CAL NEWS

NEWSLETTER OF THE COLLEGE ART ASSOCIATION Volume 29, Number 5 SEPTEMBER 2004



Standard magic-lantern slide projector, 1880s. Courtesy Albin O. Kuhn Library and Gallery, University of Maryland, Baltimore County



Sharp PG-MB60X digital projector, 2004, designed for conference rooms, classrooms, and collaborative work environments

THE CASE FOR DIGITAL IMAGES

Christine Sundt is a visual-resources curator at the University of Oregon and a member of the CAA Board of Directors. She is also a founder and the first president of the Visual Resources Association.

revolution is underway in lecture halls where technology, not ideology, is transforming the venerable old art-history classroom into something new, exciting, and digital. Brilliant digital images are replacing the slides that once held center stage, and traditional slide libraries, as image storehouses, are morphing into virtual-image banks. To many in the museum and university community, this transformation has been evident for a while, but recent news has brought it home to all of us. That something significant was happening became evident when Eastman Kodak announced that it would stop manufacturing slide projectors this year. Shock waves moved quickly through art and art-history departments and museums and left many wondering if the beloved Kodak Moment, captured for over a century in slide form, would be forever lost to digital.

Kodak's announcement need not terrify traditionalists who still wish to use 35-mm slides for teaching: one projector, the Ektapro, will be distributed beyond 2004 in Germany by Comm-Tec. The Ektapro projector is Kodak's top-of-the-line model, used widely in entertainment and advertising. Furthermore, none of the other companies making slide projectors—Leica, Rollei, Kinderman, and Vivitar, to name a few—have yet followed Kodak's decision to abandon film and slide projectors. Given the longevity of many slide projectors (some in our school are old enough to vote!), we may also expect that a vibrant market will emerge for used and refurbished equipment. And many manufacturers will continue to produce 35-mm film. Sales of such film, however, are flat; the day may

CONTINUED ON PAGE 38

MEMBERSHIP RENEWALS BEGIN IN SEPTEMBER

■ hank you for making CAA your professional organization in 2004. CAA maintains a calendar-year membership, and your current membership will expire December 31, 2004. To preserve continued access to your online services and printed materials for 2005, we encourage you to renew your membership as soon as possible. The quickest way to do so is to go online: enter your user ID (which can be found on your membership card or mailing address label) and password to log onto our Member Portal at www.collegeart.org. Renewal forms will also be mailed this month.

In early October, information on the upcoming CAA Annual Conference in Atlanta, to be held February 16–19, 2005, will be available online, and the Preliminary Conference Information booklet will be mailed. To take advantage of the low Early Bird registration rate, you must be a paid 2005 member. Receipt deadline is December 15, 2004.

Don't miss out on these incredible savings! Enjoy the many services and benefits of CAA membership:

• *The Art Bulletin*: The leading English-language publication for

CONTINUED ON PAGE 2

IN THIS ISSUE

- 7 An Interview with ARTstor
- 11 Digital Images: Access, Rights, Distribution
- **18** Digital Tips for Artists
- **21** Advocacy Update
- 22 2004 CAA Fellows Named
- **25** New CAA Ethics Guidelines
- 30 Solo Exhibitions by Artist Members

ANNUAL CONFERENCE UPDATE. See page 4

art historians;

- Art Journal: Our cutting-edge quarterly of contemporary art and ideas;
- caa.reviews: An online journal devoted to the review of books, exhibitions, and related media;
- CAA News: Our bimonthly newsletter, which contains information on current trends in art and art history, funding opportunities, calls for participation, and more;
- JSTOR: CAA members have online, searchable access to all archived issues (through 2001) of The Art Bulletin and Art Journal;
- Online Career Center: Job seekers can search the latest employment listings, apply for jobs online, post c.v.s, request e-mail alerts, and more;
- Career Fair: Our employment services expand at the Annual Conference. You can search job listings, apply for positions, post résumés, schedule appointments, interview for jobs, and much more;
- Annual Conference: All members receive reduced registration fees to attend the world's largest forum for visual-arts professionals;
- Exhibitions: Artist members are eligible to exhibit in our annual juried shows held at the CAA Annual Conference;
- Networking: The new CAA Online Member Directory is searchable by

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Editor-in-Chief Susan Ball Editor Christopher Howard

Material for inclusion should be sent via e-mail to Christopher Howard at caanews@collegeart.org. Photographs and slides may be submitted to the above street and e-mail addresses for consideration. They cannot be returned. All advertising and submission guidelines may be found at www.collegeart.org/caanewsrates.html.

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- member name, school or institutional affiliation, address, profession, and specialization;
- · Advocacy: CAA monitors and takes action on issues related to funding for the arts and humanities, freedom of expression, intellectual-property rights, and higher education, among other matters;
- Discounts: Receive lower rates for advertising in the Online Career Center, CAA News and other publications, original fine-art prints from contemporary artists such as Kerry James Marshall and Kiki Smith, and subscriptions to more than fifty art periodicals;
- Governance: Members are eligible to nominate and vote for candidates for the

Board of Directors, serve on the Board of Directors and CAA committees, chair or participate in Annual Conference sessions, and nominate candidates for CAA Awards for Distinction.

CAA wants to continue to be your professional organization. Your membership and your participation in CAA's activities help us to shape the future of the fields of art, art history, and visual studies.

Questions? Comments? Need a renewal form? Contact CAA's Member Services department at memsvcs@collegeart.org or 212-691-1051, ext. 12. You may also find complete membership information on our website, www.collegeart.org; follow the Membership link.

EXPANDED ONLINE ACCESS TO BACK ISSUES OF THE ART BULLETIN AND ART JOURNAL IN JSTOR!



Beginning in 2005, CAA members who do not have an institutional affiliation, or whose home institution does not participate in JSTOR's Arts & Sciences III Collection, will be able to access back issues of CAA's quarterly journals via the Member Portal website at http://www.collegeart.org. Members with an institutional affiliation may also use this service to access the journals online from any location worldwide.

A small annual fee of \$15 will be charged.

See your membership renewal form, mailed in September, for details!

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

FROM SLIDE TO **SCAN: THE VISUAL ARCHIVE**

ince the days of Heinrich Wölfflin, the art-history classroom lecture has been built around the dual slide comparison. In recent years, instructors and theorists alike have begun to examine this tradition, asking how the slide pair has shaped the discipline of art history, and whether teaching methodology has been distorted by it. Now that debate is about to become a matter not only of sense and sensibility but also of dollars and cents, as digital technology enters the classroom and the scan threatens to replace the slide.

In this issue, CAA News explores the question of 35-mm slides and digital images in the classroom. Both technologies will coexist in the years to come-it is hard to say when, if ever, digital technology will eclipse the slide completely but the availability of scanned images and computerized projection systems is already altering the teaching of art in both practical and conceptual ways. At the 2005 CAA Annual Conference in Atlanta, we will still have two 35-mm slide projectors in every session room; digital projectors will also be available.

In our cover story, Christine Sundt weighs the pros and cons of digital images. Other articles examine licensing and rights issues, assess the flexibility of digital images in the classroom, list sources that provide digital images, and more. We interview James Schulman, executive director of the newly launched ARTstor. With this cluster of articles, we aim to provide a fuller picture of what is at stake for teachers, scholars, and artists in the realm of the digital image.

Institutional slide libraries are now making tough decisions about whether to digitize their own collections, to acquire digital images from the same companies (or others) from which they have bought slides, or to join a subscription-based service such as ARTstor. Moreover, many scholars have amassed their own archives of images, which they use in their classrooms, in lectures, and in their own research and publications.

"I have a personal collection of about five thousand slides," writes Victor

Margolin, professor of design history at the University of Illinois, Chicago. "I like handling the slides, moving them around." Like many teachers, he is concerned that if he must switch to using digital images, he will have to spend more time at the computer revising lectures for a new format, learning new software, working out glitches, acquiring sufficient hard-drive space, and so on. Margolin worries: "New technologies destroy old technologies rather than complement them. We need choices."

Many institutions are switching to digital equipment now. For example, the Graduate Center, City University of New York, has developed an all-digital image database for its professors and students. Carol Lees, the school's visual-resources director, says that although her institution no longer manufactures slides, it still circulates them. Graduate Center classrooms are also equipped with both slide and digital projectors. Washington and Lee University in Lexington, Va., has been digitizing its collection for two years and intends to complete the process within the next year, putting roughly 40,000 to 50,000 images onto its server for institutional use. Benjamin Kessler, director of visual resources at the University of Chicago, notes, "Even after digital conversion, slides are going to remain an important archival backup. If storage is not a terrible drain on overhead, scholars (and institutions) will want to hang onto their slides."

Should the individual scholar digitize his or her slide collection? "It's vital," says Susan Huntington, vice provost for graduate studies, dean of the graduate school, and distinguished university professor at Ohio State University. "These images should be digitized and become part of a larger public collection." With her husband John, Huntington has photographed works of art, monuments, temples, and other architectural structures during research trips throughout Asia since 1970. They have accumulated more than 300,000 images in black-and-white and color prints and color slides. The Huntingtons have also used digital cameras since 1996. (They donated about 12,000 or 13,000 of these to ARTstor, creating a core database of Asian art from 3000 BC to the present; another 1,000 will be added soon.)

Scholars with a substantial collection of slides, prints, transparencies, and negatives may wish to approach their institution (or another art research center) to gauge inter-



Kodak Ektragraphic slide projector, 2004. Courtesy the Baltimore Museum of Art

est in digitizing the material. You should be prepared to discuss formats and quality, explore sharing costs and labor, and assess what (if any) questions of rights and permissions may be involved. In addition to the scanning itself, the creation of a digital file includes catalogue information (caption data, also called metadata), which must be accurate and complete.

Most valuable to digital-image archives are not teaching collections but rather documents of research—that is, the sort of highly specialized material that is often photographed by an individual in the field and cannot be found in public or commercial archives. Useful images may include not only works of art, but also installation views of exhibitions and documentation of ephemeral events or performances.

The digital scan has its own hazards: Software programs used to scan and access images must be upgraded periodically (a headache known as "data migration"). Images acquired from many sources may have inconsistent or incomplete catalogue information and can vary in quality. Slides lent or donated without proper accompanying caption data are nearly worthless to an archive. Ownership of the physical images may shift from the institution to an outside provider. Equipment must be purchased. And everyone has to learn a new system.

As institutions and individuals consider the difficulties and benefits of digitizing images, we at CAA hope that these pages will be of use to you. Future articles may address this topic from the perspective of the museum and the artist. As always, we invite your responses and further discussion, to be published in future issues of this newsletter.

-Christopher Howard, Editor, CAA News, caanews@collegeart.org

ANNUAL CONFERENCE UPDATE ATLANTA, FEBRUARY 16–19, 2005

CONFERENCE TRAVEL GRANTS

CAA is once again pleased to offer travel grants to the Annual Conference this year, one for graduate students in art history and studio art, and the other for international artists and scholars. The grants are funded by donations from the \$5 contribution check-off on last year's CAA membership application or renewal form. Nineteen CAA members received travel subsidies for the 2004 Seattle conference, CAA thanks the 559 members who made voluntary contributions to this fund; we hope that you will contribute again by checking the box on your 2005 membership form.

CAA Graduate Student Conference

Travel Grant. CAA encourages all department chairs and directors of graduate programs to inform their Ph.D. and M.F.A. students of CAA's Graduate Student Conference Travel Grant. The \$150 grant is awarded to advanced graduate students as partial reimbursement of expenses for travel to attend the 2005 Annual Conference. To qualify for the grant, students must be members of CAA. Candidates should include a completed application form, a brief statement by the student stipulating that he or she has no external support for travel to the conference, and a letter of support from the student's adviser or head of department. For application forms and additional information, contact Lauren Stark at 212-691-1051, ext. 248;

lstark@collegeart.org. Send application materials to Graduate Student Conference Travel Grant, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. Deadline: October 15, 2004.

CAA International Conference Travel Grant. CAA presents a \$500 grant to artists or scholars from outside the United States as partial reimbursement of expenses for travel to attend the 2005 Annual Conference. To qualify for the grant, applicants must be members of CAA. Candidates should include a completed application form, a brief statement by the applicant stipulating that he or she has no external support for travel to the conference, and two letters of recommendation.

For application forms and information, contact Lauren Stark at 212-691-1051, ext. 248; Istark@collegeart.org. Send materials to International Conference Travel Grant, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. Deadline: October 15. 2004.

AMERICAN INSTITUTE FOR **CONSERVATION WORKSHOP**

Acquiring and Siting Classical Art: Dialogue between Curator and Conservator

This session is a gallery-based workshop at Emory University's Michael C. Carlos Museum. Curator Jasper Gaunt and conservator Renee Stein will discuss evidence of manufacture and questions of authenticity, as well as the extent of cleaning and compensation for display in the museum's recently reinstalled Classical galleries. Examples may include a black-figure ceramic krater, which raised questions about authenticity; a bronze hydria studied for manufacturing techniques; and a Hellenistic marble sculpture, which presented challenges for cleaning and compensation. The workshop will emphasize visual examination and encourage participation. Attendance will be strictly limited by reservation. We wish to maintain a balance of academic art historians, curators, conservators, and working artists. To enroll, please contact Andrea Kirsh at akirsh@uoregon.edu or write to 814 S.

48th St., Philadelphia, PA 19143. Include brief information identifying your training and current work by discipline.

DIVERSITY COMMITTEE SEEKS SESSION SPEAKERS

Best Mentoring Practices

CAA's Committee on Cultural Diversity seeks speakers for its session, chaired by Ofelia Garcia of William Paterson University, to be held at the 2005 Annual Conference. Young and new faculty thrive when properly mentored; minority faculty are aided in their professional development when they have senior colleagues who have had similar experiences. This panel seeks presenters who can provide successful models and/or experiences representing both sides of the equation: those who have developed successful mentoring programs for minority faculty, and those minority faculty who have benefited from such programs. Mail to: Ofelia Garcia, College of Art and Communication, William Paterson University, 300 Pompton Rd., Wayne, NJ 07470.

OFF-SITE SESSION AT ATLANTA'S HIGH MUSEUM OF ART

Museum Design and Construction at the **High Museum of Art**

The High Museum of Art is working with architectural firm Renzo Piano to expand its facilities. Taking place Saturday, February 20, 12:30-2:00 PM, in the musuem's Hill Auditorium, this session will explore museum design and construction process using the High as a case study. By having a repre-

PROPOSE RESOLUTIONS FOR ANNUAL BUSINESS MEETING

Active CAA members may propose resolutions for consideration at the Annual Meeting. Any such proposal must:

- Be received by the Office of the Executive Director no later than eighty days prior to the Annual Meeting;
- Be in proper parliamentary form;
- Be signed by at least twenty-five active CAA members in good standing;
- Be no more than three hundred words in length;
- Deal with matters relating to the purposes of CAA as set forth in Article II of the association's by-laws (the by-laws can be found on www.collegeart.org).

Send your resolutions to Susan Ball, c/o Manager of Governance and Advocacy, CAA, 275 Seventh Ave., New York, NY 10001; or send them as Microsoft Word attachments to rcederholm@collegeart.org. Deadline: November 30, 2004.

sentative from the major stakeholders (owner, project manager, architect), the session leaders will offer valuable insights into the entire process. Audience involvement will be highly encouraged. The session will be followed by hard-hat tours through the recently expanded museum. The session leaders are: Marjorie Harvey, director of architecture and design, High Museum of Art; Randy Shields, vice president and project director, Jones Lang LaSalle; and John Starr, principal, Lord Aeck Sargent. Attendance is by preregistration only. To enroll, please contact Linda Boyte at linda.boyte@woodruffcenter.org.

ECOTISTICAL ART CALL FOR PARTICIPATION

"ECOtistical Art" is a special initiative for artists at the 2005 Annual Conference. We seek participants and innovative ideas for presentations that address the challenge of teaching and creating eco art. This daylong series of events will explore how art's methods, materials, ethics, aesthetics, and dissemination strategies can be reformulated to promote environmental principles and ideas such as: there is no waste in a functioning ecosystem; in evolution, form optimizes function; change is inevitable; all organisms are interdependent; and material resources on the earth are limited.. "ECOtistical Art" is organized in cooperation with ARTspace and Creative Capital. For more information, contact Linda Weintraub at artnow@juno.com.

CURATORS AND CRITICS NEEDED FOR ARTISTS' PORTFOLIO REVIEW

CAA is seeking curators and critics to participate in the ninth annual Artists' Portfolio Review during the Annual Conference. The Artists' Portfolio Review provides an opportunity for artists to have slides, VHS videos, digital images, or DVDs 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 17, and Friday, February 18. Whenever possible, artists are matched with reviewers based on medium or discipline.

Volunteer curators and critics provide an important service to early-career artists,

enabling them to receive professional criticism of their work. Interested candidates must be CAA individual members in good standing, register for the conference, and be willing to provide five successive twenty-minute critiques in a two-hour period. Please send a brief letter of interest and résumé to Manager of Programs, Artists' Portfolio Review, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. Deadline: November 5, 2004.

MENTORS NEEDED FOR CAREER DEVELOPMENT **WORKSHOPS**

The CAA Annual Conference will mark the ninth anniversary of the Career Development Workshops. More than two thousand CAA members who are beginning their careers have met with professionals in their respective fields to receive valuable professional advice and guidance. We seek mentors from all areas of art history, studio art, the museum professions, and other related fields. This year, there will be an additional category for candidates interested in art and science. Mentors provide a significant professional service to members. Many have described this experience as extremely rewarding.

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 should be sensitive to the needs of the candidates and able to provide constructive criticism.

Mentors must be members in good standing, register for the conference, and be prepared to give two consecutive hours of their time on one of the two days of the workshops: Thursday, February 17, and Friday, February 18. Art historians and studio artists must be tenured; curators must have five years of experience and have current employment with a museum or university gallery.

The workshops are not intended as a screening process by institutions seeking new hires. 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

Diane Edison, Lamar Dodd School of Art, Visual Arts Building, University of Georgia, Athens, GA 30602; dedison @uga.edu. Deadline: November 5, 2004.

PROFESSIONAL DEVELOPMENT **ROUNDTABLE MENTORS** SOUGHT

CAA is seeking mentors and discussion leaders to assist with Professional Development Roundtables at the 2005 Annual Conference, Mentors will lead informal discussions on topics relating to career choices, professional life, and work strategies. The roundtables will be geared toward two groups: emerging professionals and midcareer professionals.

Roundtable topics will reflect those frequently mentioned by CAA members as particular areas of concern within their lives and work. Past topics have included: Keeping a Sense of Humor during the Interviewing Process; Not So Young: Appointments after 35; Coping with the Danger of Individual or Institutional Burnout, and From Teaching to Administration.

Prospective mentors need not be career specialists but should have an interest in the emerging generation of scholars and artists. Candor, a sense of humor, the ability to listen, and two hours of your time are required. Interested individuals must be CAA members in good standing, register for the conference, and be available on Thursday, February 17, 2005, from 12:30 to 2:00 PM. Please send a brief letter of interest and résumé to Lauren Stark, Re: Roundtables, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. Deadline: November 5, 2004.

ARTISTS' PORTFOLIO REVIEW OFFERED

The Artists' Portfolio Review at the 2005 conference offers artist members the opportunity to have slides, VHS videos, digital images, or DVDs of their work reviewed by curators and critics in private twenty-minute consultations. You may bring battery-powered laptops.

Appointments will be scheduled for Thursday, February 17, and Friday, February 18. Interested artists should complete the Artists' Portfolio Review coupon on the next page; the coupon may be

copied and distributed. Be sure to indicate whether the work to be reviewed will be slides, VHS videos, digital images, or DVDs. All applicants must be CAA members in good standing for 2005. 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 5, 2004.

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 2005 Annual Conference. This year, CAA is adding an additional category for those

applicants interested in art and science. 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 17, and Friday, February 18. Workshops are by appointment only; all participants must be CAA members in good standing for 2005.

To apply, complete the Career Development Workshop coupon on this page. 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 5, 2004.

PROJECTIONISTS AND ROOM MONITORS SOUGHT

Applications are being accepted for projectionist positions at the Annual Conference. Successful applicants will be paid \$10 per hour and will receive complimentary conference registration. Projectionists are required to work a minimum of four 21/2 hour program sessions, from Thursday, February 17, to Saturday, February 19, and attend a training meeting Thursday morning at 7:30 AM. Projectionists must be able to operate a 35-mm slide projector; familiarity with video and overhead projectors is preferred. Candidates must be U.S. citizens or permanent U.S. residents. Send a brief letter of interest to Manager of Programs, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. Deadline: January 1, 2005.

Room monitors are needed for two of CAA's mentoring programs, the Artists' Portfolio Review and the Career Development Workshops, as well as for several off-site conference sessions.

Successful candidates will be paid \$10 per hour and will receive complimentary conference registration. Room monitors will work a minimum of four hours, checking in participants and facilitating the work of the mentors. Candidates must be U.S. citizens or permanent U.S. residents. Send a brief letter of interest to Manager of Programs, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001.

