends in sculpture education; coverage of faculty, alumni, and student work, and more. Emphasis will also be on getting undergraduates involved with organizations.

The session will be chaired by Jeff Nathanson, president and executive director, International Sculpture Center, and will include participants Joe Seipel, senior associate dean for academic affairs and director of graduate studies for the School of the Arts, Virginia Commonwealth University; Will Kavesh, M.F.A. graduate of Virginia Commonwealth University's Sculpture Department and 2002 recipient of the ISC Outstanding Student Achievement in Contemporary Sculpture Award; and Carol Sterling, director of education and ISC Resource Center, International Sculpture Center.

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## BECOMING AN AFFILIATED SOCIETY

This issue of *CAA News* salutes our affiliated societies and includes a number of news items and announcements of interest to CAA members, currently affiliated groups, and those organizations that wish to join. In the colored insert you will also find the annual "Directory of Affiliated Societies," describing each society and providing contact information for all forty-six affiliates.

CAA welcomes as affiliated societies groups of art professionals and other organizations whose goals are generally consonant with those of CAA, with a view toward facilitating intercommunication and mutual enrichment. It is required that a substantial number of the members of such groups will already be members of CAA.

To be recognized by CAA as an affiliated society, a group must be national in scope and must present evidence that:

1) there is a significant membership overlap between CAA and the group applying for affiliation; 2) it is primarily, or in large part, committed to the serious practice and advancement of the visual arts or to the study of some broad, major area of the history of art; and 3) it possesses a formal organizational structure, that is, elected officers, an identifiable membership, and signs of ongoing activity such as a newsletter, periodical, exhibition record, or other documentation.

**Application.** Applications for affiliated-society status will be screened by the Executive Committee of the Board of Directors. The committee's rulings may be appealed to the Board. CAA's Director of Programs will be the staff liaison and will report annually to the Board and review the status of affiliated societies every two years.

**CAA News.** CAA features information and articles about affiliated societies in each issue of *CAA News*, and publishes an annual "Directory of Affiliated Societies" that includes the following information as provided by the societies: name, date of founding, size of membership, annual dues, name and address of president and/or corresponding secretary, and a statement of twenty-five to fifty words on the society's nature or purpose. Each year, affiliates will receive a reminder about the directory, at which time the above information, as well as a current list of individual affiliate members (with membership overlap indicated, if possible), should be submitted to the Director of Programs.

News of interest to the CAA membership as a whole may be submitted by affiliated societies for possible publication in *CAA News* under the "Affiliated Society News" section. Let the CAA community know about the new and exciting things your organization is doing—activities, awards, publications, conferences, and exhibition announcements are all accepted.

**Annual Conference.** To the extent possible, CAA will provide each affiliated society with facilities for one business meeting and one special session lasting up to 1 ½ hours each during those time slots not reserved for CAA program sessions. In addition, each year every affiliated society will be permitted to propose one 2 ½ hour program session, which will be given special consideration by the Annual Conference Committee in its deliberations. Note: The program session must address a

specific issue of concern to the affiliated society and cannot be an open session.

**Listserv.** The affiliated societies listserv is a forum for the groups to post announcements, press releases, and other information, as well as to enhance communication among the groups or with CAA staff. We encourage all affiliated societies to participate actively.

**Liaison.** Liaison between affiliated societies and CAA is maintained by the Director of Programs and the officers of the affiliated societies. The executive officer of an affiliated society or his or her representative may be invited to a CAA Board meeting to act as a resource person when, in the opinion of the President of CAA, issues arise in which his or her expertise is needed.

For further information or an application form, visit [www.collegeart.org/caa/aboutcaa/affsocieties.html](http://www.collegeart.org/caa/aboutcaa/affsocieties.html) or call or write Emmanuel Lemakis, Director of Programs, at 212/691-1051, ext. 210; [elemakis@collegeart.org](mailto:elemakis@collegeart.org); or Stephanie Davies, Conference Coordinator, at 212/691-1051, ext. 242; [sdavies@collegeart.org](mailto:sdavies@collegeart.org).

## AFFILIATED SOCIETY NEWS

### ACUADS COSPONSORS BIENNALE OF ELECTRONIC ARTS

The Australian Council of University Art and Design Schools (ACUADS) cosponsored the Biennale of Electronic Arts Perth (BEAP), which explored the impact of new digital technologies on the visual arts. Through two exhibitions and five associated seminars and conferences, BEAP examined the explosion of activities at the intersection of art, science, and technology. On August 1–10, 2002, the ACUADS-sponsored seminar focused on the ongoing need for dialogue and contextualization to represent the current state of play in the field. Based at Curtin University of Technology in Perth, Western Australia, the event offered a rare opportunity for artists and teachers to explore the current and future impact of the digital revolution.

### ARLIS ANNOUNCES ONLINE BOOK REVIEWS

The Art Libraries Society of North America (ARLIS/NA) is happy to announce that the book-review section of its publication, *Art Documentation*, is now available on the Web. The current issue, edited by Joan R. Stahl of the Smithsonian American Art Museum in Washington, DC, as well as back issues since 1996, are at [www.arlisna.org/publications.html](http://www.arlisna.org/publications.html).

### PAA BOOK PUBLISHED

Pacific Arts Association (PAA) announces the publication of *Pacific Art: Persistence*,

*Change and Meaning* (Hindmarsh, Australia: Crawford House Publishing, 2001). The book is based on papers presented at the PAA special session honoring Philip Dark in Chicago in 1999. The volume is edited by Anita Herle, Nick Stanley, Karen Stevenson, and Robert Welsch. For more information about the book, please visit [www.chp.com.au/pacific\\_art.html](http://www.chp.com.au/pacific_art.html).

PAA's Seventh International Symposium will be held in Christchurch, New Zealand, June 23–26, 2003. Local museums and galleries will focus on Maori and Pacific arts. There will be a program of Pacific music, dance, and theater to complete the experience. Session topics will include contemporary art, collecting, revamping/updating museum exhibitions, textiles, performance, literature, and oral traditions. For full details, please write to [paa@exti.canterbury.ac.nz](mailto:paa@exti.canterbury.ac.nz) or [k.stevenson@fina.canterbury.ac.nz](mailto:k.stevenson@fina.canterbury.ac.nz).

### HNA ANNOUNCES ONLINE NEWSLETTER

Two of the Historians of Netherlandish Art's (HNA) publications, *HNA News* and *HNA Review of Books*, are now online at [www.hnanews.org](http://www.hnanews.org). Also available are the state-of-the-art papers (in full), abstracts of session papers, and workshop descriptions of the HNA conference, which took place March 13–16, 2002, in Antwerp, Belgium.

### QCA COSPONSORS THOMAS EAKINS PANEL

The Queer Caucus for Art (QCA) cosponsored a symposium, entitled "The Forbidden Eakins: The Sexual Politics of Thomas Eakins and His Circle," at the Stony Brook Manhattan Center in New


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## CREATING A NATIONAL IDENTITY IN 19TH-CENTURY POLAND

SYMPOSIUM ON SATURDAY, OCTOBER 26, 2002

**SPEAKERS:** **Zbigniew Brzeziński**, Counselor, Trustee and Co-Chairman, Center for Strategic and International Studies, Washington, D.C.; **Norman Davies**, historian and writer; **Adam Zamoyski**, writer and historian; **Agnieszka Morawińska**, art historian

**MODERATOR:** **Piotr S. Wandycz**, Bradford Durfee Professor of History Emeritus, Yale University

Price: \$10/Students, \$15/Adults, \$35/additional Luncheon charge

Information & registration: 414-224-3293

**Milwaukee Art Museum 700 N. Art Museum Drive Milwaukee, WI 53202**

Sponsored by the Kościuszko Foundation, Inc., An American Center for Polish Culture.

York on June 24, 2002. The panel discussion, organized and moderated by Jonathan Katz, a QCA member and former cochair, was held to counterbalance the lack of attention paid to recent research on sexuality and gender by the traveling Eakins exhibition at New York's Metropolitan Museum of Art. Participants included Jennifer Doyle, University of California, Riverside; Martin Berger, State University of New York, Buffalo; Deborah Bright, Rhode Island School of Design; James Smalls, University of Maryland, Baltimore County; Michael Moon, Johns Hopkins University; Jonathan Weinberg, J. Paul Getty Museum; and Michael Hatt, University of Nottingham.

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## ADVOCACY UPDATE

### HOUSE PASSES AMENDMENT TO INCREASE FISCAL YEAR 2003 FUNDING FOR NEA AND NEH

On July 17, 2002, the U.S. House of Representatives approved an amendment to increase funding by \$10 million for the National Endowment for the Arts (NEA) and \$5 million for the National Endowment for the Humanities (NEH) over President Bush's fiscal year 2003 budget request. The amendment directs the \$10 million increase for the NEA to the agency's "Challenge America" program, an initiative designed to extend the reach of arts programs to underserved communities. No specifications were made for the additional NEH funding.

If these increases survive a vote in the Senate and receive the president's signature, the NEA will begin the fiscal year in October with \$127 million (a \$12.1 million increase from fiscal year 2002), and the NEH will have \$131.9 million (a \$7 million increase from last year).

### SENATE FINANCE COMMITTEE APPROVES CARE ACT

In mid-June, the Senate Finance Committee voted to send the CARE Act (S. 1924) to the Senate floor with the Artists Fair Value Market Deductions Bill attached. This bill would restore to artists, writers, composers, and scholars the ability to take a fair-market-value tax deduction

for works they donate to an appropriate nonprofit institution. Although art collectors can deduct the fair market value of works they donate to a museum or library, under current law artists can only deduct the cost of the materials they used to create the works.

Should the full Senate approve the CARE Act, it will then go to a conference committee to work out the differences between the Senate bill and its companion bill in the House: the Faith-Based Initiatives Bill (H.R. 7). Since the artists' bill is not in the House bill, it will be up to the House Ways and Means Committee to determine if it will accept the artists' bill as part of the final package.

Updates on the Artists Fair Value Market Deductions Bill will be available on the advocacy page of CAA's website.

### HOUSE JUDICIARY COMMITTEE VOTES ON TEACH ACT

On July 17, 2002, the House Judiciary Committee unanimously approved the Technology Harmonization and Education Act (TEACH Act). If enacted, this legislation will make it easier for accredited nonprofit educational institutions to use copyrighted material for instruction without securing a copyright holder's specific permission. The TEACH Act will allow distance-education providers to show portions of movies, plays, and dramatic works, and transmit nondramatic literary and musical works digitally.

An identical bill passed the Senate in June 2001. President Bush reportedly supports the legislation and will sign it into law when it is presented to him.

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## CAA NEWS

### CAA FILES SUPREME COURT AMICUS CURIAE BRIEF

On May 20, 2002, the College Art Association filed a friend-of-the-court brief (known as an *amicus curiae* brief) in the U.S. Supreme Court in the case of *Eldred v. Ashcroft*. Signing onto the CAA brief were the Visual Resources Association, the National Humanities Alliance, the Consortium of College and University Media Centers, and the National Initiative

for a Networked Cultural Heritage. The CAA brief was one of several filed in support of the petitioners.

The issue presented by the *Eldred* case is whether the Sonny Bono Copyright Term Extension Act (CTEA) of 1998 is constitutional. The CTEA extended the term of copyright to the life of the author plus seventy years. Prior to 1998, works moved into the public domain fifty years after the death of the author. The CAA brief argues that it was a violation of the First Amendment for Congress to extend the copyright term retrospectively, which prolongs the term for works that were created in the 1920s and about to fall into the public domain.

The CAA brief seeks to strike a balance between the legitimate rights of artists and authors and the needs of scholars, creators, and others who depend critically on works being in the public domain in a reasonable period of time.

The complete brief may be read online at the CAA website: [www.collegeart.org/caa/advocacy/amicusbrief.html](http://www.collegeart.org/caa/advocacy/amicusbrief.html). Robert Baron, chair of CAA's Committee on Intellectual Property, also maintains a website that provides additional links and information on the *Eldred* case: [www.studiolo.org/IP/CTEA/CTEA.htm](http://www.studiolo.org/IP/CTEA/CTEA.htm).

### ART BULLETIN DISSERTATION LISTING PROCEDURE ANNOUNCED

Current dissertation topics are listed annually in the June issue of *The Art Bulletin* and online at [www.collegeart.org/caa/publications/AB/dissertations/index.html](http://www.collegeart.org/caa/publications/AB/dissertations/index.html). CAA requests that a representative from each Ph.D.-granting institution send a listing of the dissertation titles of that school's Ph.D. students to [dissertations@collegeart.org](mailto:dissertations@collegeart.org). Reminders and full instructions will be sent to Ph.D. department heads later this fall. For more information, please write to the email address listed above. *Deadline: December 1, 2002.*

### ART JOURNAL REQUESTS SUBMISSIONS

What would you do with six pages in *Art Journal*? The *Art Journal* Editorial Board invites writers and artists to submit articles, interviews, conversations, and other texts, as well as proposals for forums and artist projects. Founded in 1941, *Art Journal* is a quarterly devoted to twentieth-



eth- and twenty-first-century art. One of the most vital, intellectually compelling, and visually engaging periodicals in the field, it publishes contributions by art historians, artists, curators, and critics—and has quickly become one of *the* places to be seen and read. *Art Journal* is committed to providing a serious forum for scholarship and exploration in the visual arts and seeks to broaden the kinds of writing and artist projects it publishes. Step into the spotlight; send in your submissions now! Please mail all submissions to Patricia C. Phillips, Executive Editor, *Art Journal*, c/o State University of New York, New Paltz, Art Dept., FAB 225, New Paltz, NY 12561; do not send materials to the CAA office. Please consult [www.collegeart.org/caa/publications/AJ/AJgdlmscontrib.html](http://www.collegeart.org/caa/publications/AJ/AJgdlmscontrib.html) for submission guidelines. For queries, please write to [artjournal@collegeart.org](mailto:artjournal@collegeart.org).

## COMMITTEE ON CULTURAL DIVERSITY STARTS NEW DIRECTORY

As reported in the May issue of *CAA News*, the Committee on Cultural Diversity has launched a new project, the development and publication of the Cultural Diversity Directory. The directory will list the areas of interest and the contact information for artists and scholars who are concerned with cultures, ethnicities, or other groups whose art and scholarship is underrepresented in mainstream studies of art. The purpose of the directory is to offer institutions and individuals access to artists and experts in a variety of fields, and to give the artists and scholars themselves an enhanced opportunity for networking. For further information and to be included in the Cultural Diversity Directory, visit [www.collegeart.org](http://www.collegeart.org).



## Getty Research Grants 2003

### RESIDENTIAL GRANTS AT THE GETTY CENTER

The **Getty Research Institute** provides support for established scholars to undertake research related to a specific theme while in residence at the Getty Center in Los Angeles. The residential grant categories are *Getty Scholars* and *Visiting Scholars*. In addition, the Research Institute offers short-term *Library Research Grants*.

The **Getty Conservation Institute** provides support for established professionals and scholars in conservation and allied fields to pursue independent research while in residence at the Getty Center through its *Conservation Guest Scholars* program.

### NONRESIDENTIAL GRANTS

The **Getty Grant Program** provides support for scholars to pursue projects that will advance the understanding of art and its history, including *Collaborative Research Grants*, *Postdoctoral Fellowships*, and *Curatorial Research Fellowships*.

### HOW TO APPLY (ALL GRANTS)

Detailed instructions, eligibility information, and application forms are available online at [www.getty.edu/grants/funding/research/scholars](http://www.getty.edu/grants/funding/research/scholars) or by contacting the Getty Grant Program, 1200 Getty Center Drive, Suite 800, Los Angeles, CA 90049-1685, U.S.A., 310 440.7374 (Phone), 310 440.7703 (Fax), [researchgrants@getty.edu](mailto:researchgrants@getty.edu) (E-mail).

**Deadline** for all Getty Research Grants:

**November 1, 2002**



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John Morrell, *Under the Aqueduct*, 2001, oil on canvas, 36" x 48"

## SOLO EXHIBITIONS BY ARTIST MEMBERS

Only artists who are CAA members are included in this listing. Group shows are not listed. When submitting information, include name, membership number, venue, city, dates of exhibition, title of show, and medium (or website address of online exhibitions). Omission of membership number from your submission will prevent your listing from being published. Black-and-white photographs are welcome but will be used only if space allows. Photographs cannot be returned. Please be advised that listings and images also may be reproduced on the CAA website. Please mail to Solo Member Exhibitions, CAA News, 275 7th Ave., New York, NY 10001; [caanews@collegart.org](mailto:caanews@collegart.org).

### ABROAD

**Laurie Toby Edison.** Kyoto ArtCenter, Japan, October 1–13, 2002. *Women of Japan*. Photography.

### MID-ATLANTIC

**John Morrell.** Mattawoman Creek Art Center, Marbury, MD, September 27–October 27, 2002. *Under the Trees: Drawings & Paintings by John Morrell*.

**Jennifer Schmidt.** Delaware Center for the Contemporary Arts, Wilmington, DE, July 12–October 20, 2002. *Suddenly*. Installation.

### MIDWEST

**Chris Berti.** Robert Kidd Gallery, Birmingham, MI, June 14–July 13, 2002. *Chris Berti: New Sculpture*.

**Mille Gulbeck.** Artemisia Gallery, Chicago, September 5–28, 2002. *Bone Garden*. Painting; Xavier University, Cincinnati, OH, September 20–October 18, 2002. Painting.

**Stacy Leeman.** 853 Gallery, Columbus, OH, May 15–June 7, 2002. Painting.

**Matthew Zupnick.** Merwin Gallery, Ames School of Art, Illinois Wesleyan University, Bloomington, IL, November 4–December 6, 2002. *Recent Sculpture*.

### NORTHEAST

**Alexandra Broches.** Hera Gallery, Wakefield, RI, June 1–July 6, 2002. *Markings of Loss, Traces of Presence*. Inkjet prints.

**Deborah Garwood.** Aramona Studio, New York, February 1–March 16, 2002. Photography.

**Victoria Gitman.** Fischbach Gallery, New York, September 10–October 12, 2002. *On Display*. Painting.

**Tony Gray.** Debs & Co., New York, June 20–July 28, 2002. *The New Black is Black*.

**Lisa Hochtritt.** Philip Alan Gallery, New York, July 11–July 28, 2002. *Heroes & Hairdos*.



Lorna Ritz, *A Step Out Into the Far Away*, 2001, oil on canvas, 60" x 66"

**William Hudders.** Tatistcheff Gallery, New York, November 7–30, 2002. Painting.

**Carol Jacobsen.** Denise Bibro Fine Arts, New York, NY, June 13–July 13, 2002. *Sentenced*. Video installation and photography.

**John King.** Rosenberg + Kaufman Fine Art, New York, June 5–July 6, 2002. *New Work*. Drawing and painting.

**Lorna Ritz.** The Huntington House Museum, Windsor, CT, June 13–July 28, 2002. *Luminous Space: Paintings & Writings by Lorna Ritz*.

**Gordon Sasaki.** Moe's Meat Market Gallery, New York, October 4–27, 2002. *Resonance*. Painting and installation.

**Judy Starr.** Citibank, New York, June 1–29, 2002. *My Story: A Collection of Shadowboxes, Collages, and Watercolors*.

**Alison Weld.** Molloy College Art Gallery, Rockville Centre, NY, September 12–October 21, 2002. *Alison Weld: Recent Works*.

**Lili White.** Art Lab Gallery, Staten Island, NY, May 4–31, 2002. *Recent Work*. Painting.

**Carleen Zimbalatti.** Church & Maple Gallery, Burlington, VT, June 5–29, 2002.

### SOUTH

**Michael Aurbach.** Melvin Gallery, Florida Southern College, Lakeland, FL, September 12–October 3, 2002. Sculpture.

**Roberto Bocci.** George Mason University Art Galleries, Fairfax, VA, August 20–September 27, 2002. *Parallel Visions*. Photography and multimedia installation.

**Eric Day Chamberlain.** Fine Arts Gallery, Houston Community College-Northwest, Houston, TX, June 17–August 9, 2002. *Taos & Beyond*. Painting and prints.

**John A. Hancock.** Weems Gallery, Meredith College, Raleigh, NC, June 16–July 16, 2002. *Paper Explorations*. Drawing, watercolor, and collage.

**Duane Paxson.** Huntsville Museum of Art, Huntsville, AL, May 19–August 4, 2002. *Encounters*.

### WEST

**Alice Dubiel.** Auburn Arts Commission Gallery, Auburn, WA, May 17–July 3, 2002. *Salmon Resistance/Resilience*.

### WEB EXHIBITIONS

**Stephanie Bernheim.** [www.artretran.com](http://www.artretran.com) (Art Resources Transfer, Inc., New York), April 1–June 30, 2002. The Susbiers Series.

## BOOKS PUBLISHED BY CAA MEMBERS

**Mark Antliff and Patricia Leighton.** *Cubism and Culture* (New York: Thames & Hudson, 2001), trans. as *Cubisme et Culture* (Paris: Thames & Hudson, 2002).

**Mark A. Cheetham.** *Kant, Art, and Art History: Moments of Discipline* (New York: Cambridge University Press, 2001).

**David Clarke.** *Modern Chinese Art* (New York: Oxford University Press, 2000); *Hong Kong Art: Culture and Decolonization* (London: Reaktion Books, 2001; Hong Kong: Hong Kong University Press, 2001; and Durham, NC: Duke University Press, 2002).

**Frances Colpitt.** *Abstract Art in the Late Twentieth Century* (New York: Cambridge University Press, 2002).

**Martha Mel Stumberg Edmunds.** *Piety and Politics: Imaging Divine Kingship in Louis XIV's Chapel at Versailles* (Newark: University of Delaware Press, 2002).

**Keith L. Eggner.** *Luis Barragán's Gardens of El Pedregal* (New York: Princeton Architectural Press, 2001).

**Trevor Fairbrother.** *John Singer Sargent: The Sensualist* (New Haven: Yale University Press, 2000).

**Creighton Gilbert.** *The Saints' Three Reasons for Paintings in Churches* (Ithaca, NY: The Clandestine Press, 2001).

**Irma Jaffe.** *Shining Eyes, Cruel Fortune: The Lives and Loves of Italian Renaissance Women Poets* (New York: Fordham University Press, 2002).

**Deborah J. Johnson and Wendy Oliver.** *Women Making Art: Women in the Visual, Literary, and Performing Arts since 1960* (New York: Peter Lang, Inc., 2001).

**Anthony Lee.** *Picturing Chinatown: Art and Orientalism in San Francisco* (Berkeley: University of California Press, 2001).

**Jonathan Nelson and Franca Falletti,** eds. *Venus and Love: Michelangelo and the New Ideal of Beauty* (Florence: Galleria dell'Accademia, 2002).

**Bennard Perlman,** ed. *American Artists, Authors, and Collectors: The Walter Pach Letters, 1906–1958* (Albany: State University of New York Press, 2002).

**Frances K. Pohl.** *Framing America: A Social History of American Art* (New York: Thames and Hudson, 2002).

**Jules Prown and Kenneth Haltman**, eds. *American Artifacts: Essays in Material Culture* (East Lansing: Michigan State University Press, 2001).

**Bruce Robertson** and Robert Dance. *Ruth Harriet Louise and Hollywood Glamour Photography* (Berkeley: University of California Press, 2002).

**David Rosand**, *Myths of Venice: The Figuration of a State* (Chapel Hill: University of North Carolina Press, 2001); *Drawing Acts: Studies in Graphic Expression and Representation* (New York: Cambridge University Press, 2002).

**Terry Smith**, *The Nineteenth Century: Landscape, Colony and Nation; Transformations in Australian Art*, vol. 1; *The Twentieth Century: Modernism and Aboriginality*, vol. 2 (Sydney: Craftsman House, 2002); *Impossible Presence: Surface and Screen in the Photogenic Era* (Sydney and Chicago: Power Publications and the University of Chicago Press, 2001); with Paul Patton and Jacques Derrida, *Deconstruction Engaged: The Sydney Seminars* (Sydney: Power Publications, 2001).

**Kenneth Wayne**, *Modigliani and the Artists of Montparnasse* (New York: Harry N. Abrams, 2002; Milan: Leonardo, 2002).

## PEOPLE IN THE NEWS

### IN MEMORIAM

When **Phyllis Pray Bober** died in her home on May 30, 2002, at the age of 81, it was with the majestic grace that had characterized her whole life. Few scholars have taken such evident joy in learning; few have worn such deep erudition so



Phyllis Pray Bober

lightly or shared it with such infectious passion. Like every woman scholar of her generation, she made her way outside a conven-

tional *cursus honorum*, but did so with a kind of endless wonderment at the strange turns a life can take. Her primary interests moved over the years from classical archaeology to Renaissance art history to the history of food, but she never entirely abandoned any subject altogether, storing each one in her formidable memory in photographic detail.

Bober ascribed the fiery aspects of her character to her French-Canadian ancestry, and from her French-Canadian

grandmother she adopted some choice French interjections ("Tiens!"), and, surely, the mischievous gleam in her eye. Her love of learning was a headlong chase from the very beginning. Her mother tied the 3-year-old Phyllis to the clothesline to keep her from running away to "school"; the dauntless toddler had already taught herself to read. Soon enough, however, Phyllis and school came together, never again to part ways.

At Wellesley College in Wellesley, MA, she majored in art and minored in Greek, then moved on in 1941 to the Institute of Fine Arts at New York University (NYU) to study with Karl Lehmann-Hartleben (as he was then still called). On her first day of class, she met her future husband, medievalist Harry Bober, whom she married in 1943. In 1946, as a newly minted Ph.D., Bober traveled to Europe for the first time with Harry: to France, Belgium, and finally, in January 1947, to London and the Warburg Institute of the University of London. There, on the suggestion of Fritz Saxl, during what she later described as "the worst winter in British memory, back under rationing and with chilblains," Bober first began to compile the work with which she is most closely associated, the *Census of Classical Works of Art Known to the Renaissance*. It was a project for which her archaeological training, trained eye, and phenomenal memory suited her uniquely, and by 1949, the Warburg Institute officially adopted the project.

For Aby Warburg's world of nymphs, emblems, gestures, and eloquent passion, Bober probably had as profound an empathy as any of the scholars who have been associated with that remarkable institution. Like Warburg, she instinctively understood the power of myth and gesture to communicate profound human truths; hence she deplored the arid studies she called "motive-hunting" and demanded instead that any scholarly analysis always probe the deeper meanings of art and expression. She provided her own example of that more rewarding method in her first book, *Drawings after the Antique by Amico Aspertini* (Studies of the Warburg Institute, 1957), which in turn inspired an entire series of sketchbook publications in the series.

On her return to the U.S., her academic career followed her husband's movements between Massachusetts (where she taught at Wellesley) and New York (at NYU), until the end of the marriage in 1973 prompted her to accept an offer to become dean of the Graduate School of Arts and Sciences at Bryn Mawr College in Pennsylvania; she retired as Leslie Clark Professor of the Humanities in 1991. At NYU, she weathered the campus turmoil of the 1960s and 1970s with compassion, political engagement, and considerable physical courage; these same years marked her first forays into the history of cooking, sparked initially by a course on the ancient Roman cookbook of Apicius but quickly extended to every culture and every age. During her tenure at Bryn Mawr, she produced an annotated, illustrated edition of *Ulisse*

Aldrovandi's *Statue di Roma* and, with Ruth Rubinstein, a book based on her years of work on the *Census: Renaissance Artists and Antique Sculpture: A Handbook of Sources* (Oxford: Oxford University Press, 1986). By 1981, however, her greatest enthusiasm had turned to the history of food, an enthusiasm shared in an unending bounty of historically accurate banquets that delighted, surprised, and sometimes (as with the live goldfish in aspic) horrified her guests. The first volume of *Art, Culture, and Cuisine: Ancient and Medieval Gastronomy* was published by the University of Chicago Press in 1999; the second volume, beginning with the Renaissance and ending with John Cage's macrobiotic breakfasts, was still unfinished at the time of her death.

Bober served as president of CAA from 1988 to 1990; she was also president of the Renaissance Society of America in 1983. Her many honors included a Guggenheim Fellowship in 1979, election to the Dames d'Escoffier in 1995, election to the American Philosophical Society in 1999, and election as Foreign Member of the Accademia dei Lincei in 1995. She leaves two sons, Jonathan and David, her long-time companion, Ted Barnett, and a host of friends and students for whom her sheer delight in life was the chief joy of knowing her.

—Ingrid D. Rowland, *Andrew W. Mellon Professor in the Humanities, American Academy in Rome*

**J. Carter Brown**, the former director of the National Gallery of Art (NGA) in Washington, DC, died on June 17. He was 67.

Brown came to the NGA as assistant director in 1961, and became director in 1969. He helped to make the NGA, a popular cultural institution with shows such as *Treasures of Tutankhamen* (1976) and *Treasure Houses of Britain* (1985).



J. Carter Brown

During his tenure, the gallery emerged as one of the nation's leading art destinations, increasing its profile as well as its collections: It acquired more than 20,000 works during Brown's term, including much of its 20th-century collection.

Under Brown's leadership, the NGA's East Building opened in 1978, doubling the exhibition space. Architect I. M. Pei's best-known American work became a spectacle in its own right. The building consists of 2 connected triangles with a soaring, multilevel, open-tiered, glass-roofed atrium, for which Brown commissioned major works by Joan Miró, Alexander Calder, and others.

A sophisticated leader and a tireless, successful advocate of the arts to donors and to Congress, Brown was instrumental in the building of Maya

Lin's Vietnam Veterans Memorial, among other monuments in Washington, DC. He was also a strong supporter of academic research, helping to establish the Center of Advanced Study in the Visual Arts (CASVA). In addition, through his efforts, the NGA was a generous donor to CAA for many years.