2005 ARTISTS' PORTFOLIO REVIEW REGISTRATION

THURSDAY, FEBRUARY 17 & FRIDAY, FEBRUARY 18, 2005			
NAME			
ADDRESS			
CITY / STATE / ZIP			
E-MAIL			
PHONE		MEMBER ID#	
DISCIPLINE / MEDIUM			
I WILL BRING:	35-mm SLIDES	CD / DVD	VIDEO
Complete and return to Artists' Portfolio Review, CAA, 275 7th Ave., New York, NY 10001 Deadline: November 5, 2004			

2005 CAREER DEVELOPMENT WORKSHOPS

THURSDAY, FEBRUARY 17 & FRIDAY, FEBRUARY 18, 2005 Check one topic, indicating your area of specialization. If choosing more than one specialty, please indicate the order of your preference. STUDIO ART ART HISTORY Painting Ancient to Medieval Curatorial Renaissance, Baroque, 18th Century Sculpture / Installation Art/Science 19th Century to Modern Ceramics / Metal / Jewelry Drawing / Printmaking / Works on Paper Contemporary Asia, Oceania Photography Computer Graphics / Illustration / Graphic Design Americas Africa Performance Architectural History Film/Video NAME. ADDRESS_ CITY / STATE / ZIP_ E-MAIL _ MEMBER ID# _ Complete and return to Career Development Workshops, CAA, 275 7th Ave., New York, NY 10001

Deadline: November 5, 2004

AN INTERVIEW WITH ARTSTOR

On July 1, 2004, ARTstor's long-awaited Digital Library came online. ARTstor, sponsored by the Andrew W. Mellon Foundation but designed to become self-supporting, makes available images in digital format for educational uses such as classroom projection and course websites, and for research and scholarship. The images are accessed through the ARTstor website, www.artstor.org, and can be used both onand offline, along with captions and other text. The project was initiated in 2000 and is modeled on the Mellon Foundation's successful JSTOR journal-archive project, though the two are independent. In July, CAA News talked with James Shulman, Executive Director of ARTstor.

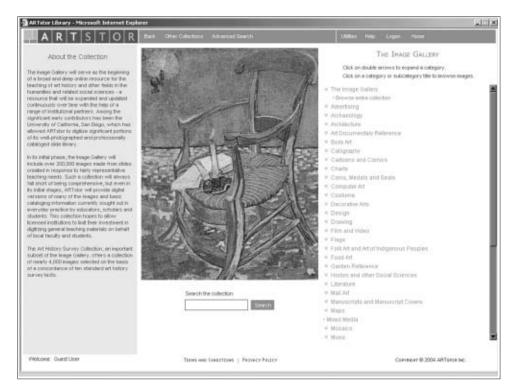
CAA News: What is ARTstor? What is in its collections?

James Shulman: ARTstor provides institutionwide access to art images through a secure website. It offers users a large and growing library of images (and related cataloguing data) designed for noncommercial educational and scholarly use, as well as the tools to make active use of the images. We work with artists, photographers, museums, educational institutions, and others—here and abroad—to build and continually improve the collection.

ARTstor is designed specifically for use by the education, research, and arts communities, and should be useful throughout the humanities and beyond.

Where do you get the images?

The images come from a range of sources. Recently, the Art Museum Image Consortium [AMICO, a nonprofit consortium of thirty-nine museums] began to work with us, and we hope to be able to include collections from their member museums in the coming months. We recognize that we'll never have every work of art in ARTstor; currently, we have about 300,000 images in our Charter Collection (a "collection of collections") and we're continually adding new collections.



Each collection in ARTstor has a "Collections Page," with an expandable browsing hierarchy and a brief description

What is the scope of the collections?

The works cover the full range of material studied in art history and related fields in the humanities: all geographical areas of art, all visual media (including architecture, painting, sculpture, photography, design, and decorative arts), and all time periods. ARTstor is meant, even in these early days, to offer the kind of breadth and cohesion we associate with a really good academic slide library, while also offering particular depth in an expanding range of fields.

Just to give you an example of the coverage, a keyword search for "Parmigianino" produces 344 results; "Chinese bronzes" yields 779 images; "Roman portraits" produces 860 images, and so on. While we plan to keep adding breadth and depth, we have also built tools that will allow users to use their own images alongside ARTstor images in the classroom and on course websites. And because ARTstor is meant for use across a range of fields, we've been conscious to provide subject cataloguing; you can get rich results for a keyword search of "dragons," or "St. Sebastian," or "plagues," for example, as well as the usual name or title searches.

While the initial collections include quite a range of content—from images of the Buddhist caves in Dunhuang, China, to the great Bartsch Collection of old-master prints, to modern architecture—over twelve other new projects are in the production queue. So ARTstor won't be static in any sense. We intend the Charter Collection to reach approximately half a million images in two years, and expect that the Library will continue to grow afterward.

What about modern and contemporary work that is still in copyright?

We're committed to incorporating twentieth- and twenty-first-century art into ARTstor. We are actively engaged in discussions with representatives of artists, museums, and other rights holders. During this period of getting people acquainted and comfortable with the nonprofit mission of the project, we have not yet included many images of copyrighted works. We're working with two assumptions in mind: first, that modern and contemporary art are of central importance; and second, that it's best to work on solutions that will serve the community well for the long term. This means ensuring that all those with an interest in the project have a role in helping us navigate through this largely unmapped territory. Your members include many artists; as an organization, you're

sensitive to the concerns people have about placing images online. We're working to address those concerns, and I'm confident that we'll do so.

Who has access? Who's your ideal imaginary user, the teacher or researcher?

Access is via participating institutions such as colleges and universities, art schools, and research libraries. Everyone within a participating institution's community has

access; individual users at those institutions do not have to pay any fees to access

ARTstor's purpose is to provide images for both teaching and research. Our agreements with users—and with the providers of images—permit a broad range of scholarly and educational uses that are noncommercial in nature. We've tried to avoid falling into a debate about whether ARTstor is for teaching or for research, and have built the Charter Collection to

have the range, depth, and coherence to serve both interrelated activities.

The goal is to build a resource that will be an easy place for teachers and scholars to turn for useful images to incorporate into their teaching, research, student assignments, theses, unpublished dissertations, etc. The tools provide users with a variety of functions—one can make presentations on- or offline, display groups of images in course websites, and explore details of images, among other things. The key is that both pedagogy and research depend on the ability to be very active in the work one does with images.

We've heard mixed reports on the quality of the images. It seems to be uneven. Is that because they come from different sources? Does ARTstor plan to do any original photography of artworks?

On the whole, I'd say that the quality of ARTstor images ranges from decent to breathtaking. In these early days, we have been most concerned to provide users with access to the images that they most need. So some of the collections are built from 35-mm slides and black-and-white prints, while others draw from large-scale transparencies or direct digital capture. We felt that it was important that we not let "the best be the enemy of the good," and thus decided to start with a relatively high, but not insurmountable, threshold for image quality as we began the project. Over time, the images—and the quality and amount of cataloguing data ("metadata")—will be improved; we are actively working on that. We have begun to standardize our data; we would like to see it grow more refined and detailed, but that will be an ongoing task. For example, attributions are not immutable "facts," and adding to subject, period, or style cataloguing will continue indefinitely.

If this is a nonprofit, grant-funded project, why is ARTstor charging fees? Some early responses from art librarians and visualresources curators express dismay at the prices. Who pays and how much?

ARTstor fees vary, depending on the size of the institution and the value that the institution will derive from the resource (for example, we charge community colleges a much smaller amount than large research institutions). Our fee structure is

2005-2006 CLARK FELLOWSHIPS



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 universities, museums, and related institutions. For guidelines, an application form, as well as further information, please visit www.clarkart.edu or contact Michael Ann Holly, Director of Research and Academic Program, Clark Art Institute, Williamstown, Massachusetts 01267.

Telephone: (413) 458 0460 E-mail: research@clarkart.edu

The application deadline for fellowships awarded for the 2005-2006 year is November 15, 2004.

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based on the Carnegie Classifications of Institutions of Higher Education, like that of our sister project, JSTOR. We have also developed different fee structures for institutions not covered by the Carnegie Classifications, such as museums and independent art schools.

ARTstor has set up the fees so that over time we can be self-sustaining. There's no profit margin built in, and in fact it will be some time before we reach a break-even point. It's a trade-off: the project will help institutions avoid some of the work and costs associated with building, managing, and maintaining large image collections. But for them to feel comfortable, we must ensure that the project will exist and be available in the long term—just as a brickand-mortar library or slide collection must be. Our goal is, therefore, to create a fee structure that will eventually cover the operating costs of the organization while still enabling wide access to the resource.

While the impact of ARTstor will be most immediately apparent in the fields of art, art history, and architecture—CAA's core constituencies—we see it as an institution-wide resource, and hence a cost that should be borne at least in part by the main campus library, rather than by just the art or visual-resource department libraries. Because of its breadth of content and searchability, we believe that it will be useful in a wide range of fields.

Additionally, CAA's members will appreciate that easy, efficient access to art images within a whole institution will encourage scholars, instructors, and students in every discipline to study art and visual culture and to use images in a great range of research and teaching contexts. It's exciting to think that ARTstor will extend the exposure to images outside of the slide library and become a vital resource for the whole academy.

As you know, in the electronic realm, sustainability doesn't just mean maintaining a website and adding content to it. The task of improving image and data quality, providing support to users and participating institutions, and adapting and improving the software is ongoing—there is no end date for that work. On the other hand, unlike slides, ARTstor's images don't fade, don't turn pink or get scratched, the catalogue information is not limited to what will fit on a slide label, and the "labels" don't fall off. Everyone on the campus can use the same image at the same time,

course websites of images can be built and modified easily, and searching a database rather than a set of drawers opens the door to different varieties of scholarly serendipity.

Another benefit of ARTstor that may not be immediately visible to individual users is that we capture and collect statistics on usage patterns, which are made available to member libraries and content providers. (And yes, we collect and share these data in anonymous ways, to protect the privacy of our users.) This includes information such as which images and collections are most in demand, and which tools most useful to users. This sort of information can be useful in helping a university—or an organization like CAA—learn more about what works are being used in the classroom, and how, and can help the community learn about user needs in terms of content, image quality, data that's helpful to add, and so on.

What about unaffiliated scholars and artists who want to use ARTstor?

ARTstor is a young project. We're beginning by working with nonprofit institutions, but we recognize its potential importance to independent scholars, particularly in the arts and humanities. We are exploring ways to make access available to them. JSTOR has devised a means of access for those who aren't affiliated with an institution and we will work with them (and with groups like CAA) to explore what might be possible for ARTstor. In the meanwhile, our licensing agreements include provisions for ARTstor use by "walk-in" users at participating libraries, where the parent institution permits such access to online library resources.

ARTstor requires subscribers to use your proprietary software tools to access the content. Why is that?

We have known since the beginning that ARTstor technology has to serve two purposes. First, it must create an active workspace that allows users to do more than "read only." Users of images want to work actively—to search, open, and zoom on images, to create groups of images and to return to those groups over time, to order and reorder images within groups, to share them, and so on. The second need is to



The Data Window has a rich description of the work and a list of subject categories that can be used for searching within ARTstor. A series of tabs allows a user to view image information and properties; registered users can include personal notes

create a regulated environment where usage and access are limited in appropriate ways. I know that maintaining restrictions on the image files in this way may not be popular with some users, but ARTstor is doing this to address the concerns of museums and other content owners who care a lot about the distinction between commercial and noncommercial uses of objects they own and images they have created. Museums and archives have a mission to make images of artworks widely available for educational use; but they also rely on income from the commercial uses and many feel significantly more comfortable making their content available in a restricted environment. In fact, ARTstor has been able to obtain many of its collections in large part because of reassurances that this is a regulated environment.

Like JSTOR, we see user-license agreements as our best means of providing a regulated environment. The institution agrees, in its license agreement, to limit access to authorized members of its community (i.e., students, professors, researchers, etc.). But by requiring users to access ARTstor through our software we place necessary barriers to unrestricted proliferation—and inappropriate uses—of the images. Based on our negotiations with content providers to date, we believe that these restrictions are critical—especially during this initial period—to obtaining content for ARTstor in the first place.

But the ARTstor software is by no means there only for "protective" reasons. It includes tools that allow users to manage their own groups of images and to share them with others, without having to manage and keep track of them on a hard drive or local network. We also have an offline viewer that provides a way of



The full image and a zoomed detail, or two separate images, may be viewed together. The navigational box at lower right shows the zoomed portion of the image

building and making presentations without being connected to the Internet. The tools are specifically built to do what academics need, which sometimes is a little different from presenting charts and bullet points.

One of our ongoing challenges and responsibilities is to integrate ARTstor with related digital systems of all kinds, such as museums' collections-management systems that will contribute new data, online library catalogues, and university learning-management systems. We expect that ARTstor's reach will extend beyond the library and deep into the fabric of teaching and learning, so it is incumbent on us to keep up with the changing technological terrain. Today, we have made sure that the tools are flexible enough to enable our users to do what they need to do (e.g., make offline presentations in a portable way; add local images alongside ARTstor content; cut and paste stable URLs for images and groups into course websites), but we hope to do more.

ARTstor's images are available for research, but not for publication use. Yet the cost and difficulty of obtaining images for publication in scholarly art books and articles is now so high that it is causing a crisis in scholarly art publishing. Will ARTstor play a role in this?

I know that dramatic changes in publishing represent a serious problem for the field. We do get inquiries from authors wishing to download our high-resolution images for publication. Under the terms of our agreements with our content providers, we can't offer that service.

Right now, ARTstor's cataloguing data can help scholars find information they need about some of the artworks, including identifying the owners of images. We hope to add more of this information over time. We also hope to be able to provide links to museums, image distributors, or artists' representatives over time. This won't address the costs of publications permissions in general, but it should help in addressing one of the complications associated with publishing—that of finding the person or institution who can provide photos for publication and (as applicable) grant permissions.

If some of ARTstor's collections come from copy-stand images (like the slide collections that faculty and slide libraries currently have), why shouldn't instructors and researchers just scan things themselves?

I guess I'd start by noting that ARTstor's content is built around serving scholarly users. While an individual or an institution could set out to digitize all 54,000 prints and all of the cataloguing data and scholarly commentary in the 96 volumes of The Illustrated Bartsch, it isn't the kind of undertaking that someone with a scanner and a few free Saturdays would want to try. We'll keep adding troves of content, many of which just wouldn't be digitized by institutions or scholars working on their own.

Moreover, while there are images aplenty on the open Internet, cataloguing especially cataloguing that provides multiple points of access for users at different levels of expertise and in different disciplines—is, and will likely remain, an incredibly important and distinctive characteristic of ARTstor. Our subject headings let art historians search for topics like "St. Jerome" or "oratory," let engineers find images of bridges, and let economists search for images related to the spread of plagues in early modern Europe.

The other distinct advantage that ARTstor provides (in contrast to free content from the Web or from scanning from books) is the software environment that allows users to make active and shared use of the collections. These tools may provide significant institutional savings when compared to the cost of buying or building other systems to manage digital images. In addition, a lot of individual time and work are associated with building and modifying various presentations on a local hard drive—and hoping the drive doesn't crash.

Kodak is ceasing to make some slide projectors; commercial archives are buying up important photo collections; AMICO will be dissolving after next year. There's a lot of talk among librarians about the shift of the library from a repository of content to a facilitator of access. But artists and art historians, of all people, respect the concrete object. Our members are worried about losing the physical image bank, owned by the institution (or themselves!), and securely available forever. What will happen if ARTstor disappears, or someday becomes a for-profit agency?

It's an understandable anxiety. In fact, ARTstor was created to work with the community to address some of those concerns. There are several reasons for reassurance on this front. The project was created at, and has been funded by, the Mellon Foundation, which has a long track record of working on behalf of the educational and arts communities. Also, everything that ARTstor does is nonprofit; we never seek exclusive rights for an image, even if we pay the associated costs of digitizing or cataloguing. Finally, we are continuously engaged in figuring out the challenges together with various parts of the community. For example, we are delighted now to be working with AMICO—a pathbreaking effort of the art-museum community-to build on all that they have accomplished. We spend a lot of time working with the community to attain the appropriate balance on rights issues-and as your members know, that's an evolving situation. We recognize that this is all tricky territory and we care very much about doing the right thing for the community that we are part of.

We don't, of course, have all the answers. Despite the pace of change, it is still very early days in a long and complex journey. And, as is the only sensible way of attempting something this complicated, I would add that the practices and procedures of ARTstor today are not written in stone; they won't necessarily be the same in three years' or five years' time. Things are going to change a lot and we will try to adapt to serve the community as well as we can, given the environment of the time.

AT WHAT COST? TRANSFORMING THE CLASSROOM

Jim Nottingham, M.F.A., is director of media services at London South Bank University. In this article, he looks at the technology, equipment, and services that are needed to set up a digital classroom.

ried and true teaching methodologies need to be challenged, but L change must not be made for the sake of change. Students are aware of how new technology could enhance their learning experience but face faculty who are usually reticent to use untested and unfamiliar resources. The perceived element of trust in a media such as slide projection has been built up over a number of years, and to get academics to modify lifetime habits is a tall order. But technology cannot be held at bay, and we must use and manage it carefully to improve the learning experience.

This biggest problem facing the digital classroom is infrastructure, which includes not only selecting, buying, and maintaining equipment but also supporting and training technology specialists and teaching faculty. The task of fully equipping a room with appropriate resources is expensive, but it is getting cheaper all the time. A full installation of resources in a large lecture theatre (250 seats plus) should include 7:1 surround sound, data projection, new screen, computer, VHS and DVD players, fourchannel wireless PA system, easy-to-use control surfaces, and a lectern. Total staff costs are more difficult to quantify, because ongoing training and maintenance can be difficult to calculate.

A bewildering array of media is available for classroom use. Institutions should ask faculty members about their wants and needs: Will the computer provide Internet access? Can the digital projector be hooked up to a computer, VCR, and DVD player? What kind of audio is needed: two-channel stereo, 5:1 audio, or 7:1 audio? What about wireless microphones, document cameras, 4:3 and 16:9 video playback, and 16-mm and 35-mm film projection? A standard white dry-eraseboard with markers is still a valuable

teaching aid that should not be left out.

Look at the computer in the room: What software is needed? What inputs and outputs are required (e.g., USB 1 or 2)? What about Firewire, data cards, floppy disks, audio inputs, log-in protocols, external hard drives, full networking access to office computers, and so on? How often will upgrades be needed? What about security, not only the physical safety of the equipment in the room but also the protection of the software that sits on the local computer and the network?

At London South Bank University, almost all teaching materials are generated digitally; slide projectors are used mostly by the health faculty and rarely by those in the arts. With the applied use of fast and secure computer networks, excellent digital libraries, and the use of presentation software such as Blackboard, our slide projectors have become nearly defunct. (Film and video historians, however, insist that 16-mm and 35-mm films be screened in their original form to experience the works "in the raw.")

My own targets for the integration of access to digital files are on three levels of access. Level one is a computer available in the room with inputs for Zip disks, floppy disks, USB devices, and CD/DVD playback. Level two is the networked ability for instructors to use the Web and therefore be able to pull up Web-based learning materials. Level three involves all the above and full access to personal files on other computers via a network.

Slow and significant progress is being made and signs for the future are good. Once it was predicted that almost all teaching would be virtual, but we all now know that this will not be the case for a number of years. Although the technology is available now, learning and teaching still involve real face-to-face human interactivity. I have every expectation that the digital elements in teaching and learning in art and design will become more prominent.

—Jim Nottingham, Jim.Nottingham @lsbu.ac.uk

DIGITAL IMAGES: ACCESS, RIGHTS, AND DISTRIBUTION

This article by Helen Ronan, an editorial consultant, is drawn from a talk she delivered at the 32nd annual conference of the Art Librarians Society of America in April

¬or librarians, curators, editors, and instructors of art and art history, the quest for digital images has brought a world layered with new hardware, software, and the need to understand the complexities of rights and contracts. Once, we all used 35-mm slides. We purchased them from commercial companies and museums, photographed artwork ourselves, used a copy stand to shoot reproductions from books. The use we made of these slides was educational and many works were in the public domain; the owners of artworks and of copyrights rarely objected.

Today, as slides are replaced by digital images, the change in technology has created other changes. We may still create our own digital scans from books or shoot our own images with a digital camera, or we may purchase or rent digital images on disk from packagers or museums. Often, though, our library or institution purchases a license to gain access to digital images. And the electronic realm (as with print) raises many concerns for the owners of artworks and of copyrights.

The formal licensing of images for classroom, lecture, and study is a relatively new idea in our departments and libraries. To address the question "Why digital-image licensing?" we should look first at how the slide-distribution model evolved into the system we are familiar with today. Slides are still in use, and will be for some time to come. So instructors and librarians are faced with a dual system of collecting and presenting art images in the classroom.

SLIDE LICENSING

For many decades, most images used in art and art-history classroom lectures came from an institution's in-house slide library. These image banks built their collections through faculty, professional photographers, museums, and vendors. Slides from

commercial sources, which are generally purchased for convenience and quality, are obtained individually, through slide sets, and through standing orders to slide suppliers. Reputable museums, vendors, and photographers also provide high-quality images. However, only a fraction of the images needed by most faculty and students is available commercially at a cost in line with a school's budget.

Companies that produce and market sets of educational slides cater to a niche market: the college, university, school, or museum classroom. In selling their packages of art slides, providers and vendors (commercial and nonprofit) have relied on a number of factors to restrict abuses (e.g., use of copyrighted images without permission in noneducational contexts such as publications, or unauthorized duplication of slides). Slide collections do not have a great deal of mobility, they are often housed in departments whose access is limited to faculty and students, and they are managed by trained visual-resources professionals.