**Ellen Callmann**, historian of Renaissance art and long-time CAA member, died on July 12, 2002. She was 75.

Callmann received her doctorate from the Institute of Fine Arts, New York University, and was a noted authority on Italian Renaissance *cassone* painting and 15th-century secular art. Professor Emerita at Muhlenberg College in Allentown, PA, Callmann also taught at Finch College and the Bard Graduate Center for Studies in the Decorative Arts, both in New York. She authored *Apollonio di Giovanni* (Oxford: Oxford University Press, 1974) and organized and wrote the catalogue for the exhibition *Beyond Nobility: Art for the Private Citizen in the Early Renaissance*, held in 1980 at the Allentown Art Museum in Allentown, PA. She published several times in *The Art Bulletin* and in other periodicals important to Renaissance studies, including *Antichità Viva*, *Apollo*, *Bollettino d'arte*, and *The Burlington Magazine*. Callmann contributed essays to several anthologies, including a festschrift for Eve Borsook in 1999. Her most recent published essay, "Painting Masaccio's Florence," appears in *The Cambridge Companion to Masaccio*, edited by Diane Cole Ahl (New York: Cambridge University Press, 2002). —Katherine Haskins, *Yale University*

**Henri Dorra**, a leading scholar of the Symbolist movement, died on June 14, 2002.

Dorra was born in Alexandria, Egypt, and lived in France and England, where he earned a bachelor's degree in engineering from the University of London. He came to the U.S. in 1947 and received an M.S. in engineering and an M.A. in art history. Dorra earned his



Henri Dorra

Ph.D. in art history at Harvard University in Cambridge, MA, in 1954. While at Harvard, he presented two exhibitions at the Fogg Museum of

Art and was awarded the prestigious Bowdoin Prize for an essay on Greek vases. He was also appointed Student Fellow at the Metropolitan Museum of Art in New York.

In his museum career, Dorra was, successively, assistant director of the Corcoran Gallery of Art in Washington, DC, and the Philadelphia Museum of Art; executive vice president of the Indianapolis Herron Museum of Art and School of Art in Indiana; and head of the University of California, Los Angeles, Art



Galleries. In 1965 he joined the faculty of the University of California, Santa Barbara, as a professor of art history.

A dedicated researcher, he wrote several volumes, including *Seurat* (1959), a catalogue raisonné and stylistic study; *The American Muse* (1959), a book of essays on American art and literature; *Art in Perspective* (1973), a textbook; and *Symbolist Art Theories* (1994), a summation of his findings on the link between Symbolist art and literary aesthetics, a project for which he earned a Guggenheim fellowship in 1978–79. Dorra's lifelong work, *Exotica, Erotica, and the Great Dilemmas of Man: The Symbolism of Paul Gauguin*, is forthcoming from the University of California Press.

Dorra organized several exhibitions and published articles on 19th- and 20th-century art. He was also a member of the board of trustees at the Santa Barbara Museum of Art in California for more than 20 years.

Dorra's longtime friend and colleague, Gabriel P. Weisberg, writes: "I first met Henri Dorra in 1973, when we were working on aspects of Japonisme, a movement with which Henri was intimately connected; from that moment onward we remained close friends. My wife and I were always eager to return to Paris during the summers, where we would reconnect with Henri and his family, and where we always found him assiduously working on texts and images at the Cabinet des Estampes at the Bibliothèque Nationale. It was here that

Henri revealed an astounding patience with the significance of critical writings; it was also here that he continually located writings and interpretive statements that cast the works of Paul Gauguin, the Nazarenes, and other Symbolist artists in a new light. It was here, as well, that Henri passed the torch to those of us who listened to him explore the ways in which critical texts anchor new arguments, and reveal the ways in which artists thought or spoke about their own works, often in a language that was as significant as the actual creative works themselves. Few were thinking about texts in this way; he was a pioneer whose influence was deeply affecting.

"Dorra was a thinker, a deep and passionate writer who was always finding new ways to bring Symbolist literature and art toward a deeper and stronger level of meaning. His *Symbolist Art Theories* and most assuredly his book on Gauguin, which he completed just before his death, will continue to influence the ways we understand art and literature over the course of time. But few realize the time that it took to ferret out texts that were significant, and to put subtly into words what earlier writers were gropingly trying to express. In the final analysis, Dorra was also an artist, a poetic spokesman for the Symbolist era, and a sensitive interpreter of what artists had to say. I will always be deeply grateful for his friendship, his wisdom, and the ways in which he could turn a phrase so that hidden truths appeared with elegance and clarity.

He will be sorely missed by many of us and most affectingly by my wife, Yvonne, and by me."

—Gabriel P. Weisberg, Professor of Art History, University of Minnesota

**Paul Gottlieb**, for 20 years the publisher and editor-in-chief of the leading art-book press Harry N. Abrams, Inc., died on June 5, 2002, at age 67.

Gottlieb was a force in Abrams's rise to prominence in the field of art books and did much to make the company a popular as well as a scholarly branch of trade publishing. Working closely with museum publication offices, he helped to develop the museum catalogue into the form familiar today: a beautiful book with high-quality color illustrations and substantial text.

Under Gottlieb's guidance, Abrams collaborated closely with the Metropolitan Museum of Art, Museum of Modern Art, Solomon R. Guggenheim Museum, Whitney Museum of American Art, Tate Gallery, National Gallery of Art, and many other museums. He also developed a special relationship with the State Hermitage Museum in St. Petersburg, Russia.

During his tenure, Abrams expanded its program of art-history textbook publishing, producing many of the seminal surveys in the field, including fresh editions of such classics as H. W. Janson's *History of Art* and H. H. Arnason's *History of Modern Art* and important new volumes such as *A History*

*of Art in Africa* and Marilyn Stokstad's *Art History*.

Gottlieb was a dedicated supporter of the arts. He served for many years on the board of trustees of the Museum of Modern Art, American Academy of Poets, Aperture Foundation (where he had just been named executive director), New York Studio School of Drawing, Painting, and Sculpture, and American Friends of the State Hermitage Museum.

**Elizabeth Mongan**, an expert in fine-art prints and drawings who helped to create a major collection at the National Gallery of Art in Washington, DC, died on June 7, 2002. She was 92.

From 1937 to 1963, Mongan worked with the private print collection of Lessing J. Rosenwald, heir to the Sears, Roebuck fortune. The collection, which grew to include color prints from late 19th- and 20th-century France and 20th-century Germany, eventually moved to the National Gallery of Art. Mongan followed the Rosenwald collection, considered one of the country's largest and finest collections of historic art prints, to the gallery.

A graduate of Bryn Mawr College in Bryn Mawr, PA, Mongan participated in print exhibitions, including *The First Century of Printmaking, 1400 to 1500*, a show at the Art Institute of Chicago in 1941. She wrote exhibition catalogues on Paul Klee, Jean-Honoré Fragonard, Berthe Morisot, Honoré Daumier, and Paul Gauguin.

## GRAVE MATTERS

MEMORY, MEMORIAL, MOURNING

An interdisciplinary symposium presented by the Sterling & Francine Clark Art Institute in collaboration with MASS MoCA and the Williams College Museum of Art

NOVEMBER 8–9, 2002

The symposium is organized in conjunction with the exhibition *Grave Matters* at MASS MoCA, curated by Mark C. Taylor. The show presents relics and photographs of the graves of 150 people who have helped shape modern culture in the West. What can these graves tell us about their works and our world? Starting from this question, the symposium will probe the ways in which modern artists, writers, philosophers, and architects have struggled to figure death.

Speakers include Peter Eisenman, Ann Hamilton, Jack Miles, and Joanna Scott.

For more information, contact Research and Academic Programs at the Clark Art Institute: 413-458-2303, ext. 260, or [research@clarkart.edu](mailto:research@clarkart.edu).

STERLING & FRANCINE CLARK ART INSTITUTE  
WILLIAMSTOWN, MASSACHUSETTS 01267

[WWW.CLARKART.EDU](http://WWW.CLARKART.EDU)

Mongan retired from the National Gallery in 1963 and taught art history at Smith College in Northampton, MA, from 1969 to 1975.

**Margaret Bentley Sevcenko**, editor of publications for the Aga Khan Program for Islamic Architecture at Harvard University and the Massachusetts Institute of Technology, both in Cambridge, MA, died on February 9, 2002. She was 71.

Sevcenko graduated with highest honors from the University of California, Berkeley, in 1950, and received an M.A. in medieval history from Johns Hopkins University in Baltimore, MD, in 1953.

Sevcenko was research assistant for Ernst H. Kantorowicz at the Institute for Advanced Study in 1955–56; administrative secretary for the National Woodrow Wilson Fellowship Program in 1956–57; and secretary to the first chairman of the National Endowment for the Humanities, Barnaby Keeney, in 1967–68.

In Cambridge, Sevcenko was secretary of the Fine Arts Dept. from 1968 to 1974 and manuscripts editor of the journal *Daedalus* from 1974 to 1977. She joined the Aga Khan Program in 1979 as publications editor and was responsible for the journal *Muqarnas* and various other program publications. She was also an editorial consultant to the *International Journal of Middle East Studies*. A much sought-after editor of scholarly texts, Sevcenko took special pleasure in helping young writers. Throughout her life, she enjoyed the respect and love of faculty, colleagues, and students.

## ACADEME

**James Cuno**, professor of history of art and architecture at Harvard University and director of the Harvard University Art Museums in Cambridge, MA, has been appointed the new director of the Courtauld Institute of Art in London.

**Bertha Steinhardt Gutman** has been selected assistant professor of art history/art at Delaware County Community College in Media, PA.

**Beauvais Lyons** of the University of Tennessee in Knoxville had his appointment as Ellen McClung Berry Professor of Art renewed for an additional 3-year term.

**Michele D'Arcy Marincola**, currently conservator at the Cloisters, Metropolitan Museum of Art, New York, has been chosen the Sherman Fairchild Chairman of the Conservation Center and professor of conservation at the Institute of Fine Arts, New York University.

**Fred Osborne** has been named president of the Lyme Academy, College of Fine Arts in Old Lyme, CT.

**Terry Smith** has been appointed Andrew W. Mellon Professor of Contemporary Art History and Theory in the Dept. of the History of Art and Architecture at the University of Pittsburgh in Pennsylvania.

The Dept. of Art at the University of Rhode Island announces the appointment of **Ron Hutt** as assistant professor of art in digital media and the promotion of **Sheri Wills** to associate professor of art in filmmaking/video and film studies.

## MUSEUMS

**Carmen Bambach** has been promoted to curator in the department of drawings and prints at the Metropolitan Museum of Art in New York.

**Michael Blakeslee** has been chosen assistant director of the Smithsonian American Art Museum in Washington, DC.



William B. Bodine, Jr.

**William B. Bodine, Jr.**, has been appointed executive director of the Frick Art and Historical Center in Pittsburgh, PA.

**Kathleen Hutton** has been named curator of education at Reynolda House, Museum of American Art, in Winston-Salem, NC.

**Jamie W. Johnson** has been selected curator of education at the National Academy of Design Museum.

**Bonnie G. Kelm**, formerly director of the Muscarelle Museum of Art and associate professor of art and art history at the College of William and Mary in Williamsburg, VA, has been appointed director of the University Art Museum at the University of California, Santa Barbara.

**Paul Longanbach** has been chosen Lundar Education Chair of the Smithsonian American Art Museum in Washington, DC.

**Robert B. Menschel** has been named president of the board of trustees at the Museum of Modern Art in New York, replacing **Agnes Gund**, who will now chair the museum's International Council.

**Michelle-Lee White**, formerly editor at *Art Journal*, has been appointed curatorial assistant at the International Center for Photography in New York.

## ORGANIZATIONS

**Robert Frankel**, formerly executive director of the Santa Barbara Museum of Art in California, has been named director of museums and visual arts for the National Endowment for the Arts.

**Geoffrey Galt Harpham**, professor of English literature at Tulane University, has been appointed director of the National Humanities Center in Research Triangle Park, NC.

**Mary Kennedy McCabe** has been selected executive director of the Mid-America Arts Alliance in Kansas City, MO.

## GRANTS, AWARDS, & HONORS

*Only grants, awards, or honors received by individual members are listed. Submit name, membership number, institutional affiliation, title of the grant, award, or honor, and use or purpose of grant to Christopher Howard at [caanews@collegeart.org](mailto:caanews@collegeart.org).*

**Sharon Allicotti**, lecturer in drawing and painting at the Art Institute of Southern California in Laguna Beach, has been awarded an artist-residency grant by the Helene Wurlitzer Foundation for studio space and living quarters at the foundation's colony in Taos, NM, March–May 2003.

**Edna Andrade** has earned a grant from the Florsheim Art Fund, which assists mature American artists of merit with the exhibition and cataloguing of their work.

**Michael Aurbach**, professor of art at Vanderbilt University, has received a professional development grant from the school to assist with his duties as the new president of the College Art Association.

**John Bankston** is among the recipients of the San Francisco Museum of Modern Art's 2002 SECA Art Award, which honors local artists of exceptional promise.

**Monica D. Church**, an independent artist from Poughkeepsie, NY, has been awarded a 2002–3 Individual Artists' Fellowship in painting from the Dutchess County Arts Council.

**Julie F. Codell**, professor of art history at Arizona State University in Tempe has received a Senior Scholar Fellowship from the American Institute of Indian Studies to travel to India and examine Indian art exhibited under the Raj, ca. 1875–1911.

**Karen Gunderson** has won the Lorenzo Magnifico award for second prize in painting at the 2001 Biennale Internazionale dell'Arte Contemporanea in Florence, Italy.

**Dusty Herbig** is the winner of *ISQ302*, an online juried exhibition at [www.imaginationstation.net](http://www.imaginationstation.net), for his work *Sight 'er in*.

**Andrew E. Hershberger**, assistant professor of contemporary art history at Bowling Green State University in Bowling Green, OH, has been awarded a 2002–3 Office of the Provost Content Development Grant for continuing and

expanding the use of digital images and Web media in art-history classes.

**Laura Katzman**, associate professor of art and director of museum studies at Randolph-Macon Woman's College in Lynchburg, VA, has been granted a Senior Fulbright Scholar Award. She will be a visiting professor of American studies at the University of Hamburg, Germany, for the academic year 2002–3.

**Anthony Lee**, associate professor of art history at Mount Holyoke College in South Hadley, MA, has been awarded the 2002 Charles C. Eldredge Prize for Distinguished Scholarship in American Art by the Smithsonian American Art Museum in Washington, DC, for his book *Picturing Chinatown: Art and Orientalism in San Francisco* (Berkeley: University of California Press, 2001).

**Virginia Miller**, associate professor of art history at the University of Illinois, Chicago, received a 2002–3 fellowship from Dumbarton Oaks in Washington, DC, to work on a book on Chichen Itza, Mexico.

**Albert Sperath**, director of university museums at the University of Mississippi in Oxford, has been given an Artist Fellowship from the Mississippi Arts Commission to continue his work in sculpture.