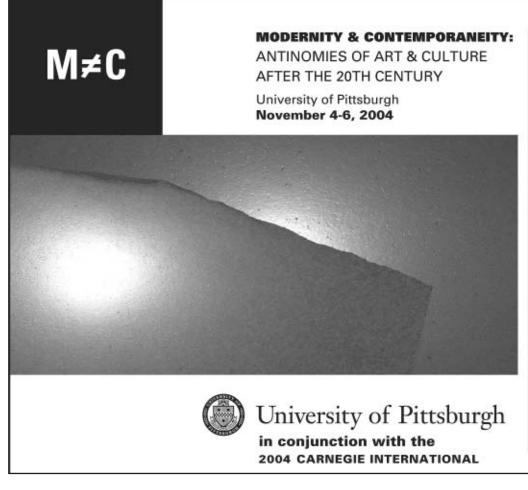
In the traditional sale and use of slides, there was rarely any formal licensing agreement between vendor and user; implicit was the understanding that slides were sold for classroom or lecture purposes only. By and large, it was accepted for many years that such slides were used within the terms permitted by copyright and contract law. This limited use made the wheels turn—museums and artists were usually willing to permit use of their artworks—and prices could be kept within an educational institution's modest budget.

Much of the photography in the files of commercial providers such as Davis Art Slides and Saskia was done either in museums or loaned to them by museums. Today, to photograph or acquire such images, vendors must reach an agreement with the museums and/or other owners and with the copyright holders of the works. Sometimes this is an actual license granting permission to distribute slides on the condition that the distribution is for educational purposes only (i.e., classroom projection and study). Vendors have other safety mechanisms. For instance, purchases by individual professors, scholars, and teachers are carefully monitored, and requests from nonacademic institutions and individuals are scrutinized.

A slide request may be denied if it seems beyond the scope of the permission or license granted to the vendor by the museum or other image source. In these cases, the customer is sent directly to the image owner, who may charge a fee appropriate to the use. And if the vendor is the owner, then the user can negotiate the permission and fee directly.

DIGITAL LICENSING

The digital environment has shuffled and redealt the hand. Now there is the potential for much broader use-and misuse-of images. A handshake among family members works, but the outside world requires formal agreements. In order for providers to reach collaborative agreements with museums or professional photographers, end use must now be explicitly defined and boundaries must be established. Even when use is authorized, it has an effect on the sales of images and the income earned by copyright holders. For example, a visual collection no longer needs to purchase multiple or replacement copies of an image. A single digital scan may be used campus-wide and



IN the aftermath of modernity, and the passing of the postmodern, how are we to know and show what it is to live in the conditions of contemporaneity?

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Pittsburgh Foundation Heinz Endowments University of Pittsburgh won't degrade with overuse, nor will its colors fade. (This is why the pricing of digital images is often based on the size of the student body and number of campuses having access. Some schools have formed local consortia, e.g., among several campuses in a state-university system, to share these costs.) Of greater concern to copyright holders and the image vendors who are their partners is the risk of unauthorized downloads and copies of digital files. License agreements address these issues.

The specifics of the licenses may vary and cause frustration, but a formal understanding of use is essential for all parties in order to maintain a smooth flow of access and distribution, protect copyright holders, and curb infringements. Licensing to educational institutions generally falls into two categories: perpetual licensing (the model used by commercial vendors such as Davis, Saskia, and others) and subscription-based licensing (e.g., ARTstor).

PERPETUAL LICENSING

In many ways, perpetual licensing follows the slide model: a vendor licenses a digital image from the image owner and/or copyright holder (or it sometimes owns the image rights itself), in turn licenses it to a library or other institution. The institution processes and keeps it. The license agreement states how the image can be used, usually restricting noneducational and commercial uses (if not more). Perpetually licensed images are sold in a variety of ways-again, much like slides. Large collections can be licensed, smaller specialized subsets are available, and some licensors offer individual images.

Perpetual licensing is appreciated for its flexibility and permanence. Images can be moved into a library's own information-management system and accessed in a variety of ways. Some institutions want the "big package"—not quite onestop shopping, but something with a few large collection licenses. Some visualresources professionals prefer to select their material image by image; for them, individual-image distribution from museums or vendors is highly desirable.

SUBSCRIPTION LICENSING

In a way, subscription licensing resembles a periodical or journal subscription, but with one important distinction—when a user stops paying, all access to current and previously used images disappears. In this model, the licensed institution receives a large body of images for use in ways outlined in the agreement. In some cases, a consortium license is available. These licenses also are based on student-body size, number of campuses, or the level of research conducted at an institution. An annual fee is paid to maintain the subscription, and users must find a way to integrate the digital images with the other image databases and software-presentation programs that the institution may be using.

Subscription licensing provides a high volume of images, allows smaller institutions access to an array of images that had not been possible in their own slide collections, and in some cases may provide a bank of images (to a community college, for example) that previously had no slide library at all. Nonetheless, institutions fret over the subscription model because digital images do not become a permanent part of their local collection. Myriad questions arise: Will the service stay in business? Will my institution be able to continue paying the annual subscription fee? Will we be able to use the images offline? Will the service be compatible with my other digital resources?

DIGITAL-IMAGE RIGHTS

The collecting of digital images for either perpetual or subscription licensors can be a challenge. If an image is owned outright by the vendor, the film must be converted to digital format. If the original image source for a slide was a museum transparency, the vendor must go back to the museum and negotiate an agreement that will allow it access to a museum's digital archive or will permit the vendor to convert a museum's analogue image to digital format. Subscription services also negotiate with museums either to obtain museum scans, to create scans from museum transparencies, or to commission original digital photography. (The same process takes place when dealing with a professional photographer, or with the work of an individual artist.)

What are the stumbling blocks in these negotiations? For museums, cost and time are often the pivotal issues. With many museums facing severe cuts in staff and funding, new projects become more difficult to implement. The educational-image business is not particularly lucrative, so there is little financial incentive for a museum to participate in developing a digitalimage archive. Some museums have not yet formulated a digital policy and thus do not have the means to make a decision. Other institutions, photographers, and artists continue to be wary of the wide dissemination of digital images and the perceived greater risk of unauthorized copying. Works of art involving third parties and copyright open another can of worms, and therefore negotiations for images of modern and contemporary art can be thorny. (Indeed, some copyrighted art is simply not available in digital format.) Museums also are wary of granting exclusive or permanent agreements, and of having digital images of their collections available through multiple sources. Image providers that do their own photography, such as Saskia, are finding that while in some cases they can continue to pay high commercial fees and do their own photography, many museums are simply no longer giving permission for outside photography.

Some museums and copyright holders are offering term-limited or temporary licenses, rather than perpetual ones-usually with a three- or five-year term, renewable upon payment of a new license fee. This is worrisome, as it undermines the concept of the institutional image bank as a permanent repository and resource—a library. Vendors (and sometimes individual subscriber institutions) are faced with the daunting task of policing the expiration dates of licenses for individual artists or works, and renewing them. On the other hand, for some temporary uses of images that will not be needed again, the termlimited license may be acceptable.

CLASSROOM USE

Digital images are a classroom resource, and vendors should build their collections with this core purpose in mind. One can easily imagine how large databases of digital images could serve as a curatorial or scholarly reference. Though the idea of this kind of resource may be a good selling point in convincing a museum to sign an agreement with a vendor, we still must put

the idea of the classroom resource first. In the future, however, we may see two types of subscription banks: one for teaching and another for scholarly or curatorial use.

Nevertheless, there is a need to convince rights holders, museums, and other image sources that digital images for the classroom and study are a good idea. The more comprehensive the global image bank becomes, the better it will serve learning and the love of art. Indeed, many rights holders, museums, and photographers already make their images available for this purpose in a most generous way. And it must be recognized that many are overwhelmed with requests for their images.

ACCESS AND DISTRIBUTION

If we want to improve access to and distribution of digital images for educational purposes, we need to advocate: within institutions to heighten the awareness of the need for digital images in the classroom; among our peers who use images not to make unauthorized use of them; and among rights holders and museums to make them available in practical, useful ways. If rights holders and museums are anxious about the risk of abuses and infringements in the digital, then it falls to the end users—faculty, librarians, students, and scholars—to demonstrate our respect for copyrights and for license agreements and to meet a high standard of responsible use.

A pressing question is that of pricing: How can we make digital images tagged for educational use affordable? Does the student population/institution size-based pricing model work? Is there a way to refine the pricing of licenses so that it accommodates situations in which costs shared across multiple campuses provide no benefit-for example, where access is truly restricted to a single department or an independent art school? Should we work toward an environment where all images are downloadable and adaptable to a variety of image-management systems? What can be done to insure that subscriptionbased digital-image banks are permanently available, or at least long-lived?

Though the answers to these questions may be slow in coming and imperfect when they arrive, the world of digital images is here. We should welcome it, take advantage of its benefits, and work to make it better.

—Helen Ronan, hronan@comcast.net

ART'S DIGITAL DATABASE(S): ON FLEXIBILITY AND OTHER POTENTIAL BENEFITS

Andrew E. Hershberger, assistant professor of art history at Bowling Green State University, writes about how the presentation of digital images can transform the art-history classroom.

rt historians today still prefer slides to digitized images. Thus, Lthe announcement by Kodak that the company will no longer produce slide projectors beyond 2004 probably came as a bit of a shock to art and art-history departments. The transition of the discipline's pedagogical structure into the digital age should now get some focused attention and, perhaps, additional financial and human resources. Insofar as art teachers and historians depend upon the availability of reproductions of numerous widely scattered objects, digital-image databases are likely to have a positive impact on faculty and students.

Drawing on my own experience using such databases, I have identified three aspects of digital technology that are altering the way we teach—for the better, I would argue. First, digital technology has the potential to raise the overall quality and effectiveness of our teaching and research. Second, the ever-increasing quantity of available representations of objects boosts the diversity and size of the canon. Third, and the primary focus of this article, the expanding *flexibility* of digital technology tends to break down the barriers to presenting a wider variety of media in a typical art-history course, thereby increasing the possibilities for interdisciplinary discussions, lectures, and inquiry. Teachers, lecturers, and database managers should embrace this flexibility rather than continue with the traditional dual-slide comparison as a model.

Quality is first: many faculty and students know very well that countless lowquality slides get reused day after day, year after year. All color slides deteriorate over time. Yet we also know that basic Internet searches have an extremely limit-

ed value in locating usable images for classroom and/or study purposes. A serious digital-image database must therefore attain a certain level of quality before it will equal or surpass that of good slides. If the original images are good, their quality will be far more sustainable than that of slides. In fact, recent trends suggest that the more dramatic limiting factors in digital art history may be the cost and availability of high-quality digital projectors and the management of the complex color issues that arise among different computers, monitors, projectors, and so on, rather than the problem of pixilated or blurry images. When faculty and students have access to sharp, accurate, and stable color reproductions of millions of artworks in user-friendly, searchable online databases, those databases will become highly effective teaching, research, and study tools.

The quantity of available digital images will bring numerous advantages, as long as the enormous organizational and metadata (caption information) burdens are properly managed and financed. That is, we look to projects such as ARTstor to organize their image collections well, to provide accurate, complete, and consistent caption and credit texts for every image, and to ensure that their images are of consistently high quality. Visual-resources curators at contributing institutions will be critical for success.

In my own area of specialization, the history of photography, it seems clear that faculty and students will benefit immensely from the digital archive, which provides access to more reproductions than was ever imaginable of photographic prints, of so-called vintage prints to compare with later prints, of multiple original prints made at roughly the same time from the same negatives, of variants of well-known pictures by the same artists and/or related works by different artists, of virtually unknown images, of negatives, and of entire photographic sequences and a variety of other photo-based new media. This wealth of material, distributed among numerous public and private collections, is not otherwise available to researchers, due to disciplinary conventions and to the high costs of publishing. Each of these categories will enhance the education of students and the research of scholars in the complex and contested areas of photographic originality, selectivity, art criticism, historical technologies, processes, and theories. But it is essential that the

digital archive include the information necessary to direct us to the original objects where available, as there never will be any substitute for studying the actual objects.

But when those original objects are not within our grasp, the flexibility of offering reproductions via common software programs means that faculty members now have enhanced presentation capabilities. Digital images never need refocusing during a lecture, and they may be duplicated easily and repeatedly within the same lecture (a basic but significant benefit that eliminates the constant need to go forward or backward), pictures may be enlarged "on the fly" to show details as needed, and they can be combined quite readily with text or with two, three, or even ten or more images simultaneously on the same screen—a technique that traditional slide lectures are rarely able to explore. Resizing digital images while maintaining their proper aspect ratios allows the instructor to make comparisons that clarify the relative scale of two or more objects next to each other, rather than unintentionally misleading students into thinking that all works of art in all media are roughly the same size—after all, an Andreas Gursky photograph is very different in size and effect from an early Daguerreotype, and a six-foot-tall Archaic Greek kouros should not be confused with a twelve-inch Minoan figurine.

Depending on the teacher's approach and goals, one can confront students with quotations from theoretical texts alone, or with one or several images without text, or with all of the above. It is now possible to juxtapose digitally projected still images with a relevant musical composition, or with silent and/or sound animations, film clips, and interactive three-dimensional models of sculptures and virtual-reality architectural environments—all through the same projection system and on the same screen. Students in such a classroom get an enhanced view of these works, as well as a sense of their design within the fourth dimension of time. All of this can be achieved with one digital projector and one computer; two traditional slide projectors cannot match it. When schools and other institutions upgrade their classrooms with digital equipment, they should keep these capabilities in mind. Hardware and software should have the necessary flexibility, and databases should include these

BEYOND THE SLIDE LIBRARY: DIGITAL IMAGES IN THE CLASSROOM

This conference, to be held October 8, 2004, in New York at the Fashion Institute of Technology, State University of New York, will focus on the use of digital media in the art-history and studio-art classroom and is intended to foster an exchange of information and experience. For more information and to register, please visit the conference website, www.fitnyc.edu/cocid.

other forms of digital media.

There are image-presentation programs more sophisticated than PowerPoint, but even that generic program—which many of us already have and know how to use, or can learn easily--has great advantages. An art historian can paste digital images into a simple PowerPoint presentation with captions and can give lectures without paper notes. Such a presentation system, combined with an Internet connection and a wireless gyro-mouse, allows the lecturer to step out from behind the podium, and that in turn allows for much greater freedom of interaction between students and teacher. I have found that students pay better attention when I move around the classroom while lecturing, when I answer questions from a variety of places, and when I search a live database in response to their inquiries, rather than refer to notes from behind a lectern. Having a work's author, title, and date included on the screen right next to the reproduction raises the classroom discourse to a higher level. Students stop asking, "How do you spell that?" or "What was that date?" and instead talk about the ideas presented in an artwork and debate their own interpretations of the work with the textbook's claims about it. Preparation for such lectures probably takes longer at first—we need to learn and apply new technologies, deal with snafus, and so on-but in the end it should benefit students and faculty alike (particularly tenure-track professors with large survey classes) in ways that we probably cannot fully assess yet.

In addition to the classroom, these diverse and high-quality online megadatabases can often be accessed in offices and homes (depending on the terms of the license agreement). Faculty thus have the ability to address their students' questions by phone, during office hours, and via email more broadly and rapidly than before. Access to images encourages intellectual and critical use of the Internet and other digital technology. For example, students

can log onto a secure college- or university-hosted database or website from home or the residence hall and review a faculty's archive of representative samples of lecture images—or indeed the entire lecture shown in class (depending on the license agreement and the professor's preference). The only main impediments are the cost of equipment, software, a one-time investment of time in making the transition, and the availability of all the needed images in digital format within a licensed archive. Thus, if the costs are not overly burdensome, the advantages and possibilities of digital databases should greatly benefit arthistory students, faculty, programs, and educational institutions.

Few other disciplines are as dependent on images as art history; few others stand to gain as much as we do from the new technology. In any case, with Kodak's unnerving pronouncement last year, we have an incentive to begin making the switch now. Though it has become less a personal or philosophical choice and more a practical one, in the long run it is potentially advantageous.

—Andrew E. Hershberger, aehersh@bgnet .bgsu.edu

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SLIDESHOW: NEW **EXHIBITION ON ARTISTS AND SLIDES**

The role of slide projection in art since the mid-1960s is the subject of a forthcoming exhibition, entitled SlideShow, organized by the Baltimore Museum of Art in Maryland (February 27–May 15, 2005) and traveling to the Contemporary Arts Center in Cincinnati. Ohio (June 24-September 2, 2005) and the Brooklyn Museum in New York (September 23, 2005-January 8, 2006). SlideShow includes nineteen single and multicarousel works that touch on Conceptualism, performance art, and narrative themes. The exhibition will also feature The Last Slide Projector, a documentary film by Paige Sarlin (see page 17).

his month, the last Kodak Ektagraphic slide projector will have rolled off the assembly lines in a manufacturing plant in Rochester, N.Y. With the advent of PowerPoint and free (if not always legal) access to images over the Internet as well as from various electronic databases, the demise seemed inevitable. Gone are the days of jammed slides, blown-out bulbs, and badly photographed reproductions magnified to unflattering proportions. And no more clicks and wheezing sounds emanating from an overheated and accidentally locked projection booth. Surely this day was coming.

To most people who handle slides on a regular basis, however, these annoyances are part of a medium that they know intimately and even affectionately. Art historians and artists have relied on slides for reasons both practical and pedagogical, accepting their limitations and reveling in their assets. As early as the 1880s, slides have played an integral role in the presentation and theoretical understanding of art: witness Heinrich Wölfflin, who inaugurated a compare-and-contrast approach to teaching and, indeed, to thinking about art at the beginning of the twentieth century. In those days slides had to be fed manually through a carrier on the projector, a practice that continued well into the 1960s. It was not until the widespread availability of circular trays and automated projectors that slides could be controlled from a distance, enabling the speaker to move easily between frames. The other major differ-



Robert Barry. Still from Reflections, 1975. Single-carousel slide sequence with forty slides projected in eight-second intervals. The Baltimore Museum of Art: Nathan L. and Suzanne F. Cohen Contemporary Art Fund; partial gift of Joanne Gold and Andrew Stern, Baltimore; and the Horace W. Goldsmith Foundation Fund

ence between the slides of the late nineteenth and late twentieth centuries is color. The invention of Kodachrome in 1935 resulted in clear and brilliant transparencies. The marketing department at Kodak referred to these effects as the "Wow factor"—projected slides made even the most mundane images spectacular.

Artists embraced slides, too, especially since the 1960s, both for their functionality and creative potential. The act of making decent slides of one's work is, of course, a rite of passage that most art students, at least until very recently, have needed to master. Yet some have gone beyond dependence on the merely illustrative role of the medium to examine its capacity to alter one's experience of images on a broader scale. In the 1960s, when Conceptual artists were looking for some way to counter dominant traditions of painting and sculpture, slides represented a new option cheap, accessible, and a means of making art that was both spatial and time-based. The fact that slide projection was so popular with the general public only added to its perceived benefits for these artists. Slides were a "people's medium," a mode of showing images with its own set of genres: boardroom presentation, trade-floor display, family slide show, art-history lecture. These became standard reference points, and though many artists eventually went beyond these vernacular ties, the common applications of slide projection nevertheless provided a strong set of associations and accessible built-in content.

Traces of artists' everyday uses of slides can be found in works that explore the boundaries between art and documentation, education, and reproduction—all functional attributes of slide projection. Marcel Broodthaers, an artist whose interests centered on the ways in which art is



Jan Dibbets. Installation view of Land/Sea, 1971. Sixcarousel slide sequence. Courtesy the artist and Barbara Gladstone, New York

defined and analyzed, made frequent reference to the pedagogical role of slides, particularly in his slide piece Bateau Tableau (1973), which features an array of stills that visually dissect a small maritime painting, turning the realist work under examination into an abstraction capable of achieving the scale of a large Jackson Pollock painting. Magnification is a principle of projected slides that artists also used to transform the exhibition space, surrounding the spectator with a field of fleeting images. Jan Dibbets produced a sixprojector installation in 1971, entitled Land/Sea, which is designed to hang from the ceiling as a landscape panorama seen from below. Subtly referring to the perspectival traditions of painting, Dibbets exploits slide projection to displace the horizon, subjecting it to new spatial as well as syncopated (with the turning slide carousels) formation.

As anyone who has ever watched slides from the back of a classroom or on a foldout screen in a living room knows, these images produce a unique and collective viewing experience. Some artists saw the parallels between the dark-chamber media of slides and film, and, as Dennis Oppenheim once said, slide projection was a "cheap way to make a movie." Others viewed slides as integral parts of larger activities, particularly relating to performance. During the 1970s and 1980s, a number of artists, including the underground filmmaker Jack Smith and the photographer Nan Goldin, incorporated slides into elaborate stage shows, complete with music and a live audience. These artists took advantage of the fact that slides were easy to handle and edit; Goldin was known to hold the projector in one hand and load slides with the other, tailoring each show to a particular place and time. The work

culminated as The Ballad of Sexual Dependency (1979-1996), a complex and personal slide show of some seven hundred images now in the collection of the Whitney Museum of American Art.

Works using the medium of slide projection are in private and public collections across the country, usually catalogued within the domain of other moving-image formats, including film and video. Most slides, however, are vestiges of still photography that refuse the seamlessness of film. Indeed, as global systems of mass media and cutting-edge art forms produce a growing quantity of rapid-fire images, slide projection appears ever more deliberate and slow. In recent slide works, frequent reference is made to its old-fashioned status: here is a medium we can remember from school days, home living rooms, and 1950s sitcoms. Younger artists, including Ceal Floyer and Jonathan Monk, make obsolescence part of their content. With each familiar click

of the turning carousel comes another echo of a bygone moment, real or imagined, spent watching slides. Slide projection lives in museums now-not only inside picture libraries, where they categorize names, periods, and geographical locations, but also in vaults and exhibition spaces, where they remain in perpetuity. —Darsie Alexander, Curator of Prints, Drawings, and Photographs, Baltimore Museum of Art

THE LAST SLIDE **PROJECTOR**

The Last Slide Projector, a fifty-minute documentary shot in 16-mm film and digital video, looks at the past, present, and future of an industry and a medium that has been central to creating family memories, to fostering education and the history of art, and to developing corporate culture. Director Paige Sarlin captures the experience of looking and listening, of showing and telling-inherent qualities of the slide show. The film celebrates the hum of the fan and the brilliance of colored shadows projected on a wall. At the same time, it ponders the significance that forms of communication and social con-



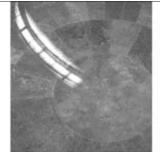
The oversized projector produced for Kodak's "Sunset Party" in Stuttgart, Germany, to commemorate the end of slide projector production in June 2004

nection have in the face of obsolescence and economic change.

The structure of the film is modeled after a carousel slide tray: a series of interviews with Kodak employees, artists and art historians, audio-visual professionals, and amateur family photographers provides snapshots of the cultural and social legacy of slide projection. Projector foregrounds the lives affected by changing modes of production, by outsourcing and layoffs, and by new formats and platforms.

The film begins with the heartfelt "goodbye letter" that the small group at Kodak in charge of manufacturing, distribution, and sales of slide projectors wrote to their dealers and suppliers. It then follows this group to Stuttgart, Germany, where they throw a "Sunset Party" for the slide projector. The film ends with the last slide projector coming off the assembly line in Rochester, N.Y., and Kodak workers leaving the factory.

The Last Slide Projector will appear in conjunction with the exhibition SlideShow at the Baltimore Museum of Art in May of 2005. For more information, please write to psarli@artic.edu.



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The Getty invites applications for:

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Deadline for all Getty Research Grants:

NOVEMBER 1, 2004



The J. Paul Getty Trust

DIGITAL TIPS FOR ARTISTS

▼ lides and transparencies have traditionally been the primary means for artists to show others their work, and having high-quality reproductions demonstrates how serious you are as a professional. However, when organizing exhibitions and creating calls for entries, curators, galleries, and museums are now asking for a CD of digital images with, or in lieu of, slides. Should the artist abandon the slide in favor of the digital?

Not yet. Kodak, Fuji, and other companies are still producing slide film. It is recommended that artists continue to make slides or transparencies of their work these are still the preferred mediums for distribution and reproduction. It can be much more expensive to create a slide from a digital image, and not every photo finisher is capable of such work.

Digital images do have advantages. The cost of converting your old slides into a digital format may initially be high, but in the long run your expenses may decrease. You will be able to send pictures of your artwork via e-mail or on CD, lowering the risk of damage to valuable slides or transparencies through the mail, and your gallery will be able to send digital images to publications with tight deadlines. You also don't have to worry about getting that slide back. Last, a digital scan of a fresh slide won't lose its color quality over time.

When digitizing your slides or transparencies, always create a high-resolution image. Low-resolution thumbnails, which are great for the Internet, can be made easily from higher-quality images in Adobe Photoshop or other software program. When responding to a call for entry, find out what digitalimage size and quality the venue or juror prefers. If your artwork is chosen for publication in a catalogue, brochure, magazine, or newspaper, the curator may simply use your high-resolution digital file. (Be sure to receive and sign a permission form from the publisher if your image is published; also, embed a watermark into your digital image to copyright your work and to help prevent plagiarism.)

We encourage you to consider the following guidelines, and to visit these websites: www.artadvice.com and www.artsresourcenetwork.org.

SCANNING RECOMMENDATIONS

Resolution. The higher the better—it cannot be overstated how important a highresolution image is for publication purposes. Digital-image resolution is measured either in "dpi" (dots per inch) or "ppi" (pixels per inch). Most images found on the Internet are 72 dpi: they look fine on your computer monitor but render poorly (often pixilated) in print or when enlarged with a digital projector. The minimum standard for acceptable resolution in color images is 300 dpi; 600 dpi or higher is preferred. Anything less may require more work from you if an image is printed in a catalogue or magazine. Below are recommendations for digital images, based on specifications set by Cadmus Science Press, a Pennsylvania-based publisher:

- Use 1,200 dpi/ppi for monochrome. This resolution applies to images that are purely black and white. Images such as line graphs or charts often fall in this cat-
- Use 300 dpi/ppi for halftones (CMYK/ grayscale). This resolution is for images containing pictures only. For example, an image not containing text labeling or thin lines.
- Use 600 dpi/ppi for combination halftones. This resolution is for images containing pictures and text labeling and/or thin lines.

Color space requirements. All digital art must be bitmap (monochrome), grayscale, or CMYK. Graphics in the RGB color space (or indexed color) will not separate correctly in the publishing process. This is very difficult to detect before plating or even going to press. It is extremely important to check every scan or file for correct color format before saving and submitting your work for publication.

Cropping and sizing. All graphics should be created in their actual size; that is, they should be 100 percent of their print dimensions so that no scaling is necessary. Crop figures (or change the page size of your document) so that no unnecessary white space is left bordering the figure. This will help reduce file size and improve accuracy when placing the image in combination with other elements on a printed page. Also, check each graphic carefully for unnecessary elements (items not intended to print) around the figure and off the page (i.e., type, lines, etc.). Some unnecessary elements may not be visible because they are assigned a white fill or stroke. Items such as these should be found and removed.

Scanned images. Before placing images in programs like Illustrator, FreeHand, 3D Canvas, or CorelDRAW, check your images for the following:

- All placed art should be in TIFF or EPS
- The resolution should be at least 300 dpi:
- The color mode of the TIFF/EPS should be monochrome (bitmap mode), grayscale, or CMYK. The CMYK mode is used for color figures, and grayscale and monochrome for black and white;
- Crop and size images properly before importing so that masking, scaling, or rotating is not necessary while in the drawing program.

Internet graphics. Graphics downloaded or saved from Web pages are not acceptable for print products. These graphics have low-resolution images (usually 72 ppi), which are fine for screen display, but far below acceptable quality standards for print.

Multipanel figures. Make sure that any multipanel figures (i.e., figures with parts labeled a, b, c, d, etc.) are assembled into one file. For example, rather than creating four files for a multipart artwork, the four parts should be assembled into one piece and saved as one file.



Aspect is a biannual DVD magazine of new media art. The mission of the publication is to distribute and archive works of time-based art. Each issue highlights 5-10 artists working in new or experimental media, whose works are best documented in video or sound.

Come see our new educator's forum! http://www.aspectmag.com

TEACHING AND VIEWING SOFTWARE

One drawback to using digital images in the classroom is the lack of one software program that does everything. We list several applications used by institutions, and invite CAA members to provide reviews or feedback on these; please send them to caanews@collegeart.org.

Blackboard

http://www.blackboard.com/

Blackboard Inc. is an enterprise software company for e-Education.

EmbARK and ImageAXS Pro http://www.gallerysystems.com/

Gallery Systems is a company that develops content, collections, and media-management software for organizing information about collections of any type or size, from natural history and anthropology to fine-arts collections.

Luna Insight

http://www.lunaimaging.com/insight/index.html

Insight is a leading image-management and delivery software company that is changing the way research and teaching are conducted at many educational and cultural-heritage institutions.

Madison Digital Image Database http://cit.jmu.edu/mdidinfo/

The Madison Digital Image Database allows instructors to search, retrieve, organize, and teach with digital images and image data. The software was developed by the Center for Instructional Technology at James Madison University in close collaboration with faculty and staff in the School of Art and Art History.

PowerPoint

http://www.microsoft.com/

This presentation program comes packaged with Microsoft's Office Suite for PCs.

SOURCES FOR ART IMAGES

Below is a list of companies and organizations that provide digital and slide images of works of art and more. Links to these sites are presented as a convenience, and CAA does not endorse one organization over another. To add another group to this list, please write to caanews@collegeart.org.

IMAGE PROVIDERS

The Amico Library

http://www.amico.org/library.html

Archivision

http://www.archivision.com/digital/digital.html

Art Images for College Teaching

http://arthist.cla.umn.edu/aict/html

Art Resource

http://www.artres.com/

Artist Rights Society

http://www.arsny.com/

ARTstor

http://www.artstor.org/

Rlackstar

http://www.blackstar.com/

Bridgeman Art Library

http://www.bridgeman.co.uk/

Corbi

http://pro.corbis.com/

Corsair

http://corsair.morganlibrary.org/

David

http://www.davis-art.com/

Dupuy Art Images

http://dupuy-artimages.com/

Fratelli Alinari

http://www.alinari.com/

Hulton | Archive

http://www.hultongetty.com/

John C. and Susan L. Huntington Archive of Buddhist and Related Art

http://kaladarshan.arts.ohio-state.edu/

Joint Information Strategy Committee

http://www.jisc.ac.uk/

Magnum Photos

http://www.magnumphotos.com/

New York Public Library Digital Image Archive

http://www.nypl.org/digital/

Sargent at Harvard

http://www.artmuseums.harvard.edu/sargentatharvard/archive.html

Saskia Cultural Documentation

http://www.saskia.com/

Scala Archives

http://www.scalarchives.it/

Société des Auteurs dans les Arts Graphiques et Plastiques

http://www.adagp.fr

Universal Color Slide Company

http://www.universalcolorslide.com/

Visual Arts and Galleries Association

http://www.vaga.co.uk/

Visual Arts Data Service

http://vads.ahds.ac.uk/

Visual Collections

http://www.davidrumsey.com/collections/

WEB SEARCHES

Google Image Search

http://images.google.com/

Picsearch

http://picsearch.com/

Yahoo Picture Gallery

http://gallery.yahoo.com/

the benefits of trying harder

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RESCUE PUBLIC MURALS

n April of 2004, Rescue Public Murals!, or RPM!, was officially L founded by a group of artists, muralists, art historians, conservators, and arts administrators who met in Los Angeles, courtesy of the Getty Conservation Institute, to explore a new initiative to locate, save, and investigate stable conditions and materials for murals in public spaces. RPM! will work with the Washington, D.C.-based Heritage Preservation (HP), formerly the National Institute for Conservation; additional partnerships will be sought with other institutions that are experienced with inventory projects and with active organizations of artists, arts administrators, and conservators. HP is responsible for the award-winning national initiative, Save Outdoor Sculpture, which helps communities throughout the United States to inventory and arrange treatment for beloved local monuments.

We envision RPM! as a national project to help communities preserve their public murals for present and future generations. First and foremost, RPM! opposes the destruction or alteration of public murals without adequate notification of the artist(s). Other RPM! goals include:

- To inventory, assess, and preserve U.S. murals in concert with local communities;
- To establish a website with information useful to artists, conservators, official agencies, and other interested individu-
- To assemble and publish an "endangered murals" list;
- To assemble and publish a mural bibliography, emphasizing stable materials and approaches to preservation;
- To seek partnerships with other organizations in the arts and raise funding to support RPM!. Success in accomplishing these goals will depend, in large part, on financial resources.

Murals have been the subject of successful CAA Annual Conference panels during the last several years. The RPM! initiative was first launched by the conservator William Shank and the art historian Timothy Drescher in 1999 in Los Angeles. Their session theme was continued in the panel, "Creating and Saving Murals,"



Calvin Jones, Justine DeVan, and Mitchell Caton. A Time to Unite, 1976. This mural was painted in the heart of the historic Grand Boulevard neighborhood in Chicago, which was an arrival point for migrants from the rural South during the first half of the twentieth century and a center of African American culture in Chicago. Bernard Williams restored the mural in 2003

chaired by Francis V. O'Connor at the 2003 conference in New York. During this session, John Pitman Weber, a muralist from Chicago who is now part of the RPM! steering committee, noted that the community mural movement arose in the late 1960s, stimulating a revival of mural art that was carried out in direct dialogue with its host communities. Weber showed slides documenting the tragic fate of many important outdoor murals in Chicago that were destroyed by fading, peeling, or wrecking crews. He commented that "for older residents, the defense of 'their' art is part and parcel of a struggle against displacement. Art becomes an important symbolic element in struggles over public space."

In May of 2003, the Getty Research Institute and the Getty Conservation Institute (GCI) organized a two-day symposium, entitled "Mural Painting and Conservation in the Americas," for artists, art historians, and conservators. The mural conservator Leslie Rainer reported on the conference, noting that Philadelphia is home to 2,500 exterior murals and Los Angeles to more than 1,500 ("The Conservation of Outdoor Contemporary Murals," Getty Conservation Institute Newsletter 18, no. 2 [2003]: 4-9). Hundreds more can be found throughout the rest of the country, many in dire need of conservation treatment if they are to survive. Rainer noted that "unfortunately relatively little thought was given to the maintenance and conservation of these murals at the time of their creation," and frequently little funding is available for these efforts. The rescue of public murals, in contrast to more traditional conservation treatments, may involve artists repainting their own murals, ideally aided by conservators who have examined the sites and possibly advised on the materials and approach.

For more information, write to Will Shank at willshank@earthlink.net, Timothy Drescher at twdrescher @hotmail.com, Larry Reger at lreger @heritagepreservation.org, or Joyce Hill Stoner at **ihstoner@udel.edu**. For a related article on a mural artist's rights, please see Jeffrey Cunard's "Moral Rights for Artists: The Visual Artists Rights Act" in the May 2002 CAA News; this article is also available at www.collegeart.org/caa/news/ 2002/may june/moral rights.html.

—Joyce Hill Stoner, Winterthur/University of Delaware

UNESCO AND CAA: A NATURAL PARTNERSHIP

On October 1, 2003, the United States rejoined the United Nations Educational, Scientific, and Cultural Organization (UNESCO) after an absence of nineteen years. UNESCO promotes intercultural dialogue, promotes the arts, fosters formal and informal art education, revives dying languages, exchanges artists among nations, and sponsors performances and exhibits of books and art, all in the interest of intercultural dialogue. Americans for UNESCO (AU), a new Washington, D.C.-based group, seeks participation from interested CAA members. For more information, visit www.amunesco.org.

Thile only about 8 percent of its budget goes to its Culture Sector, UNESCO is a strong advocate for the visual arts. In fact, if we include the World Heritage Council, UNESCO's work in this area is its most visible and prominent elements. Directed by Venice- and Berkeley-educated Francesco Bandarin, this council presently lists some 754 protected sites and establishes and monitors standards for them. The council also watches other areas of human crisis, while tending to the cultural consequences of natural disasters like the recent earthquakes in Iran.

As President Hamid Karzai of Afghanistan noted, the Bamiyan Buddhas might still be standing if the world had paid more attention to the Taliban-provoked crisis in his country in 2001—the council should have been the instrument for paying attention. And it is likely that if the U.S. had been a vigorous member of UNESCO during the crisis in Afghanistan, UNESCO might have saved the statues. It might also have helped the U.S. military anticipate and head off damage to the National Museum and National Library in Baghdad, as well as other archeological and cultural sites in Iraq.

The council's anticipatory role needs strengthening. Beyond historic preservation, UNESCO works in dozens of smaller and less dramatic areas of culture, which include the following projects:

- A watch list in an early stage of development presently includes 150 world masterpieces of oral or intangible cultural heritage;
- Sustained cross-cultural dialogues are raising awareness of religious diversity;
- · Advisory guidelines for national legislatures seeking to address the social rights of artists:
- Assistance to individuals, communities, and nations as they seek to protect group identity, in the wake of the destructive effects of colonialism, armed conflict, massive migration, linguistic decay, urbanization, and globalization.
- Through partnerships, the Alliance for Cultural Diversity supports creativity and pluralism of ideas, for example, fighting for copyright protection as a defense against the piracy of ideas and products;
- The creation of management tools and communications technologies;
- An Internet-based data bank helps disseminate best practices for shielding cultures from the erosion due to the development process;
- Statistical cultural indicators are collected and studied, to help guide internal

- national cultural policies, drawing on the experience of other nations;
- Information technology is made available to help market cultural products and share ideas on questions such as design and access to micro-credit.
- Grants help young artists become more professional.

In staffing, twenty years of U.S. absence means that the informal quota of U.S. employees in UNESCO is underrepresented. Though deplorably delayed, a U.S. National Commission for UNESCO should be formed in the near future. In Washington, D.C., Americans for UNESCO (AU), a citizen support organization dedicated to enriching U.S. participation in UNESCO, awaits the opportunity to work with the new commission. CAA Executive Director Susan Ball has joined the AU board of directors, and we hope to

establish extensive contacts with other CAA members with international interests.

Americans may remember not only the unfortunate U.S. decision in 1984 to withdraw from UNESCO but also the less than total U.S. support given UNESCO between 1948 and 1984. AU's goal, in collaboration with the U.S. National Commission, is to make U.S. participation broad-based, vital, and better understood, so that a second withdrawal will be less likely.

AU board member Frank Method recently put it this way: "The U.S. today has its second chance to become a part of UNESCO; it if fails, there will be no third." -Richard T. Arndt. AU President, and André Varchaver, Secretary-Treasurer, Chair for Culture

ADVOCACY UPDATE

n advance of the November 2004 United States presidential election, CAA would like to provide our members with information on where the Democratic and Republican candidates stand vis-à-vis federal funding for the arts and humanities.

George W. Bush, the Republican Party candidate for president, has not once requested a budget cut to either the National Endowment for the Arts (NEA) or the National Endowment for the Humanities (NEH) during his tenure as president. His first budget, in fiscal year (FY) 2002, called for level funding for both the NEA and NEH. His second budget (FY 2003) called for a modest cost-of-living increase for each of the endowments. His third budget (FY 2004) included a \$26 million increase for the NEH's budget and level funding for the NEA. The increase to the NEH's budget in FY 2004 funded the We the People initiative, which is designed to encourage and strengthen the teaching, study, and understanding of American history, culture, and ideas. The president's fourth budget (FY 2005) includes an \$18 million increase for the NEA and

a \$27 million increase for the NEH. The requested increase for the NEA will fund a major new initiative, American Masterpieces: Three Centuries of Artistic Genius, which will combine arts presentations with education programming to provide Americans with access to their cultural and artistic legacy. The requested increase for the NEH will continue to fund the We the People initiative.

John F. Kerry, the Democratic Party candidate for president, opposed efforts to reduce funding to the NEA and the NEH in the mid-1990s. The Senate last voted on an amendment to cut funding for the NEA in 2000; as with similar proposals in previous years, Kerry voted against the amendment, which was rejected 27 to 73. According to the Kerry campaign, he has secured millions of dollars in federal funds for arts and cultural institutions in the Commonwealth of Massachusetts while serving in the U.S. Senate, which benefited the Museum of Fine Arts, Boston, the Peabody Essex Museum, the Isabella Stewart Gardner Museum, the New Bedford Whaling Museum, Old Sturbridge Village, the John Adams Collection at the Boston Public Library, and the Museum of Science, Boston.

2004 PROFESSIONAL **DEVELOPMENT FELLOWS NAMED**

AA proudly announces our fellowship recipients for 2004. We 'administered four grants this year in our Professional Development Fellowship Program (PDFP), funded with the generous support of the National Endowment for the Arts (NEA), the National Endowment for the Humanities (NEH), the Geraldine R. Dodge Foundation, and the Wyeth Endowment for American Art.

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 purpose is to support outstanding students from socially and economically diverse backgrounds who have been underrepresented in their fields. By sustaining scholars and artists at this critical juncture in their careers, CAA assists the rising generation to complete degrees in a timely fashion and to find first employment opportunities easily. And by nurturing outstanding artists and scholars at the beginning of their careers, CAA aims to strengthen and diversify the profession as a whole.

Here is how the grants work: First, the PDFP recipients receive awards of \$5,000 toward the completion of their M.F.A. or Ph.D. degrees in the 2004-5 academic year. In the following year, the fellows seek postgraduate employment at museums, art institutes, colleges, or universities, and CAA subsidizes their professional salary with a \$10,000 grant to the fellows' hiring institutions, which must be matched two to one.

The Geraldine R. Dodge Foundation Fellowship requires that recipients work at a New Jersey museum, art center, college, or university, while the Wyeth Endowment for American Art Fellowship necessitates study in American art.

All recipients receive complimentary CAA membership and a travel grant to attend the 2005 Annual Conference, where they will be paired with mentors who will help them to make the most of the conference's resources and provide advice as they pursue their professional goals during their fellowship term. At the conference, each recipient will give a presentation about his or her work during a session entitled "Work-in-Progress: 2004 Professional Development Fellows."



Glaire D. Anderson

Glaire D. Anderson, the 2004 recipient of the Professional Development Fellowship for Art Historians, funded by the NEH, is completing her Ph.D. at the Massachusetts Institute

of Technology in Cambridge, Mass., in the history, theory, and criticism of architecture section, and in the Aga Khan Program for Islamic Architecture. Her research focuses on medieval Islamic architecture and urbanism. Anderson has received awards from the Barakat Foundation, the Samuel H. Kress Foundation, the Society of Architectural Historians, and the Historians of Islamic Art.