**Sue Taylor**, assistant professor of art history at Portland State University in Portland, OR, has received a publication grant from the Society for the Preservation of American Modernists for an article on Jackson Pollock's 1942 work *Stenographic Figure*.

The Georgia O'Keeffe Museum Research Center in Santa Fe, NM, has awarded 2002 scholarships to **Bett Kristine Schumacher** and **Ann Prentice Wagner**.

The Baltimore, MD–based Mid-Atlantic Arts Foundation has awarded grants to the following CAA members: **Ava Blitz**, **Gary Cardot**, and **David McShane**. With the grant, Blitz will work with youths from the Fraim branch of the Boys and Girls Clubs of Delaware to create sculpture using the center's natural landscape; Cardot will be resident at the Center for Exploratory and Perceptual Art in Buffalo, NY, where he will investigate the recent histories of Rust Belt cities; and McShane will create a neighborhood mural with the residents of Coatesville, PA.

The Pew Charitable Trusts in Philadelphia has awarded its 2002 Pew Fellowships in the Arts to the following CAA members: **Candy Depew**, **Lonnie Graham**, and **Mark Shetabi**.

The Yale Center for British Art at Harvard University in Cambridge, MA, has awarded 2002–3 visiting fellowships to the following CAA members: **Chloe Chard**, **Jonathan Ribner**, and **Shearer West**.

# INSTITUTIONAL NEWS

**The Getty Conservation Institute** in Los Angeles, in association with London's International Institute for Conservation of Historic and Artistic Works, has published online all 36 volumes of *Art and Archaeology Technical Abstracts* and its predecessor, *IIC Abstracts*, as a free service. The volumes are now available at <http://aata.getty.edu/NPS>.

**The Harry Ransom Humanities Research Center** of the University of Texas at Austin has begun making a digital image of its copy of the Gutenberg Bible, which will be available in its entirety on the center's website at [www.hrc.utexas.edu](http://www.hrc.utexas.edu).

**The University of California, Berkeley Art Museum and Pacific Film Archive** has entered into a partnership with New York's Solomon R. Guggenheim Museum to develop standards for preserving and documenting digital art, as well as other impermanent art forms such as performance, installation, and conceptual art.

## CONFERENCES & SYMPOSIA

For the most up-to-date and expanded list of conferences and symposia, please consult [www.collegeart.org](http://www.collegeart.org).

### CALLS FOR PAPERS

**Beyond Black and White: Asian American Identities in Art, Film, and Literature** will take place at the American Culture Association meetings in New Orleans, LA, April 16–19, 2003. The organizers seek papers that interrogate the ways in which Asian American artists, filmmakers, and writers have constructed identity in their work; 15-minute presentations should engage individual, familial, generational, or group identity. Texts and images from a broad range of theoretical perspectives are welcome. Submissions from artists who employ the concept of identity are encouraged, as are those from scholars in a wide variety of disciplines. Please submit a 250–500 word abstract, c.v., and a self-addressed, stamped postcard to Dena Gilby, Endicott College, Art and Design Division, 376 Hale St., Beverly, MA 01915; 978/232-2171; [dgilby@endicott.edu](mailto:dgilby@endicott.edu). *Deadline: September 30, 2002.*

**Multiple Faces of Jesus and Mary**, organized by the Gallery at the American Bible Society and the Istituto Italiano di Cultura in New York and in conjunction

with the exhibition *Icons or Portraits? Images of Jesus and Mary from the Collection of Michael Hall*, will take place November 2, 2002. This symposium will investigate the ways in which images of Jesus and Mary have changed through the centuries to reflect religious and sociopolitical developments, stylistic evolutions, and ethnic and aesthetic preferences. We invite papers that highlight these changes in the context of function, reception, prototype and copy, icon and portrait. We welcome both theoretical inquiries and test-case studies of notable works that define historical evolution and/or emblematic change. Abstracts for papers should be submitted to Ena Heller, Director, The Gallery at the American Bible Society, 1865 Broadway, New York, NY 10023; 212/408-1586. *Deadline: October 1, 2002.*

**Crimes of Passion: Art and Law**, a symposium to be held March 29, 2003, at Loyola University in Chicago, is sponsored by the Martin D'Arcy Museum of Art and the Loyola University Law School. The program will analyze the interface between the worlds of art and law. Papers that explore legal issues, controversies, and polemics in the art world, past and present, are invited. Contributors may wish to consider the following topics: famous thefts and forgeries, wartime looting, censorship, repatriation, clandestine excavations, vandalism, shipwreck, illicit art trade, controversial exhibitions, cultural property, and religious art in public space. Contributors should send a 1–2 page abstract and c.v. to Conference/ D'Arcy Museum of Art, Loyola University, 6525 Sheridan Rd., Chicago, IL 60626; fax: 773/508-2993; [smetzle@luc.edu](mailto:smetzle@luc.edu). *Deadline: November 1, 2002.*

### TO ATTEND

**The Tenth National Museum Publishing Seminar** will take place September 26–28, 2002, in Chicago. Registration fee is \$425. For more information and to register, contact Stephanie Medlock at 773/702-1682; fax 773/702-6814; [smedlock@uchicago.edu](mailto:smedlock@uchicago.edu).

**9/11: Reconstructions** is a multidisciplinary conference taking place October 4–5, 2002, at the Center for 21st Century Studies, University of Wisconsin, Milwaukee. The conference, which takes place in the context of a year of research sponsored by the center on the broad subject of "war," will focus on 3 central aspects of the post-9/11 situation: the ethics of international conflict; the media and cultural representations of 9/11; and the ensuing conflict; and memory and commemoration as pervasive elements of the urban landscape, national myth, and public discourse. For more information, please contact Daniel J. Sherman at 414/229-4141; [ctr21cs@uwm.edu](mailto:ctr21cs@uwm.edu); [www.uwm.edu/Dept/21st](http://www.uwm.edu/Dept/21st).

**Facing the 18th Century: New Approaches to British Portraiture** is a 2-day conference to be held at the Huntington Library, Art Collections, and

Botanical Gardens in San Marino, CA, October 25–26, 2002, in conjunction with the major exhibition, *George Romney 1734–1802: British Art's Forgotten Genius*. The conference will provide a forum for reassessing the meaning and role of portraiture in 18th-century British culture. The speakers will consist of a diverse group of curators and art historians from North America and Great Britain. Papers will examine portraiture in a wide range of media, including prints, drawings, miniatures, painting, and sculpture, and will address portraiture's place in various historical and artistic contexts. The \$25 registration fee is waived for graduate students. For more information, call 626/405-2194; [cpowell@huntington.org](mailto:cpowell@huntington.org).

**Care of Contemporary Art: Who Decides?** is a symposium to be held November 1–2, 2002, at the Frist Center for the Visual Arts in Nashville, TN. The event will bring together professionals in conservation, law, art, and museum studies to address issues in contemporary art. The symposium is organized by the Southeastern Regional Conservation Association and the Midwest Regional Conservation Guild. Attendance for the symposium is open to individuals from all fields, including collectors, but seating is limited. Registration fee is \$50, with discounts for qualifying students. To receive more information or registration materials, please contact Cynthia Stow at 615/269-3868; [cksy@aol.com](mailto:cksy@aol.com).

**The 12th Annual Print Fair** will take place November 7–10, 2002, at the 7th Regiment Armory in New York. Collectors, dealers, curators, and scholars will meet to exchange ideas about fine prints at a variety of lectures, symposia, and special events. Ticket prices vary. For more information, please contact the International Fine Print Dealers Association, 15 Gramercy Park South, Ste. 7A, New York, NY 10003; 212/674-6095; fax: 212/674-6783; [ifpda@printdealers.com](mailto:ifpda@printdealers.com); [www.printdealers.com](http://www.printdealers.com).

**Sculpture in Architecture: 1850–Present** will take place November 8–9, 2002, at the Courtauld Institute of Art in London. The conference will bring together research and ideas on the complex, often problematic relationship between sculpture and architecture. Questioning the mediation of the sculptural object through context and setting, speakers will explore the role of architecture in constructing and shaping the "sculptural encounter." For more information and to register, please contact Alexandra Gerstein, Courtauld Institute of Art, Somerset House, Strand, London WC2R 0RN; [alexandra.gerstein@courtauld.ac.uk](mailto:alexandra.gerstein@courtauld.ac.uk); or Martina Droth, History of Art Dept., University of Reading, Blandford Lodge, P.O. Box 217, Reading RG6 6AH, [m.s.droth@reading.ac.uk](mailto:m.s.droth@reading.ac.uk).

**Space, Psyche, and Psychiatry: Mental Health/Illness and the Construction and Experience of Space, ca. 1600–**

**2000** will take place at Oxford Brookes University, Oxford, U.K., December 13–15, 2002. Speakers from the history of medicine, architectural history, geography, sociology, and psychology fields will explore this growing subject. Themes will include the design, siting, and landscaping of asylums and other psychiatric institutions; how space is used, experienced, and appropriated by patients/users and psychiatric professionals; the influence of psychiatric thought on domestic space and other noninstitutional spaces; and the representation of psychiatric institutions in the wider culture. For more information, please contact Jonathan Andrews at +44-186-548-4702; [jandrews@brookes.ac.uk](mailto:jandrews@brookes.ac.uk); or Leslie Topp at +44-186-548-3573; [ltopp@brookes.ac.uk](mailto:ltopp@brookes.ac.uk); [www.brookes.ac.uk/schools/humanities/medicine.html#conf](http://www.brookes.ac.uk/schools/humanities/medicine.html#conf).

**Living for Eternity: Monasticism in Egypt** is a symposium to take place March 6–9, 2003, at the Andersen Library, University of Minnesota in Minneapolis in conjunction with the same exhibition at the library. The program is cosponsored by the the Dept. of Classical and Near Eastern Studies at the University of Minnesota, the Archaeological Institute of America, the Egyptian American Society of Minnesota, and the Minneapolis Institute of Arts. For more information, please visit <http://egypt.cla.umn.edu>.

## RESOURCES & OPPORTUNITIES

For the most up-to-date and expanded list of resources and opportunities, please consult [www.collegeart.org](http://www.collegeart.org).

### AWARDS

**NICHE Magazine**, the trade publication for retailers of American craft, seeks entries for its 2003 Student Awards, which honor outstanding student craft artists. Any undergraduate- or graduate-student craft artist residing in the U.S. or Canada is eligible; work must have been produced or introduced after August 31, 2001. Entry fee is \$10 for up to 2 slides per category. For more information, please contact 2003 NICHE Student Awards, 3000 Chestnut Ave., Ste. 300, Baltimore, MD 21211. *Deadline: October 15, 2002.*

### CALLS FOR ENTRIES

**Target Gallery** in Alexandria, VA, seeks entries in all media for its juried exhibition *Jazz: Visual Improvisations*. Application fee is \$25 for slides of 3 works. For more information, send an S.A.S.E. to Target Gallery, 105 N. Union St., Alexandria, VA 22314; 703/838-4645; [targetgallery@torpedofactory.org](mailto:targetgallery@torpedofactory.org). *Deadline: October 14, 2002.*



**The Appalachian Center for Crafts** seeks entries for solo or group shows in 3 exhibition spaces during its 2004-6 schedule. Works in all media are accepted. The center will provide 1-way shipping up to \$300. Send 20 slides with descriptions, résumé, artist's statement, and an S.A.S.E. to Gail Looper, Gallery Manager, Appalachian Center for Crafts, 1560 Craft Center Dr., Smithville, TN 37166; 615/597-6801; fax: 615/597-6803; [glooper@tntech.edu](mailto:glooper@tntech.edu). *Deadline: October 15, 2002.*

**The Illinois Institute of Art** is accepting submissions from U.S. artists for *Contemporary Art Influenced by African Culture*, an exhibition to be held February 4-28, 2003. Application fee is \$25 for 1-3 slides. For prospectus, send an S.A.S.E. to Chuck Gniech, Gallery Curator, The Illinois Institute of Art, 350 N. Orleans St., Chicago, IL 60654. *Deadline: October 15, 2002.*

**The 29th Bradley National Print and Drawing Exhibition** seeks prints and drawings in all media produced in 2000-2 for a juried exhibition. Artists are encouraged to submit work incorporating experimental techniques. Entry fee is \$25 for up to 3 slides. For more information and an entry form, please contact the Gallery Director, 29th Bradley National Print and Drawing Exhibition, Bradley University, Heuser Art Center, 1400 Bradley Ave., Peoria, IL 61625; 309/677-2989. *Deadline: October 25, 2002.*

**Tubac Center of the Arts** seeks entries from U.S. residents for *Arizona Aqueous*, an annual juried watermedia exhibition. One or more water-based pigments must constitute the major portion of the submitted work, which must be created on a paper product. A \$15 entry fee is required for up to 4 entries. For complete entry requirements and an entry form, contact Tubac Center of the Arts, P.O. Box 1911, Tubac, AZ 85646; 520/398-2371. *Deadline: November 1, 2002.*

**The 16th Parkside National Small Print Exhibition**, taking place January 19-February 20, 2003, requests entries in any original print medium, including monoprints. The maximum height, width, and depth for the works is 18 inches. For prospectus, send an S.A.S.E. to Doug DeVinny, Parkside National Small Print Exhibition, Art Dept., University of Wisconsin, Parkside, Kenosha, WI 53144; 262/595-2581; [devinny@uwp.edu](mailto:devinny@uwp.edu). *Deadline: November 8, 2002.*

**Bruce Gallery** is accepting exhibition proposals from visual artists for inclusion in small group shows. The gallery pays for shipping, insurance, and modest catalogue and mailer. Please send 8 slides, résumé, artist statement (optional), other support material (optional), and an S.A.S.E. to Gallery Director, Bruce Gallery, Art Dept., Edinboro University of Pennsylvania, Edinboro, PA 16444. *Deadline: November 30, 2002.*

**E3 Gallery** is accepting exhibition proposals for the autumn 2002 and winter

2003 seasons. Submissions in all media are accepted. Proposals may include slides, prints, color copies, or CDs, with a résumé and cover letter. The gallery offers the option of 1-, 2-, or 3-week shows. Artists proposing a solo show must submit 10-20 images; for group shows, include 3-5 images per artist. For more information, call 212/982-0882; [www.e3gallery.com](http://www.e3gallery.com).

**First Street Gallery** seeks professional artists for membership in an artist-run Chelsea gallery exhibiting representational works by painters, sculptors, and printmakers. To apply, submit 10-20 slides with résumé, exhibition catalogues, reviews or other pertinent materials, and an S.A.S.E. for the return of materials. Alternatively, 4-6 original works and supporting materials may be brought to the gallery at 6 P.M. on review dates. Send application materials to First Street Gallery, 526 W. 26th St., Ste. 915, New York, NY 10001; 646/336-8053; [www.firststreetgallery.net](http://www.firststreetgallery.net).