Interchange across spatial, religious, and geographical boundaries, and the ways in which buildings and cities are shaped and perceived across such borders, are themes that inform her work. Anderson's interest in notions of encounter and hybridity arises partly from her Filipino American background, and from childhood experiences living in the Philippines, Italy, and the southern United States. In her dissertation, "Cultivating Refinement and the Suburban Estate (munya) in Umayyad Cordoba," Anderson examines the suburban villa culture that flourished around Cordoba, the capital of al-Andalus (Islamic Spain), under the patronage of the Umayyad rulers and court elites between the eighth and tenth centuries. Through a consideration of the wide variety of textual and material evidence for the Umayyad suburban estates (none of which survives intact), Anderson frames the estates as a social and landscape phenomenon. She attributes the rise of the Umayyad suburban estates to the confluence of Islamic notions of refinement and agriculture's importance on the Iberian Peninsula, and argues that the estates and their landscape embodied Umayyad ideals of refinement and good government.

Earlier this year, Anderson taught courses on Islamic art and architecture at Dartmouth College in Hanover, N.H. She has recently begun coediting a collection of essays on the material culture of alAndalus with Mariam Rosser-Owen of the Victoria and Albert Museum in London.



Jennifer Dudley

The 2004 Geraldine R. Dodge Foundation Fellow in Studio Art, Jennifer Dudley, is an M.F.A. candidate in painting in the School of Art at Yale University in New Haven, Conn. In 1997, she

received her B.F.A. with emphasis on painting from the University of Georgia in Athens. Although painting and drawing were her primary focus, Dudley also studied photography and filmmaking, both of which greatly influenced her work and structured her interpretation of current art-making practices. During her undergraduate education, she studied in Cortona, Italy.



Jennifer Dudley, Portraits of Jane Austen and the Artist Above the Bed, 2003. Graphite on paper, 11.5" x 16"

After receiving her B.F.A., Dudley immersed herself in the surrounding arts community. She worked with many local businesses in Athens to provide emerging artists with much-needed exhibition space, served as guest curator to a local gallery, and helped to convert warehouses into art and performance venues.

Dudley's current work incorporates historical references from both visual and literary sources. While maintaining her investment in how the visual language of photography and cinema has shaped the way in which she thinks about the painted or drafted image, Dudley draws and paints fictions in which popular culture's articulation of the past can coexist with a personal vision of the individual self. Working from such sources as the writings of Jane Austen and mid-1990s Hollywood film adaptations of Austen's novels, Dudley makes literature, movies, and photography collide with her humorous and revisionist histories.



Carmenita Higginbotham

Carmenita Higginbotham is the recipient of the Wyeth Endowment for American Art Fellowship. She earned her B.A. in art history and English from the University of Minnesota, Minneapolis, and

her M.A. in art history from the University of Massachusetts, Amherst. She is currently completing her doctoral dissertation, "Saturday Night at the Savoy: Blackness and the Urban Spectacle in the Art of Reginald Marsh," at the University of Michigan, Ann Arbor.

For the New York artist and urban realist Reginald Marsh, the city, as both location and social space, informed much of the work he produced. At the time Marsh was painting the city and its inhabitants, rendering the urban environment legible for his viewers, popular conceptions of urban culture were being reshaped by a perceptible Black presence in large American cities. Higginbotham examines Marsh's imagery from 1928 to 1938, an anomalous period in his oeuvre when he produced more than forty paintings that include African American figures. Rather than identifying the artist's Black figures as simply accurate or realistic representations of the African American urban lifestyle of this period, Higginbotham explores the racializing strategies Marsh employed to negotiate public perception, popular imagery, and his own experience of observing those who live in New York City. She contextualizes Marsh's complex, contradictory representations of Blacks within mainstream culture's attempts to determine the country's new urban and ethnic landscape. As substantive cultural and visual markers, these representations are manifest concerns about the urban presence of African Americans.

Higginbotham's research has been generously supported by several awards. She received several grants from the University of Michigan, a predoctoral fellowship from the Smithsonian American Art Museum, and a 2003-4 Chester Dale fellowship from the National Gallery of Art's Center for Advanced Study in the Visual Arts (CASVA). In the fall of 2005 she will be an assistant professor of art history and American studies at the University of Virginia in Charlottesville.

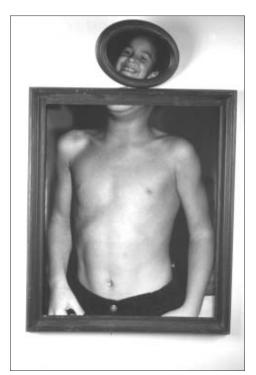


Brenna Chee Youngblood

Brenna Chee Youngblood has received the 2004 Professional Development Fellowship for Artists, funded by the NEA. She earned a B.F.A. in photography from California State

University, Long Beach, and is currently an M.F.A. candidate at the University of California, Los Angeles (UCLA).

Youngblood is working on a series of images that simultaneously uses photomontage as a formal and conceptual device while historically examining the technique. The works demonstrate the dialogical relationship among the subject, its immediate context, and the greater environment, which is not depicted but implied. Employing images and memory of the familiar objects of home (chairs, televisions, light fixtures), She is exploring



Brenna C. Youngblood, Untitled #3, 2003. C-prints and wood

the private life and personal history of the individual that is largely made up of manufactured objects and identities, examining alienation issues and spatial relationships.

Youngblood acknowledges that her aesthetic is influenced chiefly by mass media, especially pre-1934 Soviet-era photomontage and cinematography. In her work, however, she examines the political representation of the black body, a highly personal subject. For her, this representation is not specific to the academic and aesthetic spheres, but rather epitomizes various issues of race and gender that she confronts on a daily basis.

Youngblood has earned several academic awards, including the Lilian Levinson Award, the Midler Award, a UCLA Affiliates Scholarship, and a graduate opportunity fellowship. She also has served as a teaching assistant at UCLA and has exhibited throughout the Los Angeles area.

From a highly competitive pool of applicants, the visual-artist and art-historian juries also chose to award honorable mentions to the following individuals: Christine Lee of San Diego State University in California, and Jeanne Nugent of the University of Pennsylvania in Philadelphia.

CAA thanks our jury members for 2004. The visual-artist jury included Laura Heyman, Syracuse University; Maxine Payne, Hendrix College; and Harris Wiltsher, Florida A&M University. The art-historian jury comprised Anne Collins Goodyear, National Portrait Gallery; Katherine Manthorne, Graduate Center, City University of New York; Shalon Parker, Gonzaga University; and Joyce Hill Stoner, Winterthur Museum and the University of Delaware.

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, Kerry James Marshall, Kiki Smith, and Buzz Spector. All proceeds go toward the PDFP and truly make a difference. For more information about our print series, please contact Susan Sacramone at 212-691-1051, ext. 252; ssacramone @collegeart.org.

To receive the guidelines and an application for the 2005 fellowships, contact Lauren Stark at 212-691-1051, ext. 248; lstark@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. Deadline: January 31, 2005.

FOLLOW A FELLOW: LANDING FEET FIRST

Jason Weems, assistant professor of American art at the University of Michigan, Dearborn, was a Terra Foundation Pre-1940 American Art Fellowship recipient in 2002.

n August of 2003, shortly after rushing to file my dissertation, I joined the arthistory faculty at the University of



Michigan, Dearborn. The move was a hectic one to be sure: I unloaded bookcases and box springs into a new home, trucked files to a new office, and fought with the university bookstore to ensure that my texts made it onto the shelves in time. The

start of the fall semester only added to the crush as I clawed my way from one teaching day to the next and filled any vacant hours with lecture preparation. I buried myself in readings on artists and topics long-neglected during my dissertation years and mined my old graduate notebooks with a new focus-searching neither for historical data nor theoretical nuance, but rather for teaching strategies. All too often, this work stretched into the bleariest hours of morning.

As a more established colleague recently counseled me, the first year as a professor is like riding a tornado, and the best one can hope for is to land feet first at year's end. Yet, as the gale subsided during the spring semester, I found moments for reflection. I began to recognize early successes and failures in the classroom, to understand the responsibilities (and intrigues) of membership in an academic community, and to assess the strengths (a hard-working student body) and weaknesses (antiquated copying machines) of the university as a whole. Based on these observations, I'm beginning to map out a place for myself in this new landscape. For example, I'm exploring the Dearborn area's historical resources and conceiving new possibilities for teaching-shouldn't a lecture on Charles Sheeler include a trip to

Ford's River Rouge Plant? I've also started to forge new relationships with an array of interesting colleagues.

I also have begun carving out time for my scholarly work. Not only have I finally responded to months-old e-mails from distant colleagues and completed long-promised book reviews, but I have also begun tackling research projects that were sidelined in the fall. Most notably, I have reopened the numerous cardboard boxes containing my dissertation research, and copies of aerial photographs and paintings once again dominate my office bulletin boards. (My dissertation addressed the development of aerial vision as a new mode of twentieth-century American visual experience.) I know that the transformation of my project into a book manuscript will be a long one, but it feels good to

In early 2003, when I was in the midst of my CAA/Terra Fellowship at the Terra Museum of American Art in Chicago, I could not have anticipated the excitement, challenge, and frustration that awaited me in the transformation from graduate student to professor. Yet, the award helped to ease the transition by enabling me both to complete my dissertation and to work alongside a dedicated curatorial staff at the museum. As this first-year whirlwind slowed down, I realized that my fellowship experience had helped me to land upright.

—Jason Weems

WHERE ARE THEY **NOW? FORMER FELLOWS**

This new section in CAA News will provide current information on their professional exploits. This month, one of our 1999 fellows, Rocio Aranda-Alvarado, has organized an exhibition, entitled EA50: HEREArt's Annual Raffle Installation No. 8, with Ellen Staller, formerly CAA's manager of fellowships and placement. The show was on view July 7-September 13, 2004, at HEREArt in New York.

 \neg or *EA50*, Aranda-Alvarado, ≺ Staller, and eight other curatorpanelists invited fifty artists to comment on their emerging-artist status and to solicit collectors to invest in their work. Each panelist selected five artists to conceal a work or works of art within a one-by-one-foot cardboard box that is on display throughout the duration of the exhibition. The "mystery boxes" are displayed in the gallery in rows and are distinguished only by the artists' profiles on the front of each box. In the profile, the artists address their career ambitions and approaches to making art, but reveal only choice clues about their work and the contents of the box. Based on this limited information, gallery visitors are invited to purchase

raffle tickets for the box by their favorite artist. At the "Emerging Benefit," held at the conclusion of the exhibition, HEREArt will open the boxes and award the contents to a collector. Each artist keeps 50 percent of the earnings from his or her box. To date, EA50 exhibitions have emerged four hundred artists.

Aranda-Alvarado says, "It was a wonderful opportunity for Ellen and me to work with other curators to benefit a worthy cause and bring some attention to deserving younger artists." According to Staller, "Aside from cultivating enthusiasm for collecting and educating audiences on the lifestyle, EA50 puts artists through the valuable exercise of promoting themselves."

Aranda-Alvarado received her Ph.D. in art history from the Graduate Center, City University of New York, in 2001. She is a curator at the Jersey City Museum in New Jersey, where she organizes exhibitions of historical and contemporary art based on the permanent collection and on work by both established and emerging artists in the New Jersey and New York region.

Staller is program director of ArtTable, a national membership association for professional women in leadership positions in the visual arts. She is also a member of HEREArt's board of directors and served as the gallery's director from 1995 to 2000.

IOIN A CAA PIPS COMMITTEE

Tould you like to advocate for the rights of part-time and adjunct faculty? Select programming for ARTspace at the Annual Conference? What other important issues would you like CAA to address? Join one of the nine Professional Interest, Practices, and Standards (PIPS) committees and help to shape CAA's activities and goals. PIPS committees initiate and supervise ongoing projects and recommend to the Board new programs and formal statements and guidelines. Joining a CAA committee is also an excellent way to network with other members.

Committee members serve a three-year term (2005-8) 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 Ferris Olin and President Ellen K. Levy will review all candidates and make appointments prior to the 2005 Annual Conference in Atlanta. All new members will be introduced to their committees at their respective business meetings at the conference.

Nominations for PIPS 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 are encouraged to apply. Please send all materials to the Vice President for Committees, c/o Rebecca Cederholm, Manager of Governance and Advocacy, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. Materials may also be sent to rcederholm @collegeart.org (all e-mail submissions must be sent as Microsoft Word attachments). Deadline: November 5, 2004.

The following vacancies will be filled for terms beginning in February 2005: Committee on Cultural Diversity: at least 2 members; Student and Emerging Professionals Committee: at least 1 member; Committee on Women in the Arts: at least 2 members; Services to Artists Committee: at least 3 members;

Professional Practices Committee: at least 2 members; Museum Committee: at least 2 members; Committee on Intellectual Property: at least 3 members; International Committee: at least 4 members; Education Committee: at least 1 member.

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

JOIN A CAA AWARD JURY

n 1953, CAA founded its Awards for Distinction program with the Charles Rufus Morey Book Award, which was named for the gifted professor from Princeton University. Charles Rufus Morey established the high standards of scholarship to which the fields of art and art history aspires today. In its inaugural year, 1956, this award was presented to H. W. Janson for Apes and Ape Lore in the Middle Ages and the Renaissance (London: Warburg Institute, University of London, 1952). Since then, CAA has awarded the Morey Award forty-eight times and has added ten more prestigious awards to its roster.

Today's Awards for Distinction honor artists, art historians, curators, critics, authors, and teachers for their timeless commitment to our profession; they give each of us an opportunity to thank our mentors and colleagues for a lifetime commitment to the arts. Become a part of this exciting tradition and submit your nomination or self-nomination for service on an awards jury! Jury members serve a threeyear term (2005-8). Candidates must possess expertise appropriate to the jury's work and be a CAA individual member in good standing at the time of appointment. CAA's president and vice president for committees appoint jury members for service.

Nominations should include a brief statement (no more than 150 words) outlining the individual's qualifications and experience and an abbreviated c.v. Send all materials to the Vice President for Committees, c/o Lauren Stark, Manager of Programs, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001; Istark@collegeart.org. Deadline: November 5, 2004.

The following jury vacancies will be filled for three-year terms beginning in May 2005: Arthur Kingsley Porter Prize: at least 1 member; Art Journal Award: at least 1 member; Charles Rufus Morey Book Award: at least 2 members; Frank Jewett Mather Award: at least 2 members; Distinguished Teaching of Art Award: at least 2 members: Distinguished Teaching of Art History Award: at least 1 member: Distinguished Body of Work Award: at least 2 members: Distinguished Artist Award for Lifetime Achievement: at least 2 members: CAA/Heritage Preservation Award: at least 1 member; Distinguished Lifetime Achievement Award for Writing on Art: at least 1 member.

For more information on each award, please visit CAA's website and follow the Awards link.

NEW CAA ETHICS GUIDELINES

n 1993, the collections of the national museum of Afghanistan in Kabul were looted, destroyed, or dispersed. Just a year ago, during a military action, the National Museum of Iraq was looted and stripped. Archaeological sites in both countries are currently exposed to uncontrolled looting. Recently, a member of the CAA Board of Directors reported that thirty-three Byzantine and medieval churches in Kosovo have been looted, stripped, and/or destroyed. There is strong evidence that art objects and objects of cultural heritage from these and other places are being sold on the illicit art market.1 In the present political climate worldwide, cultural

¹See, for example, "Looting and Destruction in the Kabul Museum," Far Eastern Economic Review, September 23, 1995; "Loot: Along the Antiquities Trail; An Illicit Journey Out of Egypt, Only a Few Questions Asked," New York Times, February 23, 2004; "Antiquities Gallery Will Return Two Limestone Monuments to Egypt," New York Times, April 2, 2004; "Jordan Ready to Return Stolen Antiquities to Iraq," Reuters, March 30, 2004; "The Treasure Hunter: John Russell Is a Real-Life Indiana Jones, Out to Protect Iraq's Ancient Artifacts from Looters," Boston Globe, April 4, 2004: "His Search for Iraq's Stolen Treasures," Newsday, March 17, 2004; and numerous recent articles from the international press posted on the IraqCrisis listsery at https://listhost.uchicago.edu/mailman/listinfo/ iragcrisis or iragcrisis@listhost.uchicago.edu.

patrimony remains at great risk.

In the fall of 2003, CAA's Publications Committee asked the editorial board of The Art Bulletin to research the many facets of this issue and create a formal statement to guide us in our own publications, as well as to offer publicly to the fields of art and art history as a professional standard. The *Art Bulletin* is the CAA publication that addresses this issue most frequently, and we are fortunate to have a number of editorial-board members with deep experience of the problem, and who speak from a variety of scholarly perspectives.

The CAA Board of Directors approved the following guidelines on May 2, 2004.

STATEMENT ON THE **IMPORTANCE OF DOCUMENTING THE** HISTORICAL CONTEXT OF **OBJECTS AND SITES**

The College Art Association hereby expresses its condemnation of illicit or otherwise questionable practices in the obtaining of archaeological, artistic, and ethnic objects, whether these are by theft, excavation, export, trade, or the wrongful seizure from legitimate owners due to war, insurrection, or civil disturbance. Through the scholarly mission of its journals, The Art Bulletin, Art Journal, and caa.reviews, as well as through its programs and newsletters, the College Art Association remains committed to its role in the dissemination of information to its membership, and expects to contribute toward a dialogue and a better understanding of the issues of context and documentation of objects, and the historical circumstances of their ownership. As a result, the College Art Association discourages practices or procedures that might be construed as giving sanction to the acquisition, trade, and financial enhancement of cultural artifacts inappropriately excavated, collected, or appropriated. Authors submitting manuscripts for publication in The Art Bulletin, Art Journal, and caa.reviews should document, to the best extent possible, the provenance history of objects acquired since the UNESCO draft Convention on the Protection of Cultural Property of 1972. The Editor-in-Chief, in consultation with advisors and/or the Editorial Board, reserves the right to request further information from authors, when deemed necessary.

BACKGROUND

In 1954, the United Nations established the Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict. In 1970, UNESCO established a Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property. These conventions, and the protocols attached to them, have been widely supported and endorsed by museums, publishers, and other institutions, including the College Art Association.

Building on the principles established by these conventions, we now examine the role of scholars and publishers in upholding them. When a work of art is published or exhibited in a prestigious venue, its market value may increase. Further, if a work's provenance is dubious or known to be illicit, display or reproduction of that work by a reputable organization may be interpreted as endorsement of its improper status. Publishers, museums, and scholars should therefore follow an ethical policy on the reproduction and display of art with uncertain or problematic provenance.

Projects to research World War II-era art provenances and to return stolen works to owners and their heirs have proliferated. Sadly, recent decades have also seen the

looting of art and archaeological artifacts from museums and sites in the Balkans, Africa, China, the Middle East, and elsewhere. In recent years, several scholarly societies and museum professional organizations have attempted to draft working policies that meet a high ethical standard without unduly prohibiting or censoring scholarship and research, or criminalizing innocent museums and scholars. Few, so far, have been completed. CAA has the opportunity to be a leader in this area.

With this resolution, CAA has the opportunity to make a significant statement to the fields, one that sets a high standard for our colleagues. This text, drafted with acute attention to the nuance of each phrase and term, was approved by the editorial board of The Art Bulletin and by the Publications Committee in February 2004. —Suzanne Preston Blier, Harvard University; Carmen C. Bambach, Metropolitan Museum of Art; Jeffrey Hurwit, University of Oregon; and Steven A. Mansbach, University of Maryland

Note: The editors of CAA's journals always reserve the right to reject content at their discretion.



THE WOLFSONIAN FLORIDA INTERNATIONAL UNIVERSITY

A MUSEUM OF ART AND DESIGN, 1885-1945

RESEARCH FELLOWSHIP

The Wolfsonian–FIU promotes the examination of modern material culture, focusing on decorative, propaganda, and fine arts from 1885 to 1945. The United States, Great Britain, Germany, Italy, and the Netherlands are the countries most extensively represented. There are also significant collections of materials from other countries, including Austria, France, Japan, the Soviet Union, and Hungary. The Wolfsonian library has 50,000 rare books, periodicals, and ephemeral items. Holders of master's and doctoral degrees and doctoral candidates are eligible. Awards are for three to five weeks. The application deadline is December 31. For information, see http://www.wolfsonian.fiu.edu/education/research/index. html, or contact:

Fellowship Coordinator THE WOLFSONIAN-FIU 1001 Washington Ave., Miami Beach, FL 33139 tel: 305.535.2613, e-mail: research@thewolf.fiu.edu

CAA NEWS

CAA.REVIEWS WELCOMES NEW FIELD EDITOR

Andrew Schulz of Seattle University is a new caa.reviews field editor for exhibition reviews; he will commission reviews for shows in the Pacific Northwest.

caa.reviews still seeks field editors for exhibition reviews for the New York/ Northeast (modern to contemporary), Mid-Atlantic, and Southwest regions, as well as internationally. For details on how to apply, write to caareviews@collegeart.org.

NEW EDITORIAL-BOARD CHAIR FOR ART JOURNAL

John Paul Ricco, assistant professor of art history, theory, and criticism at the University of Nevada, Las Vegas, has been appointed chair of the Art Journal Editorial Board. He will serve a three-year term, beginning July 1, 2004.