**The Washington National Cathedral** in Washington, DC, seeks photographic entries for its spring 2003 exhibition, *Seeing the Light: Reflections of the Spiritual*. Photographers should capture the atmosphere of the cathedral gardens, grounds, and buildings; work should convey a sense of the spiritual and respond to these 3 themes: peace and contemplation, inspiration and joy, and simplicity and grandeur. For information and prospectus, please call 202/537-2223; [tours@cathedral.org](mailto:tours@cathedral.org); [www.cathedral.org](http://www.cathedral.org).

## CATALOGUES RAISONNÉS

**Hilary B. Rand** seeks information on the New York Abstract Expressionist Terrance Kitchen for a catalogue raisonné. Please write to Hilary B. Rand, P.O. Box 42, West Nyack, NY 10994.

## GRANTS AND FELLOWSHIPS

**The Columbia Society of Fellows in the Humanities**, with grants from the Andrew W. Mellon Foundation and the William R. Kenan Trust, will appoint a number of postdoctoral fellows in the humanities for the academic year 2003-4. Fellows newly appointed for 2002-4 must have received the Ph.D. between January 1, 1997, and July 1, 2003. One-half of the \$40,000 is for independent research; the other half will be for teaching in the general-education undergraduate program. An additional \$3,000 is available to support research. For an application, please contact the Director, Society of Fellows in the Humanities, Heyman Center, Mail Code 5700, Columbia University, 2960 Broadway, New York, NY 10027; [www.columbia.edu/cu/societyoffellows](http://www.columbia.edu/cu/societyoffellows). *Deadline: October 15, 2002.*

**The Columbia University Center for Comparative Literature and Society**, with a grant from the Ford Foundation,

will appoint 1 postdoctoral fellow for the academic year 2003-4. The newly appointed fellow must have received the Ph.D. between January 1, 1997 and July 1, 2003. The stipend will be \$38,000. For an application, contact the Director, Center for Comparative Literature and Society, Mail Code 5755, Columbia University, 2960 Broadway, New York, NY 10027. *Deadline: October 15, 2002.*

**The Alexander von Humboldt Foundation** announces the TransCoop program, which provides funding for collaborative research between German, American, and/or Canadian scholars in the humanities, law, and economics. (Applications from the natural sciences may be considered if the research topic has a plausible link to the humanities and social sciences.) Scholars from universities and research institutions in Germany, the U.S., and Canada may apply. The program offers support of up to €45,000 for a period of up to 3 years. Applications must be submitted jointly by at least 1 German and 1 U.S. and/or Canadian scholar and must be signed by at least 2 partners, all of whom must have completed postdoctoral research. Each TransCoop grant must be matched by funds from an American and/or Canadian source. For an application, please call or write Christine May, Selection Dept., Alexander von Humboldt Foundation, Jean-Paul-Strasse 12, D-53173 Bonn (Bad Godesberg), Germany; [transcoop.select@avh.de](mailto:transcoop.select@avh.de); [www.humboldt-foundation.de](http://www.humboldt-foundation.de). *Deadline: October 31, 2002.*

**The American Academy in Rome** invites applications for the Rome Prize competition. The academy offers up to 30 residential fellowships for periods ranging from 6 months to 2 years. Each fellow resides at the Academy's campus in Rome and receives room and board, a study or studio, and a stipend. Stipends in the arts are \$10,000 for 6-month fellowships and \$20,000 for 11-month programs; 11-month stipends in the humanities are \$15,000 for predoctoral awards and \$20,000 for postdoctoral awards. For further information, contact the American Academy in Rome, 7 E. 60th St., New York, NY 10022, Attn: Programs; 212/751-7200; fax: 212/751-7220; [info@aarome.org](mailto:info@aarome.org); [www.aarome.org](http://www.aarome.org). *Deadline: November 1, 2002.*

**The Study Centre of the Canadian Centre for Architecture (CCA)** announces its 2003-4 Visiting Scholars Program. Each year, the center welcomes 7-15 advanced scholars from the Americas, Europe, and other regions of the world to pursue individual research for a period of 3-8 months. Scholars are provided a stipend, private office, and administrative and research support. Applicants must hold a Ph.D. or demonstrate a proven record of scholarly accomplishments. Candidates should submit a research proposal that considers the mandate of the center and the scope of CCA's library and collections. For more information, please contact 514/939-7000; [studyctr@c.ca.qc.ca](mailto:studyctr@c.ca.qc.ca); [www.cca.qc.ca/studium](http://www.cca.qc.ca/studium). *Deadline: November 1, 2002.*

**The Mid-Atlantic Arts Foundation** is accepting submissions for "Artists and Communities," a program that offers support to partnerships between visiting artists and nonprofit organizations engaged in community-based creative projects. The program supports residencies in New Jersey or Pennsylvania. For more information on the program and complete eligibility requirements, please write to Artists and Communities, Mid-Atlantic Arts Foundation, 201 N. Charles St., Ste. 401, Baltimore, MD 21201; 410/539-6656, ext. 114. *Deadline: November 18, 2002.*

**Hagley-Winterthur Fellowships in Arts and Sciences** is a cooperative program of short-term research fellowships for scholars interested in the historical and cultural relationships between economic life and the arts. Stipends to support research at the Hagley Museum and Library and the Winterthur Museum, Garden, and Library, both in Wilmington, DE, are for a minimum of 1 month and a maximum of 6 months at no more than \$1,400 per month. For more information on this and other fellowships offered by the Center for the History of Business, Technology, and Society and the Hagley Museum and Library, write to P.O. Box 3630, Wilmington, DE 19807-0630; [crl@udel.edu](mailto:crl@udel.edu); 302/658-2400; fax: 302/655-3188; [www.hagley.lib.de.us/center.html](http://www.hagley.lib.de.us/center.html). *Deadline: December 1, 2002.*

**The Huntington Library, Art Collections, and Botanical Gardens** in San Marino, CA, welcomes applications for fellowships to support research in the history of British and American Art. Awards will also be considered in areas of continental European art in which the Huntington has strong holdings. Proposals are judged in terms of the value of the project, the ability of the scholar, and the degree to which the special strengths of the art collections and library holdings will be used. Awards from predoctoral as well as postdoctoral candidates will be considered. Grantees are expected to be in continuous residence throughout their tenure. For more information on the various awards offered, please write to Committee on Fellowships, The Huntington Library, 1151 Oxford Rd., San Marino, CA 91108; [cpowell@huntington.org](mailto:cpowell@huntington.org). *Applications are accepted each year between October 1 and December 15.*

**The American Antiquarian Society (AAS)**, in order to encourage imaginative and productive research in its unparalleled library collections of American history and culture through 1876, will award to qualified scholars a number of short- and long-term visiting research fellowships in several categories during the year June 1, 2003-May 31, 2004. For a complete list of available fellowship programs, write to John B. Hench, Vice President for Academic and Public Programs, Room A, AAS, 185 Salisbury St., Worcester, MA 01609-1634; 508/755-5221; [cloat@mwa.org](mailto:cloat@mwa.org).

**The Harry Ransom Humanities Research Center** is the principal rare books and manuscripts collection of the University of Texas at Austin and is noted for its collections of 20th-century British, American, and French literary materials, with holdings in photography, music, film, and the performing arts. Approximately 30 fellowships are awarded annually by the center for onsite research projects. For more information, please contact the Harry Ransom Humanities Research Center, Attn: Research Fellowships, University of Texas, P.O. Box 7219, Austin, TX 78713-7219; fax: 512-471-9646; [www.hrc.utexas.edu](http://www.hrc.utexas.edu).

## ONLINE

**The VAN EyCK Foundation**, based in Leiden, the Netherlands, has launched an online art-objects database for use by art historians. The database presently includes 70,000 objects: 45,000 contributed by the Netherlands Institute for Art History (RKD) in the Hague and 25,000 by the Courtauld Institute of Art's Witt Library in London. With the participation of other organizations, which the foundation is actively seeking, the database is expected to include more than 200,000 objects by 2004. VAN EyCK stands for Visual Arts Network for the Exchange of Cultural Knowledge. For more information, please write to [info@vaneyck.org](mailto:info@vaneyck.org); [www.vaneyck.org](http://www.vaneyck.org).

## CLASSIFIEDS

*Do you want to guarantee that your event or listing will be published by CAA News? We accept classified ads of a professional or semiprofessional nature. Rates are \$1.50/word for members (\$15 minimum) and \$2.50/word for nonmembers (\$25 minimum). Classified ads must be paid in advance of publication. CAA News also accepts boxed display advertising. Contact Christopher Howard at [caanews@collegeart.org](mailto:caanews@collegeart.org) or 212/691-1051, ext. 220, for details.*

## FOR RENT

**New York.** Friendly hotel alternatives: private apartments, B&Bs, artists' lofts. [www.CitySonnet.com](http://www.CitySonnet.com); 212/614-3034.

**NYC, Manhattan B&B.** Affordable, comfortable, convenient. Private room/bath. All amenities, continental breakfast. Brochure: 212/222-4357.

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

## FOR SALE

**New York State.** Artist's country mini-estate. NW Catskill foothills, just outside

Cooperstown, a creative community with many artists. 3.25 hours GWB. Beautifully restored century-old farmhouse; 3 beds, 1 1/2 baths. Large, immaculate, post-and-beam dairy barn with two bi-level studios, elaborate lighting system, and eleven-foot ceilings. 48 surveyed acres; fields, woods, streams, rolling landscape, incredible views, gorgeous private setting. Included in the sale price are several antique furnishings, all appliances, including washer and dryer, and other extras. \$340,000.00. Purchase this property now; close and take possession in May. Call Steve at 607/638-5040; fax: 607/638-9809. Email [paintgui@catskill.net](mailto:paintgui@catskill.net) for more information, and I'll send you a brochure with details and many photos. I hate to leave this place, but upcoming marriage and job opportunity requires relocation.

## OPPORTUNITIES

**Jentel Artist Residency Program** is offering one-month residencies in a rural ranch setting that include accommodations, workspace, and \$400 stipend to artists and writers. For application, download website [www.jentelarts.org](http://www.jentelarts.org) or send request with self-addressed label and \$.60 postage to Admissions Committee, Jentel Artist Residency Program, 130 Lower Piney Creek Rd., Banner, WY 82832. *May 15–July 13, 2003 summer season deadline: January 2, 2003. January 15–May 13, 2004 season deadline: September 1, 2003.*

**Master of Arts in Curatorial Studies.** The Center for Curatorial Studies at Bard College offers an innovative, interdisciplinary graduate program in the curating and criticism of contemporary art. The two-year program has two tracks, both leading to an M.A. degree in curatorial studies. Students admitted to the track in curatorial practice prepare exhibitions and catalogue essays for their final M.A. projects; students admitted to the track in criticism, visual arts, and exhibition present a body of critical writing about recent art or a scholarly study of the history, practices, or institutions of exhibition. For information please see our website at [www.bard.edu/ccs](http://www.bard.edu/ccs). The Center for Curatorial Studies, Bard College, Annandale-on-Hudson, NY 12504; 845/758-7598; [ccs@bard.edu](mailto:ccs@bard.edu).

**Metropolitan Museum of Art 2003–2004 Fellowships.** The Metropolitan Museum of Art offers annual fellowships in art history and conservation to qualified graduate students at the predoctoral level, as well as to postdoctoral researchers. Fellowship applications for short-term research for senior museum curators and conservators are also considered. The fellowship period is usually for one year. Projects should relate to the museum's collections. The fields of research for art history candidates include Asian Art; Art of Africa, Oceania, and the Americas; antiquities; arms and armor, costumes; drawings, paintings, photographs, prints, sculpture, textiles, and Western Art. Some art-history fellowships

for travel abroad are also available for students whose projects involve first-hand examination of paintings in major European Collections. Conservation fellows may work with paintings; paper (including photographs); objects (including sculpture, metalwork, glass, ceramics, furniture, and archaeological objects); textiles; musical instruments and costumes. It is desirable that applicants for the conservation fellowship program should have reached an advanced level of experience or training.

The application deadline for art history is November 1, 2002. The application deadline for conservation fellowships is January 3, 2003.

For application procedures and further information, contact Marcie Karp, Manager of Academic Programs, The Metropolitan Museum of Art, 1000 Fifth Avenue, New York, New York 10028-0198; telephone: 212/650-2763, fax: 212/396-5168; email: [education.grants@metmuseum.org](mailto:education.grants@metmuseum.org); [www.metmuseum.org](http://www.metmuseum.org).

**Modern Art and the Mediterranean: Spaces, Bodies and Identities** (Art Gallery of Ontario, Toronto, December 6–8, 2002). The conference examines modern art's "Mediterranean" as invented cultural space, between North and South, West and East. Drawing on recent geographical, historical, and cultural studies, speakers examine European and non-European visual representations in terms of modernity and cultural identity. Information at [www.ago.net](http://www.ago.net) or <http://qsilver.queensu.ca/arth/whatsnew.html>.

## DATEBOOK

### September 13, 2002

Deadline for session proposals for the 2004 CAA Annual Conference in Seattle

### September 17, 2002

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

### October 1, 2002

Deadline for fall submissions for the Millard Meiss Publication Grant

### October 18, 2002

Deadline for submissions to *Crossings: Artistic and Curatorial Practice* at the 2003 CAA Annual Conference in New York

### October 25, 2002

Deadline for submissions to the December issue of *CAA Careers*

### November 1, 2002

Deadline for critics and curators to apply for the Artists' Portfolio Review at the 2003 CAA Annual Conference in New York

Deadline for exhibition proposals for the 2004 CAA Annual Conference in Seattle

Deadline for mentors to apply for the Career Development Workshop at the 2003 CAA Annual Conference in New York

Deadline for nominations for membership in CAA's Professional Interests, Practices, and Standards Committees and Awards Committees

### November 7, 2002

Deadline for submissions to the January 2003 issue of *CAA News*

### November 8, 2002

Deadline for applications to the Artists' Portfolio Review and Career Development Workshops for the 2003 CAA Annual Conference in New York

### December 1, 2002

Deadline for Ph.D.-granting institutions to send in dissertation titles of their school's Ph.D. students

### December 2, 2002

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

### December 13, 2002

Deadline for Early Bird registration for the 2003 CAA Annual Conference in New York

### December 20, 2002

Deadline for paying 2003 calendar year membership dues to guarantee receipt of the January 2003 issue of *CAA News* and the February 2003 issue of *CAA Careers*

### December 27, 2002

Deadline for submissions to the February 2003 issue of *CAA Careers*

### January 1, 2003

Deadline to apply for projectionist and room-monitor positions at the 2003 CAA Annual Conference in New York

### January 10, 2003

Deadline for submissions to the March 2003 issue of *CAA News*

### January 17, 2003

Deadline for Advance registration for the 2003 CAA Annual Conference in New York

### January 31, 2003

Deadline for applications to the CAA Professional Development Fellowship Program

### February 19–22, 2003

91st CAA Annual Conference in New York

### March 15, 2003

Deadline for spring applications for the Millard Meiss Publication Grant

### February 18–21, 2004

92nd CAA Annual Conference in Seattle

### February 16–19, 2005

93rd CAA Annual Conference in Atlanta

## FROM THE EXECUTIVE DIRECTOR

CONTINUED FROM PAGE 2

writing projects; among other things, she is a consultant for artists' projects at Philadelphia's Rosenbach Museum and Library. Author of *Unexpected Journeys: The Art and Life of Remedios Varo*, Kaplan lectures internationally and is a professor of art history, teaching courses on modernism, postmodernism, art and social activism, and feminism at Moore College of Art and Design in Philadelphia. She is also a graduate faculty advisor at the Union Institute and University's Vermont College in Montpelier.