NEW PUBLICATIONS COMMITTEE MEMBERS

Susan Chun, general manager of information planning at the Metropolitan Museum of Art in New York, and Winifred McNeill, chair of the art department at New Jersey City University in Jersey City, have joined CAA's Publications Committee as at-large members for a three-year term, beginning July 1, 2004.

MILLARD MEISS PUBLICATION **FUND JURY SEEKS MEMBER**

CAA seeks nominations and self-nominations for an individual to serve on the Milliard Meiss Publication Fund Jury for a four-year term, through June 30, 2008. The jury awards grants that subsidize the publication of book-length scholarly manuscripts in the history of art and related subjects. It reviews manuscripts and grant applications twice a year and meets in New York in spring and fall to select awardees. CAA reimburses committee members for travel and lodging expenses in accordance with its travel policy. For more information about the Meiss jury,

please see www.collegeart.org/meiss.

Candidates must be CAA members in good standing, and nominators should ascertain their nominees' willingness to serve. Applications by specialists in modern or contemporary art, architecture, or film and video are especially welcome for the current opening. Specialists in African, Oceanic, or Latin American art are also invited to apply. Candidates should submit a c.v. and a letter explaining their interest in and qualifications for appointment.

Nominations and self-nominations should be sent to Chair. The Art Bulletin Editorial Board, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. Deadline: December 15, 2004.

CALL FOR DISSERTATION LISTINGS

Dissertations in art history and visual studies, both completed and in progress, are published annually in the June issue of The Art Bulletin and listed on CAA's website. Ph.D.-granting institutions are requested to send a list of dissertation titles of your school's Ph.D. students to dissertations @collegeart.org. Full instructions regarding the format of listings may be found at www.collegeart.org/dissertations; they will also be sent by e-mail and fax to department heads later this fall. We do not accept listings from individuals. Improperly formatted lists will be returned to sender. For more information, write to the e-mail address listed above. Deadline: December 1, 2004.

STAFF CHANGES



John Menick is CAA's new director of media and communications. He will be responsible for the content and design of CAA's website and print materials. Menick has worked as a designer, programmer,

and administrator for various arts nonprofit organizations, design firms, Fortune 500 companies, and independent arts groups. He received a B.F.A. in 1998 from the Cooper Union for the Advancement of Science and Art in New York. He has taught multimedia courses at Cooper Union and Purchase College, State University of

New York. Menick is also a video artist and writer. His work has been exhibited at the Palais de Tokyo in Paris, P.S.1 Contemporary Art Center in New York, Muro Sur in Santiago, Chile, the Rooseum in Malmö, Sweden, and other international venues. His critical writing, short stories, and articles have appeared in Parachute, The Progressive, and Tank.

AFFILIATED SOCIETY NEWS

ART LIBRARIES SOCIETY OF **NORTH AMERICA**

■ he Art Libraries Society of North America (ARLIS/NA) awards were presented during its 32nd annual conference in New York, which took place April 15–20, 2004. A formal convocation ceremony was held at El Museo del Barrio in Manhattan.

The ARLIS/NA Distinguished Service Award was presented to Angela Giral, retired director of the Avery Architectural and Fine Arts Library at Columbia University in New York, for her exemplary service in art librarianship. The ARLIS/NA Internship Award was presented to Cathy **Billings** of the University of Washington's Information School. She will receive an internship at the National Gallery of Art in Washington, D.C. The Gerd Muehsam Award was presented to Ann C. Shincovich for her graduate-student paper, "An Examination of Copyright Issues Related to the Creation of a Digital Resource for the Artists' Book Collection at the Frick Fine Arts Library, University of Pittsburgh." The H. W. Wilson Foundation Research Grants were awarded to Ruth Wallach for her project "Public Art and City Transportation: Los Angeles, New York, Washington, DC," and to Margaret Culbertson for "House-Family Portrait Photographs of the Nineteenth Century." Worldwide Books Awards for Publication were presented to Joan Benedetti for her manuscript "Managing the Small Art Museum Library," and to Sarah McCleskey for "Staffing Standards and Core Competencies in Academic Art and Architecture Departmental Libraries: A Preliminary Study."

The Melva J. Dwyer Award for a Canadian publication was presented for General Idea Editions: 1967–1995 (Mississauga, Ontario: Blackwood Gallery, 2003). The George Wittenborn Memorial Book Award was given to A Private Passion: Nineteenth-Century Paintings and Drawings from the Grenville L. Winthrop Collection, Harvard University (New Haven: Yale University Press, in association with the Metropolitan Museum of Art, 2003), edited by Stephan Wolohojian and Anne Tahinci. An honorable mention was given for Bradford L. Rauschenberg and John Bivins's The Furniture of Charleston, 1680–1820 (Winston-Salem, N.C.: Museum of Early Southern Decorative Arts, 2003).

A special tribute, presented by William Bond Walker and Wolfgang Freitag was given to Florence Da Luiso Zoll for convening an "Institute for Training in Art Librarianship" in 1969, which led three years later to the founding of ARLIS/NA.

Awards supporting conference attendance and travel were given to eight ARLIS members. The awards, which ranged from \$500 to \$2,000, were made available by the Research Libraries Group, Howard Karno Books, Puvill Libros, Andrew Cahan Bookseller, Salander O'Reilly Gallery, and ARLIS/NA.

For additional information, contact ARLIS/NA Headquarters, 329 March Rd., Ste. 232, Ottawa, ON K2K 2E1, Canada; 800-817-0621; fax: 613-599-7027; arlisna@igs.net; www.arlisna.org.

ASSOCIATION OF ART HISTORIANS

The U.K.-based Association of Art Historians (AAH) will hold its 2005 annual conference March 31-April 2, 2005, at the University of Bristol. The theme is "Conception: Reception"; the conference

CORRECTION

In the July CAA News, a clear distinction was not made between the webmasters of the two websites published by the Association of Historians of Nineteenth-Century Art (AHNCA). The new webmaster for AHNCA's website is indeed Jonathan Walz, as we indicated; AHNCA's online journal Nineteenth-Century Art Worldwide, has its own webmaster and designer, Emily Pugh.

will focus particularly on the ways in which interpretation pays close attention to the specifics of creation. Full details of session themes and other information are available at www.aah.org.uk. Suggestions for papers can be addressed to the conveners of each session. Deadline for submission of abstracts: November 15, 2004.

ASSOCIATION OF RESEARCH **INSTITUTES IN ART HISTORY**

The Association of Research Institutes in Art History (ARIAH) will hold its fall business meeting November 5, 2004, in Washington, D.C. The meeting is being hosted jointly by the National Gallery of Art's Center for Advanced Study in the Visual Arts (CASVA) and ARIAH member institutes of the Smithsonian Institution. For more information about ARIAH and its members, see www.ariah.info.

DESIGN STUDIES FORUM

Design Studies Forum will sponsor two sessions at the 2005 CAA Annual Conference in Atlanta: a special session chaired by Michael Golec of Iowa State University entitled "Alternative Models for Research and Writing in Design Studies," and a full-length session chaired by David Raizman of Drexel University called "Reading, Writing, and Consuming Design: Commodities and Their Reception in Literature." A description of each session, plus information about subscribing to the Design Studies Forum e-mail announcement list, is available at our website, http://mypage.siu.edu/cgorman/ designforum.htm.

FOUNDATIONS IN ART THEORY AND EDUCATION

FATE in Review, the journal of Foundations in Art Theory and Education (FATE), is seeking articles and book- and videoreview submissions for its annual publication. Articles and reviews should address the relevant concerns of determining and teaching the core curriculum for the foundations in art (first year) program. These may include studio art, design, art history, theory, and criticism. Articles and reviews may not have been previously published. For more details, contact Kay Byfield,

Editor, Dept. of Art, Northeast Texas Community College, Mt. Pleasant, TX 75456-1307; 903-572-1911, ext. 333; kaybyfield (a)iname.com. Deadline: ongoing.

INTERNATIONAL CENTER OF MEDIEVAL ART

The International Center of Medieval Art has received a National Endowment for the Humanities Challenge Grant in support of its effort to build its endowment and enhance its programs. The center's new administrator is Jennifer Geller, formerly of the Museum of Television and Radio in New York.

MID AMERICA COLLEGE ART ASSOCIATION

The Mid America College Art Association will hold its biennial conference October 6–9, 2004, at the University of Minnesota and the Holiday Inn Metrodome Hotel in Minneapolis. Entitled "Interplay," the conference will examine the connections and overlaps among art disciplines, ideas, and artists. Speakers include Vito Acconci. Charles Le Dray, Joseph Grigely, Wenda Gu, Nina Hole, Michael Sommers, and Barbara Stafford. The conference will include receptions, exhibitions, performances, twenty-five panels, and special tours. For more information, see http:// artdept.umn.edu/interplay/index.html.

NATIONAL COUNCIL ON **EDUCATION FOR THE CERAMIC ARTS**

The National Council on Education for the Ceramic Arts (NCECA) seeks applications to the following exhibitions: The Clay National Biennial Exhibition is open to all current members of NCECA and to all ceramic artists, 18 years or older, residing in the U.S. Deadline: September 19, 2004; Emerging Artist Nominations is open to residents of the U.S. and international NCECA members. Deadline: October 8, 2004; Entries from students residing in particular states for the Regional Student Juried Exhibition. Deadline: October 30, 2004; Regina Brown Undergraduate Student Fellowships. Deadline: November 15, 2004. For more details, see www.nceca.net.

SOCIETY FOR PHOTOGRAPHIC **EDUCATION**

"Passage," the Society for Photographic Education (SPE) 42nd national conference, will be held in Portland, Ore., March 17-20, 2005. Student members of SPE may be eligible for several conferencerelated awards. SPE offers ten \$500 awards to support student travel to the national conference. The Crystal Apple Award of \$5,000, sponsored by Freestyle Photographic Supplies, will be given to one talented SPE student member who is majoring in photography at a college or university. The scholarship application deadline for both opportunities is October 14, 2004. For conference details and scholarship eligibility and guidelines, see www.spenational.org.

SOUTHEASTERN COLLEGE ART CONFERENCE

The annual meetings of the Southeastern College Art Conference (SECAC), hosted by the University of North Florida (UNF) in Jacksonville, will be held October 13–17, 2004. Sessions will be held in the riverfront Adam's Mark hotel. Receptions are planned at the Cummer Museum of Art and Gardens and the Jacksonville Museum of Modern Art. The keynote speaker will be Jerry Uelsmann, an internationally acclaimed photographer whose works will be exhibited in the UNF campus gallery. An optional tour to historic St. Augustine and Flagler College will also be available. For more information, visit http://alpha. furman. edu/secac or contact conference chair Debra Murphy at dmurphy@unf.edu.

SOUTHERN GRAPHICS COUNCIL

The 2004 Southern Graphics Council (SGC) Conference at Rutgers saw the initiative of honoring printmaking excellence within the academic realm. Two student fellowships in printmaking were awarded to **Stephanie Dotson**, an M.F.A. candidate at the University of Georgia's Lamar Dodd School of Art in Athens, and to Crystal Wagner, a B.F.A. student at the Atlanta College of Art. The first SGC award granted for Excellence in Teaching Printmaking was bestowed upon Ken Kerslake, professor emeritus at the University of Florida in Gainesville. The Lifetime Achievement Award was presented to the artist Chuck Close; Judith Brodsky, founder of the Rutgers Center for Innovative Print and Paper at Rutgers, the State University of

New Jersey, in New Brunwick, was awarded the prestigious SGC Printmaker Emeritus Award.

The 2005 SGC conference will be in Washington, D.C. For more information, see http://powerprint.gmu.edu.

THANKS TO OUR **MEMBERS**

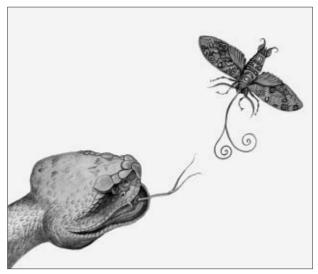
AA expresses its most sincere gratitude to our 2004 Patron, Sponsoring, and ' Sustaining members-individuals who contribute to CAA above and beyond their regular dues. These members receive both The Art Bulletin and Art Journal. Membership fees cover less than half of CAA's operating costs, so voluntary contributions from our members significantly help to make possible the wide range of programs and serv-

Patron Members: Basil Alkazzi, Judith K. Brodsky and Michael Curtis, Jeffrey P. Cunard, Kevin E. Consey, Hester Diamond, Margaret J. Herke and John A. Herke, Dennis Y. Ichiyama, Jean M. Massengale, Virginia M. Mecklenburg.

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Diane Burko. Godafoss #6, 2004. Oil on canvas. 60" x 96'

SOLO EXHIBITIONS BY ARTIST MEMBERS

Only artists who are CAA members are included in this listing; group shows are not published. When submitting information, include name, membership ID number, venue, city, dates of exhibition (no earlier than 2004), title of show, and medium. Photographs. slides, and digital images will be used if space allows; include the work's title, date, medium, and size; images cannot be returned. More artworks can be found on the CAA website. Please mail to Solo Member Exhibitions. CAA News. 275 Seventh Ave., 18th Floor. New York, NY 10001; caanews @collegeart.org (e-mail preferred).

ABROAD

Rikki Asher. Luis Poma Teatro Gallerie, San Salvador, El Salvador, August 24-September 10, 2004. Urban Image. Painting and photography.

China Blue. Interface and L'Antheneum, Dijon, France, September 17-October 30, 2004. Fluid Paths.

Pamela Joseph. Galerie Hervé Lourdel, Paris, June 24-July 24, 2004. Cherchez la femme Drawing

MID-ATLANTIC

Diane Burko. Locks Gallery, Philadelphia, September 1-October 2, 2004. Iceland. Painting.

Lynn Cazabon. Gallery 1401, University of the Arts, Philadelphia, June 4-August 13, 2004. Discard. Digital photography.

Carole Loeffler Greenbelt Community Center Gallery, Greenbelt, Md., August 28-October 9, 2004. Immersion: Dialogue. Installation; Community Arts Center Gallery, Pennsylvania State University, Altoona, Pa., September 9-October 10, 2004. Immersion: Tubes and Tuffets. Installation.

Kathryn McFadden. Clay College, Millville, N.J., April 4-29, 2004. Seeing Red. Painting, drawing, and sculpture.

John Morrell. Addison-Ripley Fine Art, Washington, D.C., June 26-July 31, 2004. John Morrell, Observations over Time: New Landscapes. Painting and mixed media.

Ann Stoddard. District of Columbia Art Center, Washington, D.C., March 26-April 25, 2004. Surveilling Utopia 2. Installation.

Mary Cathryn Roth. Edgewater Community Center, Edgewater, N.J., July 2-August 23, 2004. Nature Moved: Photo-Still-Paint. Photography, video stills, and painting.

MIDWEST

Nancy Bechtol. ARC Gallery, Media Room, Chicago, May 5-29, 2004. You Are Cordially NOT Invited. DVD.

Steve Elliott. Zone Gallery, Kansas City, Mo., June 4-29, 2004. Steven Elliott: New Works. Installation.

Sue Johnson. Tweed Museum of Art, University of Minnesota, Duluth, Minn., January 27-March 28, 2004. The Alternate Encyclopedia. Painting.

Armin Mühsam. Spiva Art Gallery, Missouri Southern State College, Joplin, Mo., October 3-29, 2004. Constructed Landscapes. Painting and sculpture.

Mary C. Nasser. Glen Vista Art Gallery, Kalamazoo Nature Center, Kalamazoo, Mich., June 18-July 26, 2004. Michigan Landscapes: A Visual Journal. Painting.

NORTHEAST

Monica Bock. Soho20 Gallery, New York, May 25-June 19, 2004. Dear as Salt. Installation.

Cora Cohen. Jason McCoy Gallery, New York, September 9-October 31, 2004. Recent Paintings.

Patricia Cronin. University at Buffalo Art Gallery, State University of New York, Buffalo, N.Y., March 26-May 22, 2004. Patricia Cronin: The Domain of Perfect Affection, 1993-2003. Sculpture, photography, and painting.

David Holt. Bowery Gallery, New York, October 5-30, 2004. Natural History: Paintings and Works on Paper.

Deborah Stern. Blue Mountain Gallery, New York, September 7-October 2, 2004. Bound and Gagged. Artist's books.

Laura Von Rosk. Leighton Gallery, Blue Hill, Maine, June 27-July 22, 2004. Laura Von Rosk. Painting; Azarian McCullough Art Gallery, St. Thomas of Aquinas College, Sparkhill, N.Y., November 14-December 12, 2004. Laura Von Rosk. Painting.

SOUTH

Grimanesa Amoros. Artspace, Raleigh, N.C., August 6-September 25, 2004. Rootless Algas. Installation.

Les Barta. Alliance for the Arts, Ft. Myers, Fla., September 10-30, 2004. Dimensions.

Walt Bistline. Leeds Gallery, Runyan Center, Earlham College, Richmond, Va., August 17-October 1, 2004. South Padre Island. Digital photography.

Virginia Derryberry. Mars Hill College Art Gallery, Mars Hill, N.C., September 1-October 22, 2004. Vanitas. Painting.

Pam Longobardi. Jacksonville Museum of Modern Art, Jacksonville, Fla., July 8-October 3, 2004. Worlds within Worlds. Mixed media.

Nathaniel Clark Distinction Gallery, Escondido, Calif., July 10-August 28, 2004. Little Dances and Other Fables.

Peet Cocke. ArtSpace Gallery, Fresno City College, Fresno, Calif., August 12-September 17, 2004. Evidence of the Day Before. Installation and drawing.

Alexandra Grant. Gallery Sixteen:One, Santa Monica, Calif., March 20-April 18, 2004. Homecoming. Sculpture.

Don Kauss. Eye Lounge, Phoenix, Ariz., June 4-26, 2004. Reconnaissance. Sculpture.

Carolyn Manosevitz. Colorado Mountain College, Aspen, Colo., May 6-August 6, 2004. Healing: A Personal Journey. Mixed media.

Rebecca Murtaugh. Morris Graves Museum, Eureka, Calif., July 3-August 22, 2004. The Termination of the Production of Writing. Sculpture.

Jenene Nagy. Lavern Krauss Gallery, University of Oregon, Eugene, Ore., May 17-21, 2004. Escape Route; Pacific Northwest College of Art, Portland, Ore., July 1-31, 2004. Escape Route. Mixed media.

Nina Zingale. Henry Art Gallery, University of Washington, Seattle, May 29-June 20, 2004. Water Falling from One World to Another. Video.

BOOKS PUBLISHED BY CAA MEMBERS

Only authors who are CAA members are included in this listing. Please send your name, membership ID number, book title, publisher's name and location, and year published (no earlier than 2004) to caanews@collegeart.org.

Adrienne Baxter Bell. George Inness and the Visionary Landscape (New York: National Gallery of Design in association with George Braziller, 2003).

Patricia Fortini Brown. Private Lives in Renaissance Venice: Art, Architecture, and the Family (New Haven: Yale University Press, 2004).

Sarah Burns. Painting the Dark Side: Art and the Gothic Imagination in Nineteenth-Century America (Berkeley: University of California Press, 2004).

Martha Buskirk. The Contingent Object of Contemporary Art (Cambridge, Mass: MIT Press, 2003).

Patricia Emison. Creating the "Divine" Artist from Dante to Michelangelo (Leiden, the Netherlands: Brill, 2004).



William V. Ganis. Andy Warhol's Serial Photography (New York: Cambridge University Press, 2004).

Randall C. Griffin. Homer, Eakins, and

Anshutz: The Search for American Identity in the Gilded Age (University Park: Pennsylvania State University Press, 2004).

Kim J. Hartswick. The Gardens of Sallust: A Changing Landscape (Austin: University of Texas Press, 2004).

Heidi J. Hornik and Mikeal C. Parsons, eds. Interpreting Christian Art (Macon, Ga.: Mercer University Press, 2004).

Alice Jarrard. Architecture as Performance in Seventeenth-Century Europe: Court Ritual in Modena, Rome, and Paris (New York: Cambridge University Press, 2003).

Yuko Kikuchi. Japanese Modernisation and Mingei Theory: Cultural Nationalism and Oriental Orientalism (New Dehli: RoutledgeCurzon, 2004).

Bruce Laughton. William Coldstream (New Haven: Yale University Press, 2004).



Evonne Levy. Propaganda and the Jesuit Baroque (Berkeley: University of California Press, 2004)

Christian Luczanits. Buddhist Sculpture in Clay: Early Western

Himalayan Art, Late Tenth-Early Thirteenth Centuries (Chicago: Serindia Publications, 2004).

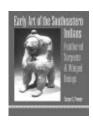
Ruth Mellinkoff. Averting Demons: The Protective Power of Medieval Visual Motifs and Themes (Los Angeles: Ruth Mellinkoff Publications, 2004).

Antonio E. Momplet. El Arte Hispanomusulman (Madrid: Ediciones Encuentro, 2004).

Edward J. Olszewski. Cardinal Pietro Ottoboni (1667-1740) and the Vatican Tomb of Pope Alexander VIII (Philadelphia: American Philosophical Society, 2004); The Inventory of Paintings of Cardinal Pietro Ottoboni (1667-1740) (New York: Peter Lang,

Alison Pearlman. Unpackaging Art of the 1980s (Chicago: University of Chicago Press, 2003).

Véronique Plesch. Le Christ Peint. Le cycle de la Passion dans les chapelles peintes des États de Savoie au XVe siècle (Chambéry: Société Savoisienne d'Histoire et d'Archéologie, 2004).