With her guidance, *Art Journal* has become a significant publication for both historians of contemporary art and practicing artists and critics, with pages devoted to interviews with artists, curators, and theorists; portfolios of work by established and emerging artists (sometimes specially commissioned for the journal); creative texts by artists working in the medium of language; and other innovations. A particular interest of these years has been performance, film, video, and digital art.

As *Art Journal* introduces a new Executive Editor this winter, **Patricia C. Phillips** of the State University of New York, New Paltz, watch for more innovations in our cutting-edge quarterly of art and ideas. Meanwhile, CAA extends its warm appreciation and thanks to Kaplan for her remarkable hard work, dedication, and creativity over the past six years.

—Susan Ball, CAA Executive Director

## WAS IT WORTH THE EFFORT?

CONTINUED FROM FRONT PAGE

The forthcoming report will have four main foci:

- The intersection of family and career during graduate study and career development for both men and women. The study reports on the way family influences career decisions at crucial points, such one's first job after Ph.D. completion, job changes thereafter, and current job satisfaction.
- The perceived value of an art-history doctoral education in the lives of the respondents and for society in general, as well as on the particularities of the art-history disciplinary culture, as reported by the respondents.
- The preparation and search for employment and on the factors influencing successful job searches.
- An array of valuable recommendations provided by the respondents, as well as the researchers' recommendations to art-history faculty, humanities deans, present and future art-history students, humanities-funding agencies, and the general graduate-education community.

The study will be released at the end of this year. For more information, please visit <http://phdarth.berkeley.edu>.

## ONE RESPONSE TO SEPTEMBER 11

CONTINUED FROM FRONT PAGE

the Art Institute is located, and disseminated information through email and phone calls to New York arts organizations, with ads in New York papers, and by word of mouth—with a simple request for applications from those affected. As a result, about a dozen New York

artists at a time were able to stay at the campus for two to four weeks, beginning in early October, while they regained equilibrium. The program ended May 10, 2002, to allow the Art Institute to resume its usual run of public programs and residencies. In the end, the residencies gave assistance and provided an opportunity to work in a nurturing, creative ambience to 126 artists from lower Manhattan.

In addition to the Santa Fe Art Institute, the city boasts another, similarly named organization, the Santa Fe Institute, which is concerned with the science of complexity. The Institute comprises an exceptional group of scientists who apply diverse, interdisciplinary perspectives to fundamental but complex problems that cannot be resolved with traditional methods (for example, weather prediction and stock-market movement). Their studies show that apparently complex structures can emerge from systems characterized by simple rules and chance.

Scientists at the Institute apply their observations and simulations beyond the physical world to social systems, catastrophes, and situations of extreme conflict that may engender either competition or cooperation. As the Institute's founder, Murray Gell-Mann, states in his book *The Quark and the Jaguar: Adventures in the Simple and the Complex* (New York: W. H. Freeman, 1994), "Cultural change itself is the only hope for dealing with the consequences of a gigantic human population armed with powerful technologies. Foresight demands the ability to identify...the choices offered by the branching alternative histories of the future, and the wisdom to select simplifications and approximations that do not sacrifice the representation of critical qualitative

issues, especially issues of values" (304–5).

In many scientific circles, it seems to be accepted that one cannot analyze complicated systems by solely reductive approaches. Instead, a more holistic method is required to explore composite systems that do not reach equilibrium, but according to physicists Per Bak and Kan Chan, "instead evolve from one metastable state to the next." How then might this complexity theory shed some light on the disastrous events of September 11 and the ensuing generosity?

People in the arts often intuitively grasp the fact that complex systems are sometimes captured more readily by models than by mathematical equations. A model of catastrophe could consist of conical piles of sand with well-defined slopes. If winds (or people) deposit additional sand grains on the piles, an avalanche will eventually result that can reduce the height of the pile and thereby regain the pile's stability. The sand piles therefore tend to self-organize in a way that maintains the critical state of balance. One might metaphorically relate the addition of critical grains of sand to the triggering of turbulent, political events. Many of us can identify with Karp's impulse to "stabilize the sand-piles" that are critically accumulating around us.

As the one-year anniversary of the attack passes, it is important also to remember the empathy, political reflection, and cooperation, as exemplified by Karp and the Santa Fe Art Institute, that September 11 spawned within the arts community.

—Ellen K. Levy, artist and CAA Board member



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# CAA NEWS

OCTOBER 2002

## College Art Association

275 Seventh Avenue  
New York, NY 10001

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Gregory G. Sholette  
Edward Sullivan  
Tran T. Kim-Trang  
Mimi Hall Yiengpruksawan

# AFFILIATED SOCIETY DIRECTORY

*This directory is published annually on the basis of information provided by CAA's affiliated societies. The societies listed below have met specific standards for purpose, structure, range of activities, and membership enrollment required for formal affiliation.*

## American Council for Southern Asian Art

ACSAA, founded 1966. Membership: 265. Annual dues: \$35 regular; \$10 student and unemployed; \$40 institutional; \$50 contributing; \$100 sustaining. Purpose: To promote the understanding of the arts of all the countries of Southern Asia, including India, Pakistan, Nepal, Bangladesh, and Sri Lanka, as well as Southeast Asia. ACSAA publishes a biannual newsletter and frequent bibliographies and holds a major symposium every 2 years. Secretary: Joan Cummins, Museum of Fine Arts, 465 Huntington Ave., Boston, MA 02115-5523; [jcummins@mfa.org](mailto:jcummins@mfa.org).

## American Institute for Conservation of Historic and Artistic Works

AIC, founded 1972. Membership: 3,200. Annual dues: \$115 individual; \$55 student and retiree; \$185 institutional (plus one-time filing fee of \$10 for each category). Purpose: To advance the practice and promote the importance of preservation of cultural property through publications, research, and the exchange of knowledge, as well as by establishing and upholding professional standards. AIC holds an annual conference and publishes a bimonthly newsletter, a scholarly journal, an annual membership directory, and other publications. Contact: Jay Krueger, Senior Conservator of Modern Paintings, National Gallery of Art, Washington, DC 20565. Executive Director: Elizabeth F. "Penny" Jones, 1717 K St. NW, Ste. 200, Washington, DC 20006; 202/452-9545; fax: 202/452-9328; [info@aic-faic.org](mailto:info@aic-faic.org); <http://aic.stanford.edu>.

## American Print Alliance

Founded 1992. Membership: 22 councils, representing more than 5,000 artists. Annual council dues: \$100. Subscriptions: \$35 regular; \$30 council members; \$15 student; \$50 institutional. Purpose: To advance and promote print, paper, and book arts by publishing critical literature, organizing exhibitions, collecting resource information, and encouraging professional practices. The alliance publishes the journal *Contemporary Impressions* twice a year, with one commissioned print for subscribers; publishes the *Guide to Print Workshops*; sponsors traveling exhibitions; provides competition information, technical articles, online exhibitions and gallery, directory of print study rooms, and much more on the website. *The American Print Alliance September 11 Memorial Portfolio* of hundreds of original prints and other works on paper will travel for several years before being donated to a museum. Director: Carol Pulin, 302 Larkspur Turn, Peachtree City, GA 30269; [director@printalliance.org](mailto:director@printalliance.org); [www.printalliance.org](http://www.printalliance.org).

## American Society for Eighteenth-Century Studies

ASECS, founded 1969. Membership: 2,600. Annual dues: \$50–75 individual; \$30 student; \$50 retired; \$150 institutional. Purpose: To encourage and advance stud-

ies and research in the history of eighteenth-century culture in its broadest sense. ASECS holds an annual conference; publishes a quarterly news circular, a quarterly journal, an annual volume of essays, and a biannual teaching pamphlet; cosponsors joint fellowships with major research libraries; provides travel research fellowships; and offers a number of awards to recognize outstanding scholarship in the field. Executive Director: Byron R. Wells, ASECS, P.O. Box 7867, Wake Forest University, Winston-Salem, NC 27109; 336/727-4694; fax: 336/727-4697; [asecs@wfu.edu](mailto:asecs@wfu.edu); <http://asecs.press.jhu.edu>.

## American Society for Hispanic Art Historical Studies

ASHAHS, founded 1975. Membership: 150. Annual dues: \$15 individual; \$25 institutional; \$7.50 student/retired. Purpose: To promote the study of the visual cultures of Spain, Portugal, and their territories through meetings, a newsletter, and scholarly means. ASHAHS presents an annual Eleanor Tufts Award for an outstanding English-language publication and an annual photography grant to a graduate student writing a dissertation on an aspect of Spanish or Portuguese art. General Secretary: Susan Verdi Webster, Dept. of Art History, LOR 302, University of St. Thomas, 2115 Summit Ave., St. Paul, MN 55105; [svwebster@stthomas.edu](mailto:svwebster@stthomas.edu).

## Art Libraries Society of North America

ARLIS/NA, founded 1972. Membership: 1,050. Annual dues: \$50–135 individual (based on income); \$40 student; \$100 institutional; \$135 business affiliate. Purpose: To foster excellence in art librarianship and visual-resources curatorship for the advancement of visual arts. ARLIS/NA provides an established forum for professional development and sources for up-to-date information on trends and issues in the field. It holds an annual conference, sponsors awards for excellence in art-related activities, and publishes *Art Documentation* twice yearly, *ARLIS/NA Update* bimonthly, the *Annual Handbook and List of Members*, and one occasional paper series. Executive Director: Elizabeth Clarke; Association Administrator: Vicky Roper, 329 March Rd., Ste. 232, Box 11, Kanata, ON K2K 2E1, Canada, 800/817-0621; [arlisna@igs.net](mailto:arlisna@igs.net). CAA Liaison: Linda Duychak, Kohler Art Library, University of Wisconsin, Madison, 800 University Ave., Rm. 160B, Madison, WI 53706; 608/263-2258; [lduychak@library.wisc.edu](mailto:lduychak@library.wisc.edu); [www.arlisna.org](http://www.arlisna.org).

## Art Museum Image Consortium

AMICO, founded 1997. Membership: 32 institutions. Annual dues: \$2,500–5,000, based on institutional annual budget. Purpose: To enable educational use of museum multimedia. Membership is open to institutions worldwide with collections of art. Members make annual contributions of digital images, text, and other associated multimedia for works in their collections. This data is compiled and disseminated by AMICO Distributors as an online licensed database known as the AMICO Library™. Subscribers include colleges, universities, K–12 schools, museums, and public libraries. AMICO members govern the consortium and participate in committees centered on editorial, technical, rights, and user issues. AMICO holds an annual members' meeting and various committee gatherings throughout the year. Executive Director: Jennifer Trant, 2008 Murray Ave., Ste. D, Pittsburgh, PA 15217; 412/422-8533; [info@amico.org](mailto:info@amico.org).

## Arts Council of the African Studies Association

ACASA, founded 1982. Membership: 800+. Annual dues: \$50 regular; \$20 student, unemployed, and retired; \$75 institutional. Membership runs January 1–December 31. Purpose: To promote scholarship, communication, and collaboration among scholars, artists, museum specialists, and others interested in African and African diaspora arts. ACASA's business meeting is held at the ASA annual conference; ACASA holds a triannual conference in varying locations; ad hoc meetings are held at the CAA Annual Conference. Members receive the ACASA newsletter three times a year. Secretary-Treasurer: Rebecca L. Green, 1010 Fine Arts, Bowling Green, OH 43403; 419/372-8514; [rlgreen@bgnet.bgsu.edu](mailto:rlgreen@bgnet.bgsu.edu); [www2.h-net.msu.edu/~artsweb/welcome/acasa.html](http://www2.h-net.msu.edu/~artsweb/welcome/acasa.html).

## Association for Latin American Art

ALAA, founded 1979. Membership: 225. Annual dues: \$20 general; \$10 student, retired, and non-U.S. address; \$50 institutional; \$100 individual sustaining; \$500 institutional sustaining. Purpose: ALAA is an international scholarly and professional organization that encourages the discussion, teaching, research, and exhibition of Latin American art. Annual dues entitle members to newsletters and member directory. President: Joanne Pillsbury (University of Maryland and Dumbarton Oaks), Pre-Columbian Studies, Dumbarton Oaks, 1703 32nd St. NW, Washington, DC 20007; [pillsburyj@doaks.org](mailto:pillsburyj@doaks.org). Membership: Jennifer Ahlfeldt, Dept. of Art History and Archaeology, 826 Schermerhorn Hall, Columbia University, New York, NY 10027; [jfa14@columbia.edu](mailto:jfa14@columbia.edu); [www.arts.arizona.edu/alaa](http://www.arts.arizona.edu/alaa).

## Association for Textual Scholarship in Art History

ATSAH, founded 1991. Membership: 70. Annual fee: \$20. Purpose: To promote the study and publication of art-historical primary sources and to facilitate communication among scholars working with art literature. ATSAH publishes a biannual newsletter with information as well as critical reviews about ongoing scholarship, publications, and conferences. It also organizes conference sessions at the Society of Textual Scholarship meeting at the City University of New York, International Congress of Medieval Studies in Kalamazoo, MI, Renaissance Society of America, Southeastern College Art Conference, and the CAA Annual Conference. President: Liana de Girolami Cheney, 112 Charles St., Beacon Hill, Boston, MA 02114; 978/934-3495; fax: 617/557-2962; [lianacheney@earthlink.net](mailto:lianacheney@earthlink.net); [www.uml.edu/dept/history/arhistory/atsah](http://www.uml.edu/dept/history/arhistory/atsah).

## Association of Art Editors

AAE, founded 1994. Membership: 65. Annual dues: \$20. Purpose: To advance and set standards for the profession of art editor; to provide a forum for the exchange of information among art editors and others involved in art-related publications; to provide authors with information about editing and publication procedures; to exchange information available about editing positions, both freelance and institutional. AAE meets annually at the CAA Annual Conference and sponsors a session on publishing. Directory of members includes areas of expertise. President: Phil Freshman, 3912 Natchez Ave. S., St. Louis Park, MN 55416; [www.artedit.org](http://www.artedit.org).

### Association of Art Historians

AAH, founded 1974. Membership: 1,100+. Annual dues: \$92–125 individual (depending on subscription); \$37 student/unemployed; \$237 corporate; \$42 institutional (*Bulletin* only). Purpose: AAH represents the interests of art and design historians in all aspects of the discipline, including art, design, architecture, film, media, photography, cultural studies, and conservation. Members are active in museums and galleries, publishing, teaching, research, and environmental work.