Susan C. Power. Early Art of the Southeastern Indians: Feathered Serpents and Winged Beings (Athens: University of Georgia Press, 2004).

Christopher Reed. Bloomsbury Rooms: Modernism, Subculture, and Domesticity (New Haven: Yale University Press,

Kathryn A. Smith. Art, Identity, and Devotion in Fourteenth-Century England: Three Women and Their Books of Hours (Toronto: University of Toronto Press,

Eugene Thacker. Biomedia (Minneapolis: University of Minnesota Press, 2004).

Louis A. Waldman. Baccio Bandinelli and Art at the Medici Court: A Corpus of Early Modern Sources (Philadelphia: American Philosophical Society, 2004).

John L. Ward. Edwin Dickinson: A Critical History of His Paintings (Newark: University of Delaware Press, in association with Associated University Presses, 2003).

PFOPIF IN THE **NEWS**

IN MEMORIAM

Betty Davis Battle, a promoter of American art, died June 4, 2004, in Washington, D.C. She was 80.

Born in Seattle and raised in the San Francisco Bay area, Battle received a master's degree in political science from Stanford University and then taught at the University of Washington in the 1940s. She graduated from Georgetown University's law school in 1979 and helped organize international conferences for the U.S. State Dept. Battle also worked for about 10 years, until the early 1970s, as a program director for the Woodward Foundation, which donated American art to decorate the homes of ambassadors serving abroad. She was also a past member of the Textile Museum's board of directors.

Fred Becker, an artist, printmaker, and teacher, died June 30, 2004, at his home in Amherst, Mass., at the age of 90.

Becker was born in Oakland, Calif. After studying at the Otis Art Institute, Becker moved to New York in 1933 to study architecture at New York University, but abandoned it for drawing and printmaking. In 1935 he worked in the Graphic Arts Division of the Works Project Administration. By 1940 he was studying in the workshop established by the British engraver Stanley William Hayter, where Becker turned to abstraction, developing technical expertise while using various intaglio techniques and color printing methods developed by or with Hayter.

After serving in WWII, he taught at the Tyler School of Art in Philadelphia. In 1948 he joined the faculty of Washington University in St. Louis, where he established a printmaking dept. He taught there for 20 years before going to the University of Massachusetts, where he taught in the fine-arts dept. from 1968 until his retirement in 1986.

Becker's work is represented in many museum collections in New York, including the Museum of Modern Art, Metropolitan Museum of Art, and Whitney Museum of American Art. His retrospective was held at the Herter Gallery at the University of Massachusetts, Amherst. Recent solo exhibitions were held at Susan Teller Gallery in New York in 2002 and 2003.

Edward J. Bierly, 84, a painter of animals and nature, died May 24, 2004, at his home in Lorton, Va.

Bierly's paintings of African and American wildlife have been featured on the covers of magazines, and he won the Federal Duck Stamp design competition 3 times. His paintings have also been exhibited at the Royal Ontario Museum, the Smithsonian Institution, the National

Audubon Society, the American Museum of Natural History, and the National Wildlife Federation.

Bierly attended Pratt Institute in New York during the 1940s and served during WWII in the Army Corps of Engineers. He received a bachelor's degree in fine arts from the University at Buffalo, State University of New York, and worked as a commercial illustrator in New York City. He later worked for the National Park Service in the Yellowstone, Glacier, and Everglades National Parks, and for UNESCO, aiding in the design of three museums in Rhodesia (now Zimbabwe).

Rita R. Fraad, a Brooklyn-born collector and patron of American art, died May 9, 2004, in Scarsdale, N.Y. She was 88.

In the late 1940s, Fraad began to assemble a collection of 19th- and 20thcentury American art, which she later lent and donated to museums and galleries. Her collection included work by Winslow Homer, Thomas Eakins, John Singer Sargent, Maurice Prendergast, Childe Hassam, George Bellows, and Edward Hopper, among others. Fraad's alma mater, Smith College, was a principal beneficiary of her legacy. Others included the Brooklyn Museum, the National Gallery of Art, the Smithsonian American Art Museum, and the Metropolitan Museum of Art, where she sat on the visiting committee on American art and sculpture.

Fraad was an active supporter of the Smith College Museum of Art, serving on the visiting committee until last year. She also established an endowment fund for American art there, where a part of her collection, called Realism Today, was exhibited in 1988.

Diane J. Gingold, a public-relations professional who championed cultural philanthropy, died May 5, 2004, in Arlington, Va. She was 55.

Through her own public-relations and marketing firm in Washington, D.C., Gingold linked corporate, government, and nonprofit clients in partnerships to benefit causes ranging from the arts and education to women's health and disadvantaged youth. Previously, she was director of public relations for the New York Cultural Center and served as chief curator at the Montgomery Museum of Art in Alabama. She also cofounded ArtSouth, a firm that sought out and promoted Southern artists and craftspeople.

Gingold taught, lectured, published numerous articles, and wrote three books on strategic philanthropy, including Strategic Philanthropy in the 1990s: Handbook of Corporate Development Strategies for Nonprofit Managers (1993), which received the best new book of the year award from the Nonprofit Management Association.

Lygia Pape, a Brazilian artist who worked in two important movements, Concretism and Neo-Concretism, died May 3, 2004, in Rio de Janeiro. She was

Pape challenged formal and conceptual

limits in many different mediums, including painting, printmaking, sculpture, dance, film, performance, and installation. In the 1950s she was involved in Concretism, which was based on severe abstract styles of European painters such as Piet Mondrian and Kasimir Malevich, and in 1954 she helped found an important Concretist group called La Frente (the Front). By the late 1950s, she had joined fellow artists Hélio Oiticica and Lygia Clark in founding Neo-Concretism, which rejected the formal remove of Concretist art but retained its insistence on the concrete reality of an artwork as opposed to more representational imagery.

ACADEME

John Davis, chair of the Art Dept. at Smith College in Northampton, Mass., has been named the Associated Kvoto Program Visiting Professor of American Studies at Doshisha University in Kyoto, Japan, for 2005.

Virginia Derryberry, associate professor of drawing and painting at the University of North Carolina, Ashville, has been appointed director of her school's Undergraduate Research Program.

Kathy Desmond has been appointed associate professor in visual communications at the School of Art and Design at Endicott College in Beverly, Mass.

Jonathan Gilmore, formerly a Cotsen Fellow in Princeton University's Society of Fellows, has joined Yale University in New Haven as an assistant professor in philosophy and humanities.

Julie Berger Hochstrasser has been promoted to associate professor in the School of Art and Art History at the University of Iowa in Iowa City.

Elizabeth Langland, formerly dean of the Division of Humanities, Arts, and Cultural Studies at the University of California, Davis, has been appointed provost and vice president for academic affairs at Purchase College, State University of New York.



Joseph S. Lewis III

Joseph S. Lewis III, formerly dean of the School of Art and Design at the Fashion Institute of Technology, State University of New York, has been named dean of the School of Art

and Design at Alfred University in Alfred, N.Y.

Suzanne MacAulay, formerly academic manager of the Quay School of the Arts, Wanganui Polytechnic, in Wanganui, New Zealand, has been appointed associate professor of art history and chair in the Dept. of Visual and Performing Arts at the University of Colorado in Colorado Springs.

Denise Mullen, formerly vice dean of the Corcoran College of Art and Design in Washington, D.C., has been chosen director of Corcoran's School of Art and Design.

John Paul Ricco has been appointed assistant professor in the Art Dept. at the University of Nevada, Las Vegas.

Nina Rowe has been appointed assistant professor of art history in the Dept. of Art History and Music at Fordham University in the Bronx, N.Y.

Ben Schachter, assistant professor of fine art at Saint Vincent College in Latrobe, Pa., will serve as chair of the Fine Arts Dept. in 2004-5.



Deborah Swallow

Deborah Swallow, formerly director of collections and keeper in the Asian Dept. of the Victoria and Albert Museum in London, has been named director of the Courtauld

Institute of Art in London.

Bill Will has been promoted from associate professor to professor at the Oregon College of Art and Craft in Portland.

Jing Zhou has been appointed assistant professor in the Dept. of Art and Design at Monmouth University in West Long Branch, N.J.

Brooklyn College, City University of New York, has appointed Patricia Cronin associate professor and deputy chair of the M.F.A. program. The artists Elizabeth Murray and Archie Rand have also joined the faculty.

Smith College in Northampton, Mass., has appointed Barry Moser professor-in-residence and printer in the Dept. of Art., and has promoted Lee Burns to professor.

MUSEUMS



Melissa Chiu

formerly curator for contemporary Asian and Asian American art at New York's Asia Society, has been appointed museum director at the society.

Melissa Chiu,

Sarah Johnson has been appointed curator at the Jacques Marchais Museum of Tibetan Art in Staten Island, N.Y.

Mark Mayer, formerly deputy director of art at the Brooklyn Museum in New

York, has been appointed director of the Musée d'Art Contemporain de Montréal.

Michael Monroe, formerly curator-incharge at the Smithsonian American Art Museum's Renwick Gallery, has become chief curator and executive director of the Bellevue Museum in Seattle.

Jenifer Papararo, formerly director of programming and publishing at Mercer Union in Toronto, has been appointed curator at the Contemporary Art Gallery in Vancouver.

Ruta Saliklis, formerly the Fowler Merle-Smith Curator of Textiles at the Allentown Museum of Art in Allentown. Pa., has been appointed associate director of the Ball State University Art Museum in Muncie, Ind.

Linda Shearer, formerly director of the Williams College Museum of Art in Williamstown, Mass., has become director of the Lois and Richard Rosenthal Center for Contemporary Art in Cincinnati, Ohio.

The Indianapolis Museum of Art in Indiana has appointed as deputy director Diane De Grazia, formerly Clara T. Rankin Chief Curator at the Cleveland Museum of Art in Ohio. Ellen W. Lee, chief curator and deputy director for collections and public programs, has been named the Wood-Pulliam Distinguished Senior Curator, a new position at the museum that recognizes the achievements of an internationally known curator.

The Museum of Modern Art in New York has appointed 4 directors to the museum's dept. of education: David Little is director of adult and academic education programs, Francesca Rosenberg is director of community and access programs, Sarah Ganz will direct education resources, and Susan McCullough is director of school and family programs.

ORGANIZATIONS

Tom Healy, a New York-based art dealer, has been appointed president of the Lower Manhattan Cultural Council.

Mitchi Itami, professor and director of the graduate program in studio art at City College, City University of New York, and former CAA Board member, has joined the New York Foundation for the Arts' board of trustees.



Debra Singer

formerly associate curator of contemporary art at the Whitney Museum of American Art in New York, has been appointed executive director and chief curator of the

Debra Singer,

Kitchen, an arts and performance space in New York.

GRANTS, AWARDS, AND **HONORS**

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

Jean-François Bédard has received a 2004-5 research fellowship from the Canadian Centre for Architecture to participate in its visiting scholars program.

Patricia Cronin has received a Distinguished Art Alumni Award from Rhode Island College in Providence.

Christine de Gennaro has been awarded a fellowship by the Jentel Artist Residency Program, where she was in residence in the summer of 2004.

Virginia Derryberry, associate professor of drawing and painting at the University of North Carolina, Asheville, has received the 2004 Outstanding Scholarly and Creative Achievement Awards from her

Julie Berger Hochstrasser has been awarded the Dean's Scholar Award for excellence in teaching and research at the University of Iowa in Iowa City.

Anna Callouri Holcombe, professor of art at Kansas State University in Manhattan, has been selected for a Lighton International Artists' Exchange Program, awarded through the Kansas City Artists Coalition. She will receive a stipend for a 1-month residency at the International Ceramics Studio in Kecskement, Hungary, during the fall 2004 semester.

Sue Johnson has been selected as a François-André Michaux Fund Library Resident Fellow by the American Philosophical Society.

Jeffrey Lerer has received a Finishing Funds 2004 Award from the Experimental Television Center for his film Gilbert Hotel Project, Fragments g-i (in progress).

Amy Lyford, assistant professor of art history at Occidental College in Los Angeles, has received a 2004-5 National Endowment for the Humanities fellowship to support work on her book project, "Isamu Noguchi, Modernism, and the Politics of Race and Identity in the United States, 1930-1950."

Victor Margolin, professor of design history at the University of Illinois, Chicago (UIC), has received a fellowship from the UIC's Institute for the Humanities for the spring 2005 semester.

Joan Marter, professor II and director of the Certificate Program in Curatorial

Studies at Rutgers, the State University of New Jersey, is the first scholar to be awarded the Pollack-Krasner Foundation/ Stony Brook Research Fellowship for the study of modern American art. Marter was also inducted into the University of Delaware Hall of Fame in June 2004.

Sarah McCoubrey was awarded a residency fellowship at the Ballinglen Arts Foundation in Ballycastle, Ireland. A New York Foundation for the Arts Special Opportunity Stipend and a Faculty Development Grant from the College of Visual and Performing Arts at Syracuse University helped make her residency possible.

Sarah McPhee has recently received fellowships from the Institute for Advanced Study, the John Simon Guggenheim Memorial Foundation, and the Metropolitan Museum of Art.

Jackie Tileston has received a 2004 Pew Fellowship in the Arts for her work in painting.



The Dedalus Foundation has given its Robert Motherwell Book Award to Roger Benjamin for his book Orientalist Aesthetics: Art, Colonialism,

and French North Africa 1880-1930 (Berkeley: University of California Press, 2003). Nina Marie Athanassoglou-Kallmyer received a special mention for her Cézanne and Provence: The Painter in His Culture (Chicago: University of Chicago Press, 2003).

The Flintridge Foundation of Pasadena, Calif., has announced the recipients of its 2003-4 Awards for Visual Artists, which support California, Oregon, and Washington artists of the highest merit. CAA members receiving the award are James Lavadour and Susan Rankaitis.

The North Carolina-based National Humanities Center has awarded 2004-5 fellowships to CAA members Benjamin Henri Isaac and Bruce Redford.

The New York Foundation for the Arts has given 2004 fellowships to the following CAA members: Roberta Bernstein, Sarah McCoubrey, Sandra Scolnick, Analia Segal, Alison Slein, Robin Tewes, Ana Tiscornia, Laura Von Rosk, and Alan Yates.

Harvard University's Radcliffe Institute for Advanced Study has awarded 2004-5 fellowships to CAA members Steven Nelson and Mary Lum.

INSTITUTIONAL **NEWS**

The Allentown Art Museum in Allentown, Pa., has received a \$5,000 grant from the Verizon Foundation to support 2 online, interactive educational resources: the Renaissance Connection and the museum's online catalogue.

The J. Paul Getty Museum in Los Angeles has received two 2004 Museum Education Awards for the American Association of Museums. Language through Art: An ESL Enrichment Curriculum was named the best resource for educators, and Be a Getty Art Detective/Explore the Architecture and Gardens was named best museum guide.



The Milwaukee Art Museum has received a 2004 Award of Excellence for its exhibition Industrial Strength Design: How Brooks Stevens Shaped Your

World in the

Milwaukee Art Museum

16th Annual Excellence in Exhibition Competition from the American Association of Museums. The award recognizes both the concept and design of a museum exhibition

The Pennsylvania Academy of the Fine Arts, established by the artist Charles Willson Peale, will celebrate its 200th Anniversary in 2005 with special programs and exhibitions. The academy is the oldest art school and museum of fine arts in the nation

The Jordan Schnitzer Museum of Art at the University of Oregon in Eugene has received a \$100,000 grant from the Korea Foundation to help establish a gallery of

The University of Central Florida (UCF) has created a new M.F.A. program in computer art and design, which will provide art and design students with the ability to apply 21st-century digital technology to diverse art disciplines. The program challenges students from traditional art disciplines as well as those in computer-dominated fields to come together in an interactive environment. For information on UCF graduate admissions requirements for all prospective students, please visit www.graduate.ucf.edu/acad progs.

The University of Michigan School of Art and Design has received \$4.5 million for several initiatives at the school from a former graduate, Penny Stamps, and her husband, E. Roe Stamps IV. The Penny W. Stamps Distinguished Visitors Program will bring artists and scholars from around the world to the school each week during the academic year. Work on State Street, a storefront gallery that presents student creative work will also receive funds. The Roman J. Witt Visiting Professorships, named for Penny Stamps's father, will bring visiting professionals to the school for residencies ranging from 1 week to 2 years. Stamps Scholars, an undergraduate scholarship program, also benefits from the funding.

Along with Matrix Theater of Detroit, the University of Michigan has won the 1st annual Imagining Michigan Award for their project, entitled "Homelands." The award is given to the best campus-community partnership in the arts, humanities, or design.

CONFERENCES & SYMPOSIA

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

CALLS FOR PAPERS

The Nineteenth-Century Studies Association (NCSA) seeks papers for its 26th annual conference, entitled "Infantuation: Childhood, Youth, and Nineteenth-Century Culture," to be held March 10-12, 2005, in Augusta, Ga., and Aiken, S.C. Papers should address the ways in which the 19th century developed, interpreted, or invented infancy, childhood, adolescence, and youth both as ontological categories and as phases in human and national development. NCSA encourages interdisciplinary proposals that consider ways in which the attention to childhood and youth reshaped fields such as medicine, art, nature, music, literature, politics, sexuality, race, ethnicity, and architecture. Send a 1-page, singlespaced abstract (12-pt. font), with the title of the paper and author as heading, and a 1-2 page c.v. (e-mail preferred) to Ann Ross, Program Director, Dept. of English, California State University, Dominguez Hills, 1000 E. Victoria St., Carson, CA 90747-0005; annrossphd

@hotmail.com; aross@csudh.edu. Deadline: October 15, 2004.

The Sterling and Francine Clark Art Institute seeks proposals for papers for the 2005 Clark Conference, entitled "Architecture between Spectacle and Use," to be held April 29-30, 2005. Caught between the art of display and the accommodation of use, architecture seems to have lost both the social idealism of earlier modern movements and the sensitivity to urban space and structure evoked by the contextual movements of the 1970s and 1980s. This conference, convened by Anthony Vidler, professor and dean of the Cooper Union School of Architecture, will draw its speakers from the architectural profession, art history, and architectural criticism. It will examine this predicament in the light of the history of architecture's modern reception and new approaches to the technologies of design and the global nature of practice. Inquiries and paper proposals should be submitted to Mark Ledbury, Associate Director of Research and Academic Program, Clark Art Institute, 225 South St., Williamstown, MA 01267; mledbury@clarkart.edu. Deadline October 31, 2004.

Brigham Young University Museum of Art seeks proposals for papers for a 2day interdisciplinary symposium, to be held March 3-4, 2005, in conjunction with the exhibition Thoroughly Modern: The "New Women" Art Students of Robert Henri. The symposium will address key issues raised by the exhibition and its accompanying publication, American Women Modernists: The Legacy of Robert Henri, 1910-1945, and accepted definitions of American modernism will be investigated from various cultural and historical perspectives with a view to reevaluating these constructs in the light of more inclusive scholarship. Lois Rudnick will deliver the keynote address, and symposium participants will include Sarah Burns, Erika Doss, Betsy Fahlman, Helen Langa, Gwendolyn Owens, and Marian Wardle. Submit a 1-2 page proposal and your c.v. to Herman Du Toit, Head of Audience Education and Development, Brigham Young University Museum of Art, Provo, UT 84602; 801-422-8289; herman dutoit@byu.edu. Deadline: November 1, 2004.

TO ATTEND

Modernism Unplugged, the University of Virginia Dept. of Architectural History's Fall 2004 symposium taking place October 1-2, 2004, will reexamine the roots of 20th-century modern architecture and design, as well as the philosophies and design approaches that preceded the crystallization of the International Style and the Machine Age, and such broad classifications as the "modern movement" and "modernism" generally. Focusing on European architectural and cultural developments in the late 19th and early 20th centuries, the symposium addresses the rich field of roads less traveled by architects who were fundamental to the development of later modernist thinking in architecture and the arts, but whose ideas either were forgotten, altered, suppressed, or gradually edited out of later heroic accounts of 20th-century modernism. Barry Bergdoll will give the keynote address. For more information, see www.arch.virginia.edu/ symposia/ModUnplugged.

In the Loupe: The Art and Science of Conservation is a symposium hosted by the Smith College Museum of Art taking place October 2, 2004. It will explore current art conservation and related research into artists' materials and techniques. Art in various media, from the past and present, will be discussed. Speakers include Carol Mancusi-Ungaro, Kate Smith Maurer, Kitty Nicholson, Mary Lynn Ritzenthaler, and Roy

Perkinson. For more information, contact Kathleen Kennelly at 617-495-2392; Kathleen Kennelly@harvard.edu; www.smith.edu/artmuseum/symposium.

Recovering Post-War Europe, Art, and Architecture 1945-70, hosted by the University of Pennsylvania's Dept. of History of Art and Dept. of Architecture, will take place October 8-9, 2004. This interdisciplinary graduate-student conference explores the sociopolitical impact, reformative dimensions, propagandistic power, and diverse aesthetic approaches of postwar European art and architecture. The conference is structured around 4 panels: "Space Making and Social Meaning," "Urban Interventions," "New Technologies, New Techniques," and "Memory and Recovery." This thematic approach, which does not designate any particular practice as more central than others, allows for a thorough evaluation of not only the many different individuals working at this time, but also of the various connections (personal, political, theoretical, and technical) among them. Each panel will be composed of 3 graduate students and the chair (who will respond to the presentations and present a paper based on his or her current research). The conference is free and open to the public. For more information, please visit www.design.upenn.edu/arch/ symposium.