Among the benefits offered to members are an annual conference, a journal (*Art History*), a quarterly magazine (*The Art Book*), a newsletter (*Bulletin*) published three times a year, and symposia on a great variety of subjects and periods. There are also professional-interest groups with their own program of activities: These include universities and colleges, art galleries and museums, schools, and student organizations.

Membership is open to art and design historians and to all those interested in the advancement or the study of art history. Special subscription rates are available for students and the unemployed. Contact: Claire Davies, Administrator, AAH, 70 Cowcross St, London, EC1M 6EJ, England; +44 (0) 20 7490 3211; [admin@aah.org.uk](mailto:admin@aah.org.uk); [www.aah.org.uk](http://www.aah.org.uk).

### Association of College and University Museums and Galleries

ACUMG, founded 1980. Membership: 425. Annual dues: \$25 individual; \$10 student; \$50 institution; \$75 corporate. Purpose: To address issues relevant and unique to museums and galleries that are part of a college or university parent institution. ACUMG holds an annual issue-oriented, 1-day conference in conjunction with the annual meeting of the AAM. It also publishes *News and Issues*, a newsletter containing information on best practices, museology, and scholarship relevant to the academic museum, and offers members a forum to share information through published articles.

President: Lisa Tremper Hanover, Director, Philip and Muriel Berman Museum of Art at Ursinus College, 601 E. Main St., Collegeville, PA 19426; [lhanoover@ursinus.edu](mailto:lhanoover@ursinus.edu). Membership Dues: Joseph Mella, ACUMG Treasurer, Vanderbilt University Fine Arts Gallery, Vanderbilt University, VU Station B, 35-1801, Nashville, TN 3723; 615/343-1704; [joseph.mella@vanderbilt.edu](mailto:joseph.mella@vanderbilt.edu); [www.acumg.org](http://www.acumg.org).

### Association of Historians of American Art

AHAA, founded 1979. Membership: 488. Annual dues: \$10. Purpose: To promote scholarship in the history of American art. AHAA provides a forum for presenting and advancing new approaches to the subject, for examining problems that confront the field, and for identifying scholarly needs and opportunities to its members. AHAA is particularly interested in strengthening ties among museum curators, museum educators, and college professors. It holds an annual meeting, hosts sessions at the CAA Annual Conference, publishes a semiannual newsletter, and cosponsors symposia. Future plans include launching a website in order to facilitate syllabi exchange and more frequent updating of information. Cochairs: Andrew Walker, Senior Curator, Missouri Historical Society, P.O. Box 11940, St. Louis, MO 63112-0400; [ajw@mohistory.org](mailto:ajw@mohistory.org); Diana Linden, 272 N. Carnegie Ave., #246, Claremont, CA 91711; [dianalouiselinden@yahoo.com](mailto:dianalouiselinden@yahoo.com).

### Association of Historians of Nineteenth-Century Art

AHNCA, founded 1994. Membership: 500+. Annual dues: \$20; \$15 students; \$200 benefactors; \$100 patrons; \$50 supporting; \$30 sustaining. Purpose: To foster communication and collaboration among histori-

ans of 19th-century art of all nations through activities such as a newsletter and research colloquia. AHNCA organizes 2 sessions and holds its business meetings at the CAA Annual Conference. It publishes an annual directory of members. Its peer-reviewed journal is published at [www.19thc-artworldwide.org](http://www.19thc-artworldwide.org). President: Petra ten-Doesschate Chu. Vice President: Gabriel P. Weisberg. Secretary: Sura Levine. Treasurer: Peter B. Trippi. Newsletter Editor: Cheryl K. Snay. Membership Coordinator: June Hargrove. Program Coordinator: Patricia Mainardi. Business office: AHNCA, Dept. of Art History and Archaeology, University of Maryland, 1211-B Art/Sociology Bldg., College Park, MD 20742-1335.

### Association of Research Institutes in Art History

ARIAH, incorporated 1988. Membership: 19 (full); 1 (affiliate). Purpose: To promote scholarship by institutes of advanced research in art history and related disciplines; to exchange administrative, scholarly, and research information; and to encourage cooperation in the development and funding of joint programs. Chair and Treasurer: Michael Ann Holly, Sterling and Francine Clark Art Institute, 225 South St., Williamstown, MA 01267; 413/458-2303, ext. 325; fax: 413/458-1873. Vice Chair: Roslyn Walker, National Museum of African Art, 950 Independence Ave. SW, Washington, DC 20560; 202/357-4600, ext. 203; fax: 202/357-4629. Secretary: Georgia Barnhill, American Antiquarian Society, 185 Salisbury St., Worcester, MA 01609; 508/755-5221; fax: 508/754-9069

### Australian Council of University Art & Design Schools

ACUADS, founded in Australia in 1981 as the National Conference of Heads of Art and Design Schools (NCHADS). Name changed to ACUADS in 1994 to reflect the location of art and design schools in the National Unified System of Australian Universities. Membership: 30 heads of art and design schools. Annual dues: AUS \$700. Purpose: ACUADS addresses issues affecting the education and training of professional artists, crafts practitioners, and designers, and is concerned with the status of the visual-arts industry in the wider economic, social, and cultural development of Australia. It is the peak art body that represents the concerns and interests of the tertiary art sector to government and policy-making bodies. The Executive is an elected body that meets several times a year. The ACUADS annual conference and AGM is held each year in September and October. Members and interested parties receive an electronic monthly newsletter. Chair: Ted Snell, Head, School of Art, Curtin University of Technology, GPO Box U1987, Perth, Western Australia 6845; [t.snell@curtin.edu.au](mailto:t.snell@curtin.edu.au); Secretary: Jody Fitzhardinge, [j.fitzhardinge@curtin.edu.au](mailto:j.fitzhardinge@curtin.edu.au).

### Catalogue Raisonné Scholars Association

CRSA, founded 1993. Membership: 80. No annual dues. Purpose: A forum for discussing the catalogue raisonné; sessions at the CAA Annual Conference address authenticity, opinion, research, and other scholarly issues; funding, legal, publishing, technological, and similar practical concerns are also considered. CRSA sponsors a listserv for news and member discussions and publishes a newsletter. President: Nancy Mowl Mathews, Williams College Museum of Art, 15 Lawrence Hall Dr., Ste. 2, Williamstown, MA 01267.

### Coalition of Women in the Arts Organization

CWAO, founded 1977. Membership: 52. No annual dues. Purpose: A national lobby arts society dedicated to the achievement of equality for all women in the arts. CWAO organizes grassroots lobbying with state legislatures, presentations, and lectures at the CAA Annual Conference. It publishes *CWAO NEWS* on its website. President: Kyra Belán, P.O. Box 6735, Hollywood, CA 33081; [kyrabelan@mac.com](mailto:kyrabelan@mac.com).

### Community College Professors of Art and Art History

CCPAAH, founded 1995. Membership: 25. Annual dues: \$20. Purpose: To provide a forum for community-college professors to exchange ideas, formulate curricula, further define the community college's role in the education of art professionals, and develop sessions for the CAA Annual Conference that are of specific interest in the community-college environment. CAA has expressed a desire to develop outreach to community colleges, faculty, and students alike, and CCPAAH is working to be the conduit through which this can become a coordinated effort. CCPAAH undertakes exhibition development, exchange of student and faculty works of art, curriculum development, facilities surveys, and publishes a newsletter. Its annual meeting is held in conjunction with the CAA Annual Conference. Contact: Thomas Morrissey, Community College of Rhode Island, Lincoln, RI 02865. Correspondence: Alan Petersen, Coconino Community College, Fine Arts, N. 4th St., Flagstaff, AZ 86004; 520/527-1222, ext. 322; [alan.petersen@coconino.edu](mailto:alan.petersen@coconino.edu).

### Design Forum: History, Criticism, and Theory

DF, founded 1983. Membership: 130. No annual dues. Purpose: To nurture and encourage the study of design history, criticism, and theory. DF holds an annual meeting in conjunction with the CAA Annual Conference and distributes information about exhibitions, publications, conferences, and employment opportunities via its electronic mailing list. The DF newsletter, *Object Lessons*, founded 1990, is published occasionally. Contact: Carma Gorman, Southern Illinois University, School of Art and Design, Mail Code 4301, Carbondale, IL 62901-4301; [cgorman@siu.edu](mailto:cgorman@siu.edu); <http://mypage.siu.edu/cgorman/designforum.htm>.

### Foundations in Art: Theory and Education

FATE, founded 1977. Membership: 400–600. Annual dues: \$45 for 2 years or \$25 per interim year; \$100 institutional. Purpose: A national organization to promote excellence in the development and teaching of college-level foundation courses in both studio art and art history, FATE aims to foster discussion, analysis, strategies, goals, and understanding in the visual-arts core curriculum. FATE's newsletter, journal (*FATE in Review*), and regional/national conferences provide a platform for exchange and publication. Contact: Barbara Nesin at [bnesin@spelman.edu](mailto:bnesin@spelman.edu). President: Reid Wood, Art Dept., Lorain County Community College, 1005 N. Abbe Rd., Elyria, OH 44035; 440/365-5222, ext. 7102; [rwood@lorainccc.edu](mailto:rwood@lorainccc.edu). Membership: Lynn Tomaszewski, [ltomaszewski@worldnet.att.net](mailto:ltomaszewski@worldnet.att.net); [www.foundationsinart.org](http://www.foundationsinart.org).

### Historians of British Art

HBA, founded 1992. Membership: 260. Annual dues: \$5 student; \$10 professional; \$100 institutional. Purpose: To foster communication and to promote the study and sharing of ideas among those engaged in any type of scholarship or other professional endeavor related to British art of every area and period. HBA has affiliate sessions at the CAA Annual Conference, in



addition to a separate HBA business meeting and site visits to examine works of British art when possible. *HBA Newsletter* is published biannually, and a directory of members is available. Prizes include 3 awards for books or multiauthored publications on British art and a travel award to a graduate student presenting a paper at the CAA Annual Conference. President: Anne Helmreich, Texas Christian University, [a.helmreich@tcu.edu](mailto:a.helmreich@tcu.edu).

### Historians of Eighteenth-Century Art and Architecture

HECAA, founded 1991. Membership: 100. Annual dues: \$10 professional; \$5 student. Purpose: To promote knowledge of all aspects of visual culture through the encouragement of research and publication among members. We encourage graduate-student training in the visual culture of the long 18th century. HECAA holds sessions at conferences and publishes a newsletter. It is also an Affiliated Society of the American Society for Eighteenth-Century Studies. President: Melissa Hyde, School of Art and Art History, P.O. Box 115801, 302 FAC, University of Florida, Gainesville, FL 32603; 325/392-0201, ext. 245. Membership and Newsletter Editor: Anne Schroder, 2507 Foxwood Dr., Chapel Hill, NC 27514; ph/fax: 919/932-6186; [anneschro@aol.com](mailto:anneschro@aol.com).

### Historians of German and Central European Art and Architecture

HGCEA, founded 1997. Membership: 115. Annual dues: \$25 individual; \$15 student. Purpose: To foster the study of visual and material culture in Northern and Central Europe and to further communication among scholars working on the art and architecture of the region through the publication of an annual newsletter (with directory of members) and through annual conferences and meetings. President: Steven Mansbach, University of Maryland, Dept. of Art History, 1211B, Art and Sociology Bldg., College Park, MD 20742; 301/405-1494; fax: 301/314-9652; [sm349@umail.umd.edu](mailto:sm349@umail.umd.edu). Secretary: Maria Makela, 579 Liberty St., San Francisco, CA 94114; 415/826-0754; [marmakela@aol.com](mailto:marmakela@aol.com). Treasurer: Rose-Carol Washton Long, Ph.D. Program in Art History, Graduate Center of the City University of New York, 365 Fifth Ave., New York, NY 10016; 212/817-8042; [rcwlong@aol.com](mailto:rcwlong@aol.com). Newsletter editor: Peter Chametzky, School of Art and Design, Southern Illinois University, 1201 W. Sycamore St., Carbondale, IL 62901; 618/453-8632; fax: 618/453-7710; [pchamet@siu.edu](mailto:pchamet@siu.edu).

### Historians of Islamic Art

HIA, founded 1983. Membership: 225. Annual dues: \$25 regular; \$15 student. Purpose: To promote high standards of scholarship and instruction in the history of Islamic art, to facilitate communication among its members through meetings and the HIA newsletter and directory, and to promote scholarly cooperation among persons and organizations concerned with the study of Islamic art. HIA holds periodic *majlis*, or meetings, of its members, often in conjunction with meetings of CAA or MESA (Middle East Studies Association). President: Nuha Khoury, Dept. of the History of Art and Architecture, University of California, Santa Barbara, Santa Barbara, CA 93106; 805/893-7584; [khoury@humanitas.ucsb.edu](mailto:khoury@humanitas.ucsb.edu). Secretary/Treasurer: Heghnar Watenpugh, Dept. of Art and Art History, Rice University, MS 21, 6100 Main St., Houston, TX 77005; 713/527-8101; [heghnar@rice.edu](mailto:heghnar@rice.edu).

### Historians of Netherlandish Art

HNA, founded 1983. Membership: Approximately 650. Annual dues: \$25 student; \$45 regular; \$65 supporting;

\$100 patron; \$200 benefactor; \$100 institutional. Purpose: To foster communication and collaboration among historians of Northern European art from about 1350 to 1750. HNA holds an annual meeting and program in conjunction with the CAA Annual Conference; publishes 2 newsletters per year, including the *HNA Review of Books* and a *Directory of Members* (soon to be online); and holds scholarly conferences every 3–5 years. President: Alison Katering. Secretary/Newsletter Editor: Kristin Lohse Belkin, 23 S. Adelaide Ave., Highland Park, NJ 08904; ph/fax: 732/937-8394; [kbelkin@aol.com](mailto:kbelkin@aol.com). Treasurer: Marjorie E. Wieseman, Cincinnati Art Museum, 953 Eden Park Dr., Cincinnati, OH 45202.

### International Association of Art Critics

AICA/US, American affiliate founded in early 1950s. Membership: 300. Annual dues: \$55. Purpose: To promote critical work in the field and to help ensure its methodological basis, to create permanent links among members through international meetings and exchange, and to contribute to the international understanding of different cultures. AICA/US aims to protect and further art criticism as a profession in the U.S. and to act on behalf of the physical preservation and moral defense of works of art. Frequent membership meetings are organized in different parts of the country and abroad, as well as lectures and symposia open to members and nonmembers. AICA/US also publishes a newsletter. Membership is by application and invitation only. President 2000–2: Amei Wallach, 1600 Park Ave., Mattituck, NY 11952; [ameiw@prodigy.net](mailto:ameiw@prodigy.net).

### International Association of Word and Image Studies

IAWIS, founded 1987. Membership: 200. Annual dues: 65–80 euros for 3 years. Purpose: To be an international forum for different disciplines and approaches bearing on the interaction of the verbal and visual. IAWIS seeks to foster the study of word and image relations in a general cultural context and in the arts in the broadest sense. IAWIS has a triennial international conference and publishes a newsletter twice yearly. Contact: Michele Hanoosh, Saint Catharine's College, Cambridge CB2 1RL, England; [mh268@hermes.cam.ac.uk](mailto:mh268@hermes.cam.ac.uk).

### International Center of Medieval Art

ICMA, founded 1956. Membership: 1,400. Annual dues: \$45 active (within the US); \$50 (all other countries); \$18 students; \$65 institutional; \$70 joint; \$35 independent scholar/retiree; \$1,000 benefactor; \$500 supporting; \$250 patron; \$125 contributing. Purpose: To promote the study of medieval art and civilization. ICMA publishes a newsletter and the journal *Gesta* and sponsors sessions at international conferences, the Distinguished and Visiting Scholar Lecture Series, and an annual Electronics Prize. Contact: Susan Karp, The Cloisters, Fort Tryon Park, New York, NY 10040; ph/fax: 212/928-1146; [ICMA@compuserve.com](mailto:ICMA@compuserve.com).

### Italian Art Society

IAS, founded 1986. Membership: 225+. Annual dues: \$15 (within the US); \$20 (in Canada and overseas); \$10 student; Includes *Bibliography of Members' Publications* and *Newsletter*. Purpose: To foster communication among disciplines and scholarship devoted to the study of Italian art and civilization of all historical periods. IAS sponsors sessions at the International Congress on Medieval Studies and the CAA Annual Conference. President: David Wilkins, University of Pittsburgh; [dgw2@pitt.edu](mailto:dgw2@pitt.edu). Vice-President: Debra Pincus, National Gallery of Art; [d-pincus@nga.gov](mailto:d-pincus@nga.gov). Secretary-Treasurer: Roger Crum, Visual Arts Dept.,

University of Dayton, 300 College Park, Dayton, OH 45469-1690; [roger.crum@notes.udayton.edu](mailto:roger.crum@notes.udayton.edu).

### Japan Art History Forum

JAHF, founded 1997. Membership: 200. Annual dues: \$10 individual; \$100 supporting. Purpose: To promote the study and understanding of Japanese art history and material culture by coordinating structured and informal opportunities for interchange and dialogue among members at special exhibitions and symposia of Japanese art and at other scholarly conferences in North America, and by encouraging research and dissemination of research through discussions on our email network. The JAHF email listserv functions as an active forum for substantive art-historical discussions, recent research, bibliographical material, and for organizing panels for professional meetings. President: Frank Chance; [fchance@hotmail.com](mailto:fchance@hotmail.com).

### National Art Education Association

NAEA, founded 1947. Membership: 40,000. Annual dues: \$50. Purpose: To advance art education through professional development, advancement of knowledge, and leadership. NAEA conducts research, holds seminars and conventions, and publishes journals, newsletters, and books. Members receive a monthly publication, quarterly journal, and discount on all other publications. Executive Director: Thomas A. Hatfield. Membership: NAEA, Membership Dept., 1916 Association Dr., Reston, VA 20191-1590; 703/860-8000; fax: 703/860-2960; [naea@dgs.dgysys.com](mailto:naea@dgs.dgysys.com).

### National Association of Artists' Organizations

NAAO, founded 1982. Membership: 290 organizations, 320 individuals. Annual dues: variable (from \$60 to \$500 yearly) depending on budget. Purpose: NAAO is an artist-centered, membership-driven service organization that fosters communication and interaction among artists and artists' organizations at the local, regional, and national level. It is dedicated to mobilizing this broad community by focusing a national dialogue, providing valuable networking opportunities within the field, promoting the value of artist-driven initiatives to the broader public, and serving as a national voice for artists' organizations in forums that debate issues of cultural policy. As the only national service organization serving the community of artists' organizations, NAAO enacts programs that promote organizational stability, communication within the field, increased visibility, and cultural pluralism, and has played a leading role in issues related to freedom of expression and the First Amendment. Contact: NAAO c/o Space One Eleven, 2409 Second Ave. N., Birmingham, AL 35203-3809; 205/328-0553; fax 205/254-6176; [annehoward@spaceoneeleven.org](mailto:annehoward@spaceoneeleven.org); [www.naaonline.org](http://www.naaonline.org).

### National Conference of Artists

NCA, founded: 1958. Membership: 500. Annual dues: \$35 general; \$10 student; \$100 institutional; \$50 chapter; \$500 life. Purpose: NCA works to preserve, promote, and develop the creative forces and expressions of African American artists and other artists of African heritage. Through its research in the arts, annual convention, regional meetings, and correspondence, NCA seeks to bring artists together to discuss mutual concerns, exchange ideas, and promote cultural exchange and interchange of works of local, national, and international origin. Members receive a quarterly newsletter and are invited to attend the annual convention. President: Napoleon Jones-Henderson, NCA, 12 Morley St., Roxbury, MA 02119.

### National Council of Art Administrators

NCAA, founded 1972. Membership: 200. Annual dues: \$50. Purpose: To provide a forum for the exchange of ideas, the identification of problems, and the generation of shared solutions to the issues that confront visual-art professionals in higher education today. NCAA supports a yearly conference hosted by an educational institution to encourage dialogue and networking. Members receive a newsletter and directory. President: Judith Thorpe, University of Connecticut, [judith.thorpe@uconn.edu](mailto:judith.thorpe@uconn.edu); Administrative Coordinator: Robert Shay, University of Kentucky, Lexington, KY 40506-0022; [rsbay@pop.uky.edu](mailto:rsbay@pop.uky.edu).

### Pacific Arts Association

PAA, founded 1974. Membership: 390 (130 institutional, 260 individuals). Annual dues: \$40 individual and institutional; \$30 visual and performing artists, students, and retirees. Purpose: PAA is an international organization devoted to the study of all the arts of Oceania. Its aims are to make members more aware of the state of all arts in all parts of Oceania; to encourage understanding among nations of the region and greater cooperation among the institutions and individuals involved in and associated with the arts of Oceania; to promote high standards of research, interpretation, and reporting on this art; to stimulate more interest in the teaching of courses on Oceanic art, especially, but not only, at the tertiary educational level; to encourage high standards of conservation in and preservation of the material culture of Oceanic arts. International symposiums are also organized. Publications include *Pacific Arts*, published annually, and *The Pacific Arts Association Newsletter*, printed twice each year. Membership: Hilary Scothorn, Treasurer, P.O. Box 6061-120, Sherman Oaks, CA 91413; [paatreasurerhls@aol.com](mailto:paatreasurerhls@aol.com). Vice President, North America: Carol S. Ivory, Fine Arts Center, P.O. Box 647450, Washington State University, Pullman, WA 99164-7450; 509/335-7043; fax: 509/335-7742; [ivorycs@wsu.edu](mailto:ivorycs@wsu.edu); [www.pacificarts.org](http://www.pacificarts.org).

### Private Art Dealers Association

PADA, founded 1990. Membership: 55. Annual dues: \$650. Purpose: To represent a select group of dealers who work from nonpublic spaces and who are specialists in specific areas of the fine arts. Election to membership is by invitation and is based on a dealer's experience, scholarship, ethics, and contributions to the arts community. PADA supports scholarship through public lectures, symposia, and grants. It is also a member of Confédération Internationale des Négotiants en Oeuvres d'Art (CINOA). A directory of PADA dealer members is published biannually. President: Timothy Baum, PADA, P.O. Box 872, Lenox Hill Station, New York, NY 10021; 212/572-0772; fax: 212/572-8398; [pada99@msn.net](mailto:pada99@msn.net); [www.pada.net](http://www.pada.net).

### Queer Caucus for Art: The Lesbian, Gay, Bisexual, and Transgender Caucus for Art, Artists, and Historians

QCA, founded 1989. Membership: 300. Annual dues: \$25 employed; \$5 low income and students. Purpose: To nurture and encourage the study of lesbian, gay, bisexual, and transgender history, theory, criticism, and studio practice in the arts and to foster, through its various activities, better communication and understanding among its members, academic communities, lesbian, gay, bisexual, and transgender communities, and the public at large. Activities include a newsletter and conference panels. Co-chairs: Maura Reilly, Dept. of Art and Art History, Tufts University, 11 Talbot Ave., Medford, MA 02155; [maura.reilly@tufts.edu](mailto:maura.reilly@tufts.edu); and

James Saslow, Queens College and Graduate Center, City University of New York, [james\\_saslow@qc.edu](mailto:james_saslow@qc.edu).

### Radical Art Caucus

RAC, founded 2001. Membership: 40+. Annual dues: \$20 faculty and employed; \$5 students and underemployed. Purpose: RAC has as its primary mission the promotion of art and art-historical scholarship that addresses historical and contemporary problems of oppression and possibilities for resistance. RAC brings together scholars and artists who ground their work in the material knowledge of cultural conditions and practices related to critiquing the fundamental issues of unequal distribution of resources, social hierarchies, and unjust political authority that affect disenfranchised populations in all periods of history. Furthermore, RAC seeks to provide an intellectual and professional environment for the discussion of labor and social justice issues specifically related to contemporary practices of art and art history. RAC members will debate and advocate for a more critical institutional practice in order to promote radical democratic principles within and outside the academy. Executive Officers: Stephen Eisenman, Northwestern University; Janet Koenig, School of the Art Institute of Chicago; Andrew Hemingway, University College London. Treasurer: Barbara McCloskey, University of Pittsburgh. Secretary and Membership: Paul Jaskot, Dept. of Art and Art History, DePaul University, 1150 W. Fullerton, Chicago, IL 60614; [pjaskot@depaul.edu](mailto:pjaskot@depaul.edu).

### Renaissance Society of America

RSA, founded 1954. Membership: 3,700. Annual dues: \$60 regular; \$30 student; \$45 retiree; \$70 dual; \$90 institutional; \$100 patron; \$2,500 life. Membership runs January 1–December 31. Purpose: RSA is an international, interdisciplinary organization dedicated to the promotion and encouragement of the study of the Renaissance period. RSA holds an annual conference, usually in the early spring, publishes *Renaissance Quarterly* and a newsletter, *Renaissance News and Notes*, 3 times a year. Membership includes password to ITER (Electronic Bibliographic Database). Contact: RSA, Graduate Center, City University of New York, 365 Fifth Ave., Rm. 5400, New York, NY 10016-4309; 212/817-2130; fax: 212/817-1544; [rsa@rsa.org](mailto:rsa@rsa.org); [www.rsa.org](http://www.rsa.org).

### Society of Historians of East European and Russian Art and Architecture

SHERA, founded 1995. Membership: 135. Annual dues: \$18; \$12 students and other limited income. Purpose: SHERA is an international network for scholars working in the field of Russian and East European visual culture. SHERA publishes a triannual newsletter that includes bibliographic citations of new research in the field, notices of conferences and exhibitions, and state-of-research essays. SHERA panels are held at the CAA Annual Conference. Contact: Pamela Kachurin, 137 Coolidge St., Brookline, MA 02446; [kachurin@fas.harvard.edu](mailto:kachurin@fas.harvard.edu).

### Southeastern College Art Conference

SECAC, founded 1942. Membership: 576 individual members; 38 student members; 122 institutional members. Annual dues: \$35 individual; \$10 student; \$45 contributing; \$100 institutional. Purpose: To promote art in higher education by facilitating cooperation among teachers and administrators in universities, colleges and junior colleges, professional art schools, and museums in the 12-state Southeastern region. SECAC holds an annual conference; publishes a journal, the *SECAC Review*, and 3 newsletters annually; and awards an Artists Fellowship each year. Contact: Anne

W. Thomas, Administrator, P.O. Box 508, Chapel Hill, NC 27514-0508; 919/933-1777; [atsecac@bellsouth.net](mailto:atsecac@bellsouth.net); [www.furman.edu/secac](http://www.furman.edu/secac).

### Visual Culture Caucus

VCC, founded 2000. Membership: 100. Annual dues: \$10 tenured; \$5 untenured; \$1 student/adjunct faculty. Purpose: To promote and advance the discussion of visual culture in both critical and artistic practice and interdisciplinary contact with those working to similar ends in other visual media. VCC maintains a listserv for discussion and sharing information that can be joined by signing up for the **visual\_culture** list at [www.yahoogroups.com](http://www.yahoogroups.com). Contact: Nicholas Mirzoeff, Art Dept., State University of New York, Stony Brook, NY 11794-5400; [nmirzoeff@notes.cc.sunysb.edu](mailto:nmirzoeff@notes.cc.sunysb.edu); Laurie-Beth Clark, Art Dept., University of Wisconsin, Madison, WI 53706; [lbclark@education.wisc.edu](mailto:lbclark@education.wisc.edu).

### Visual Resources Association

VRA, founded 1982. Membership: 600. Annual dues: \$25 individual, if annual salary range is less than \$20,000; \$45 (\$21,000–29,000); \$65 (\$30,000–39,000); \$75 (\$40,000–49,000); \$95 (more than \$50,000); \$85 individual, if outside North America; \$95 institutional; \$25 student; \$25 retired; \$100–299 contribution; \$300+ patron; Subscriptions: \$100 for *VRA Bulletin* subscription only; \$20 for VRA listserv subscription only. Purpose: To advance knowledge, research, and education in the field of visual information resources. VRA advocates and promotes a spirit of cooperation among its members and with related professional organizations. Membership includes information specialists; digital-image specialists; art, architecture, film, and video librarians; museum curators; slide, photograph, microfilm, and digital archivists; architectural firms; galleries; publishers; image-system vendors; rights and reproductions officials; photographers; art historians; artists; and scientists. VRA offers an email listserv, a quarterly bulletin (*VRA Bulletin*), an annual sourcebook and directory, regional chapters, continuing education opportunities, an annual conference, and a website. President: Ann Baird Whiteside, Harvard Design School, 48 Quincy St., Cambridge, MA 02138; 617/495-5674; fax: 617/496-5929; [awhiteside@gsd.harvard.edu](mailto:awhiteside@gsd.harvard.edu). Vice President: Mark Pompelia, Dept. of Art and Art History, Rice University, P.O. Box 1892, MS 21, Houston, TX 77251-1892; 713/348-4836, fax: 713/348-4039; [pompelia@rice.edu](mailto:pompelia@rice.edu).

### Women's Caucus for Art

WCA, founded 1972. Membership: 2,000. Annual dues: \$30 regular; \$50 professional member; \$75 institutional; \$100 supporting; \$25 subsidized (student/limited income). Purpose: WCA is a national organization unique in its multidisciplinary, multicultural membership of artists, art historians, students and educators, gallery and museum professionals, critics and publishers, art administrators, and others involved in the visual arts. It serves to win parity in the valuation of creative and scholarly work by women, to create new opportunities for women to document, produce, and exhibit works, and to assemble for the exchange of ideas. WCA offers a national network of 33 local chapters, exhibitions, publications, a monthly email bulletin, a triannual newsletter, and regional and national conferences hosted by local chapters, which provide an occasion to teach, learn, present work, and celebrate scholarly and creative achievements by women. National Administrator: National WCA, P.O. Box 1498, Canal Street Station, New York, NY 10013; [info@nationalwca.com](mailto:info@nationalwca.com); [www.nationalwca.com](http://www.nationalwca.com).