Creative Space | Digital Space, a forum sponsored by the Center for Interactive Media Studies at Miami University in Oxford, Ohio, will take place October 11-12, 2004. The forum will focus on the intersection of digital technology and the arts-an exploration of cutting-edge, digital media technology in creative spaces. How and why is interactive technology being applied in artistic endeavors? How are digital technologies changing the arts experience and creative culture? Our featured presenters will explore and exhibit all aspects of the digital arts through visual, aural, tactile, and multimedia presentations. The forum will also present a performance by Laurie Anderson. All conference registration fees include a ticket to this concert as well as a special meetthe-artist reception immediately following the performance. For more information and to register, see http://student.sba .muohio.edu/ims/conference/.

The Vatican Film Library and Manuscripta at Saint Louis University will host the 31st Annual Saint Louis Conference on Manuscript Studies, October 15-16, 2004. The guest speaker is Paul Needham. For more information, contact the Vatican Film Library, Pius XII Memorial Library, Saint Louis University, 3650 Lindell Blvd., St. Louis, MO, 63108-3302; 314-977-3090; vfl@slu.edu; www.slu.edu/libraries/vfl/cnf04prg.htm.

Modernity and Contemporaneity: **Antinomies of Art and Culture after** the Twentieth Century, a conference organized by the University of Pittsburgh Dept. of History of Art and Architecture and the Program in Cultural Studies, will be held November 4-6, 2004, in conjunction with the Carnegie International exhibition. This international symposium will examine conditions of modernity, postmodernity, and contemporaneity in art and culture. For further information, see www.mc.pitt.edu or call 412-624-7232.



George Stubbs (1724-1806). Whistlejacket, ca. 1762. Oil on canvas. The National Gallery, London

the exhibition Stubbs and the Horse (November 14, 2004–February 6, 2005). A group of lead-

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Art Museum is holding a sym-

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from both sides of the Atlantic will discuss aspects of George Stubbs and his engagement with the horse as a theme, presenting the results of recent research as well as fresh ideas inspired by the exhibition. Presenters include Robin Blake, Malcolm Warner, Walter Liedtke, and Robert Rosenblum. The symposium is free and requires no reservations. For more information, please visit www.kimbellart.org.

RESOURCES & OPPORTUNITIES

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

AWARDS

The Association of Latin American Art seeks nominations for its 5th annual book award for the best scholarly book published on the art of Latin America from the pre-Columbian era to the present. The award, generously funded by the Arvey Foundation, consists of a citation and a \$1,000 honorarium. We will evaluate books that meet the following criteria: publication date between September 1, 2003, and September 1, 2004; books written in English, Spanish, or Portuguese; books with one or more authors; multiauthored exhibition catalogues that include substantive, scholarly essays that advance art-historical knowledge. (Edited volumes of individual articles by separate authors cannot be considered.) Include the book's title, author(s), and a general description of subject. A 3-person committee of accomplished historians of Latin American and pre-Columbian art, each with expertise in a wide geographical and temporal range, will evaluate the books. If you are proposing an exhibition catalogue, provide information concerning the scholarly essay or essays it contains.

Copies of books deemed eligible may be sent directly to each committee member at the addresses to be provided. Proposals and inquiries may be sent to Patricia J. Sarro, Chair, ALAA Book Award Selection Committee, Dept. of Art. Youngstown State University, Youngstown, OH 44555-3627; 330-941-1548; patricia.sarro@Prodigy.net. Deadline for proposals: October 11, 2004; Deadline for receipt of books: November 15, 2004.

CALLS FOR ENTRIES

Kent Place Gallery will host Topographics: Recent Art Mapping Global, Local, Mental, and Other Space at Kent Place School in Summit, N.J., January 10-February 4, 2005. This group exhibition will feature contemporary art that reflects a cartographic or diagrammatic impulse. Issues may include locating relative position, referring to the notion of place, identifying boundaries and lines of demarcation, mapping remembered areas, charting obscure territory, or revealing hidden structures of physical, emotional, political, theoretical, or other terrains. This show is open to all. Work should be no larger than 48 inches in any direction. No fees are required; the gallery takes no commission on sales. Work will be insured while in the gallery, but the artist is responsible for all shipping. Artists will be notified of selection by October 31, 2004. Selected work must be received at the gallery during the week of January 3-7, 2005. Please send 4 slides, résumé, brief artist's statement, and an s.a.s.e. to Ken Weathersby, 10 Roosevelt Pl., #44, Montclair, NJ 07042; kwstudio@kentplace.org. Deadline: September 30, 2004.

Sun Pictures to MegaPixels: Archaic Processes to Alternative Realities (Preand Post-Modernist Photography), organized by Joel Simpson, will take place at the Williamsburg Art and Historical Center (WAH Center) in Brooklyn N Y in winter 2004 This show welcomes works by artists working in alternative or archaic photographic processes, and in any kind of imaginative transformation of the image. The latter includes digital media photography, montage, collage, staged photography, and mixed media, as long as it is predominantly photographic. Cash prizes will be awarded. You may submit 5 works for \$35, and additional works for \$5 each. Works may be submitted either as jpegs on CD, as slides, or as prints, minimum 5 x 7 inches, preferably at least 8 x 10 or 8½ x 11. Indicate how large the exhibition work will be (especially if it is an installation). Provide an S.A.S.E. for the return of materials Original exhibition-quality work should not be submitted for initial consideration (unless special arrangement is made). For further information, contact Joel Simpson at jss.photo@verizon.net. The WAH Center phone is 718-486-7372. Deadline: October 31, 2004.

The University of Wisconsin, Parkside, will host its 18th Parkside National Small Print Exhibition, January 16-February 17, 2005. All original print mediums from U.S. artists, including monoprints, are eligible. The maximum height, width, or depth is 18 inches; the juror is Karen Kunc. For prospectus, please send an S.A.S.E. to Doug DeVinny, Parkside National Small Print Exhibition, Art Dent University of Wisconsin Parkside Kenosha, WI 53141; 262-595-2581; devinny@uwp.edu; www.uwp.edu/ academic/art/exhibits.html. Deadline: November 5, 2004.

GRANTS AND FELLOWSHIPS

The American Academy of Arts and Sciences invites applications for its 2005-6 visiting scholars program of postdoctoral and junior faculty fellowships for research projects related to its major program areas: humanities and culture, social policy and American institutions, education, and science and global security. The academy is marking its 225th anniversary, and proposals will be especially welcome on topics that examine the impact of scientific and technological advances during the past two centuries on, for example, international relations, security, the environment, judicial decisions, business, and humanities and the arts. Visiting scholars will participate in conferences, seminars, and events at the academy, while advancing their independent research. A \$35,000 stipend is awarded for postdoctoral scholars; up to \$50,000 is available for junior faculty. For more information, please contact the Visiting Scholars Program, American Academy of Arts and Sciences, 136 Irving St., Cambridge, MA 02138-1996; 617-576-5014; fax: 617-576-5050; vsp@amacad.org; www.amacad.org. Deadline: October 15, 2004.

The National Humanities Center offers 40 residential fellowships for advanced study in the humanities for the September 2005-May 2006 academic year. Applicants must hold a doctorate or have equivalent scholarly credentials; a record of publication is expected. Senior and younger scholars are eligible, though the latter should be engaged in research beyond the revision of a doctoral dissertation. Scholars from any nation may apply. Most of the center's fellowships are unrestricted, however, during the 2005-6 academic year, 3 fellowships will be given to scholars in any humanistic field whose research concerns religion; 3 fellowships for young scholars in literary studies; a fellowship in art history or visual culture; a fellowship for French history or culture; a senior fellowship in Asian studies, theology, or American art history. Applicants should submit the center's form supported by a c.v., a 1,000-word project proposal, and 3 letters of recommendation. To request an application, please write to Fellowship Program, National Humanities Center, P.O. Box 12256, Research

Triangle Park, NC 27709-2256; nhc@ga.unc.edu; www.nhc.rtp.nc.us. Deadline: October 15, 2004.

The Penn Humanities Forum of the University of Pennsylvania will award 5 Mellon postdoctoral fellowships for the 2005-6 academic year for untenured junior scholars who are no more than 8 years out of their doctorate. The programs of the Penn Humanities Forum are conceived through yearly topics that invite broad interdisciplinary collaboration. The forum has set "Word and Image" as the topic for 2005-6. We invite research proposals on this topic from a variety of theoretical perspectives in all areas of humanistic study except educational curriculum-building and the performing arts. Fellows teach 1 freshman seminar in each of the 2 terms. The award includes a \$42,000 stipend, plus health insurance.

The fellowship is open to all scholars, national and international, who meet application criteria. Full guidelines, topic description, and application are available on the University of Pennsylvania website. For more information, contact Jennifer Conway at 215-898-8220; humanities@sas.upenn.edu; http://humanities.sas.upenn.edu. Deadline: October 15, 2004.

A.I.R. Gallery is accepting applications for its fellowship program for New York's greater metropolitan area women artists, consisting of a 2-year sponsored membership with a solo exhibition. Selection panel for the fellowships includes Maura Reilly and Florence Lynch. For prospectus, please send an S.A.S.E. to A.I.R. Gallery, 511 W. 25th St., #301, New York, NY 10001; www.airnyc .org. Deadline: October 22, 2004.

INTERNSHIPS

The Museum of Contemporary Art, Chicago, internship program welcomes students and graduates who wish to broaden their education by working and learning in a professional nonprofit museum. All museum depts. offer experiential education in a challenging, hands-on environment in exchange for a substantive contribution from talented and interested individuals. Internships require a minimum commitment of 16 hours per week for 3 months, during which time interns complete a specific target project as well as daily assignments. Interns also participate in departmental meetings, special events, and various educational programs, and attend staff lectures. For more information, contact Shannon Cleary, Internship Coordinator, at

312-397-3822; scleary@mcachicago.org. Deadline for winter/spring term: November 15, 2004.

ONLINE RESOURCES

Tate Papers, launched in spring 2004 by the Tate Collection in London as an online journal, is published twice yearly and aims to reflect the breadth of research undertaken at the Tate. It includes articles written by staff and by external contributors associated with the Tate. The papers engage with a wide range of subjects including works of art and archives in the Tate's collection, artists, art theory, visual culture, conservation, and museology. Visit www.tate.org.uk/research/tateresearch/tatepapers.

THE UNIVERSITY OF KANSAS

Judith Harris Murphy Distinguished Professorship in Art History (With a specialization in some aspect(s) of European Art since 1400)

Nominations and applications are invited for this endowed chair. The Murphy Professor will join a large and diversified department with an established PhD program and rich undergraduate curriculum. The University of Kansas, with more than 25,000 students and 1300 faculty on the Lawrence campus, is the major educational and research institution in the state. The university has a full complement of 18 art and architectural historians in Asian and Western art. Endowments support active visiting lecturer programs, teaching initiatives, and research travel for faculty and doctoral candidates. The department is located in the Spencer Museum of Art, whose collections and exhibitions provide a foundation for introductory and graduate course work. The Murphy Library of Art and Architecture, with holdings of over 150,000 volumes, and a large slide library offer essential support of research and instruction.

The Murphy Professor will exercise leadership in research and will teach undergraduate and graduate courses, and supervise theses and dissertations. She or he is expected to promote interaction among scholars in related fields and to provide service to the department, the university and the profession. The position will be awarded with tenure and is endowed with substantial research support; a reduced teaching load leads to expectations of substantial and continuing research productivity.

Candidates should have a distinguished international reputation for research and publication in some aspect(s) of European painting, sculpture, decorative arts and/or prints since 1400, which complements existing faculty strengths. They should be significantly engaged in other professional activities and provide evidence of outstanding teaching abilities. It is expected that candidates should be tenured professors or have equivalent credentials.

Salary: To be determined; substantial research support. Starting Date: 18 August 2005

First consideration will be given to completed applications received by October 15, 2004, and continue until the position is filled. Completed applications should include: a current CV, and names and contact information for three references. Applications, nominations and inquiries should be addressed to: Prof. Linda Stone-Ferrier, Chair, Murphy Search Committee, c/o Maud Morris, Department of Art History, Spencer Museum of Art #209, University of Kansas, 1301 Mississippi Street, Lawrence, KS 66045. Email: maud@ku.edu.

EO/AA Employer

Curator of Photography, Princeton University Art Museum Princeton University Art Museum (PUAM) is seeking candidates for the position of Curator of Photography.

Princeton University Art Museum is a major center for the study, interpretation, and collection of photographs. There are approximately 7,000 photographs in the permanent collection, offering a comprehensive international history of the medium from its origins in the 1840s to the present.

The museum is seeking an experienced person with excellent credentials who has the ability to formulate and advance a vision for a university museum that has a historic commitment to photography as a core component of its program. The curator will be responsible for the collection, conservation, interpretation, and publication of photographs, and the integration of the photography collection into the museum program in the related fields of modern and contemporary art. Sharing PUAM's collection with the scholarly community at the University, throughout the surrounding region, and among the broader museum field is a primary responsibility of the curator.

Candidates should possess a Ph.D. in the history of photography, modern art with an emphasis in photography, or a related field, as well as significant curatorial experience. A record of scholarly publications is also desired. The position requires excellent communication and administrative skills, active engagement with scholarly research, an appreciation for the value of working directly with objects, and experience with donor stewardship. The curator will work closely with the director, departmental staff, six curators in other fields, the conservator, as well as the McAlpin Professor in the Department of Art and Archaeology and various faculty from other University departments.

Please send a letter of application, current resume, list of publications, and three references to: Search Committee, Curator of Photography, Princeton University Art Museum, Princeton, NJ 08544. Application deadline is November 1, 2004, or until position is filled. Salary is commensurate with experience. Princeton University is an equal opportunity and affirmative action employer. For information about applying to Princeton, please link to http://web.princeton.edu/sites/dof/ApplicantsInfo.htm.

Please Contribute

Why?

CAA wants to do more for you and to support visual arts and education.

Your contribution will help us:

- Enhance CAA's career-development services
- Expand the Annual Conference and exhibitions
- · Add exhibition reviews to caa.reviews
- Keep color reproductions in Art Journal and The Art Bulletin
- · Gather research data on hiring and tenure trends
- Update and expand our influential Professional Standards and Guidelines

Help us serve you better!

We welcome your suggestions for issues you would like addressed.

You may contribute to CAA's General Fund or directly to:

- · Services to artists
- Services to art historians
- · Services to the museum field
- · Services to international members

This year, your contribution has double value! We will use it to match a CAA National Endowment for the Humanities (NEH) Challenge Grant.

- Contributors can be listed in CAA News
- Contributors will receive an invitation to a special event during the 2005 Annual Conference
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CLASSIFIEDS

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

FOR RENT

Seaside retreat, Sweet Thyme, 6-room cottage, coastal RI, quiet unspoiled area, walk to beach, monthly/weekly, terreich@massmed.org.

ONLINE RESOURCES

O'Keeffe and Me: Abstracts of Our Letters. New website explores Georgia O'Keeffe's relationship with sculptured painting artist Mym Tuma. Website: http://www.okeeffeandme.com.

OPPORTUNITIES

Canadian Centre for Architecture Visiting Scholars Program 2005-2006.

The Study Centre of the Canadian Centre for Architecture (CCA) announces its 2005-2006 Visiting Scholars Program. The Program welcomes applications from scholars and architects conducting research in architectural history, theory, and criticism at post-doctoral or more advanced academic levels. Scholars in residence pursue individual research projects and participate in the scholars' seminar program.

Residencies at the Centre may extend from three to eight months beginning in September, January, or May. Adequate stipends, private offices, and administrative and research support are provided. Applications must be received by 15 November 2004. Notification is in March 2005.

For application forms and a description of the Program please contact the Study Centre or check the Study Centre web page. Study Centre, Canadian Centre for Architecture, 1920 rue Baile, Montréal, Québec, Canada H3H 2S6; T 514-939-7000; F 514-939-7020; studium@cca.qc.ca; www.cca.qc.ca/

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, the 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 contact: The Center for Curatorial Studies, Bard College, Annandale-on-Hudson, NY 12504-5000; tel: 845-758-7598; e-mail: ccs@bard.edu: web site: www.bard.edu/ccs/.

The Metropolitan Museum of Art 2005-2006 Fellowships. The

Metropolitan Museum offers resident fellowships in art history and conservation to qualified graduate students at the predoctoral level as well as to postdoctoral researchers. Projects should relate to the Museum's collections.

The duration of these fellowships is usually one year. Applications for shortterm fellowships for senior museum scholars are also considered. The fields of research for art history candidates include Western art; Asian art; the arts of Africa, Oceania, and the Americas; antiquities, arms and armor; costumes; drawings and prints; sculpture; paintings; illuminated manuscripts; musical instruments; and photographs. Some art history fellowships for travel abroad are also available for students whose projects involve first-hand examination of paintings in major European collections.

The fields of research for conservation candidates include scientific research and the conservation of paintings, paper, photographs, textiles, musical instruments, costumes, and objects. It is desirable that applicants for the conservation fellowship program have reached an advanced level of experience or training.

The deadline for art history fellowships is November 5, 2004.

The deadline for conservation fellowships is January 7, 2005.

Contact: Office of Grants and Fellowships, Education Department, The Metropolitan Museum of Art, 1000 Fifth Avenue, New York, New York 10028-0198, Tel. 212 650 2763, Fax 212 396 5168, Email

education.grants@metmuseum.org, Web http://www.metmuseum.org/ education/er_fellow.asp.

DATEBOOK

September 10, 2004

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

Deadline for submissions to the November 2004 issue of CAA News

September 15, 2004

Deadline for submissions to What Business Are You In? The Academy, the CAA Members' Exhibition in Atlanta

September 17, 2004

Deadline for curatorial proposals for the CAA Members' Exhibition in Boston

October 1, 2004

Deadline for fall submissions to the Millard Meiss Publication Grant

October 15, 2004

Deadline for non-U.S. members to apply for the CAA International Conference Travel Grant

Deadline for students to apply for the CAA Graduate Student Conference Travel Grant

November 5, 2004

Deadline for applications to the Artists' Portfolio Review and Career Development Workshops at the 2005 Annual Conference in Atlanta

Deadline for critics and curators to apply for the Artists' Portfolio Review at the 2005 CAA Annual Conference in Atlanta

Deadline for mentors and discussion leaders to apply for the Professional Development Roundtables at the 2005 CAA Annual Conference in Atlanta

Deadline for mentors to apply for the Career Development Workshops at the 2005 CAA Annual Conference in Atlanta

Deadline for nominations and self-nominations to the Professional Interests,

Practices, and Standards committees and to the Awards committees

November 10, 2004

Deadline for submissions to the January 2005 issue of CAA News

November 30, 2004

Deadline for the proposals of resolutions for the Annual Business Meeting at the 2005 CAA Annual Conference

December 1, 2004

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

December 3, 2004

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

December 15, 2004

Deadline for Early Bird registration for the 2005 CAA Annual Conference in

Deadline for nominations and selfnominations to the Millard Meiss Publication Fund Jury

January 1, 2005

Deadline for applications for projectionist and room-monitor positions at the 2005 Annual Conference in Atlanta

January 10, 2005

Deadline for submissions to the March 2005 issue of CAA News

January 12, 2005

Deadline for Advanced Registration for the 2005 CAA Annual Conference in Atlanta

January 31, 2005

Deadline for applications to the CAA Professional Development Fellowship Program

February 16-19, 2005

93rd CAA Annual Conference in Atlanta

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THE CASE FOR DIGITAL IMAGES **CONTINUED FROM PAGE 1**

come when it is used only by specialists.

To some of us, Kodak's news was not traumatic but joyful. Finally, we thought, a breakthrough for the advocates of digital images! Now administrators would have no choice but to furnish our classrooms with state-of-the-art technology, even though replacing the old with the new can be a sobering, expensive investment. Never again would we have to worry about misplaced slides. Masking, binding, labeling, and filing slides would no longer consume the time of visual-resources curators and their student workers. Faded and scratched slides would not need replacing.

The digital format is simple and elegant, highly transportable and accurate, versatile and—yes—demanding to maintain and preserve and ultimately just as volatile and troublesome as slides! The bottom line is that the digital is simply another format for images; the management and care of digital files requires knowledge, time, and money, just as slides do. The difference is that the digital format seems easier.

But is it? What does "going digital" really mean? Is digital truly better than analogue? How long will digital files last? How do we justify the hefty price tag of the conversion when our library and departmental budgets for slides were already inadequate?

To answer this, consider the following arguments and the facts behind them:

Digital imaging is the new imaging standard. Technology has been appearing in the art curriculum for several

decades, most notably for images on videodisk in the 1980s and on CD-ROM in the 1990s. "Smart" classrooms have made it much easier for instructors to straddle formats and experiment with new ways to deliver content. But where are those videodisks now? How long will CD-ROMs be readable? When will a new archival format replace the TIFF (Tagged Information File Format) or JPEG (Joint Photographic Experts Group) digital files? Digital imaging is a moving target that requires diligent oversight and exponential knowledge. When a new format emerges, who will manage the conversion process to ensure that today's files are still readable in the year 2050? TIFFS may someday be replaced by a format with a greater dynamic range. JPEGs are "lossy," that is, they use a compression system that reduces the storage space needed for an image by discarding pixels not easily perceptible to the viewer. As the traditionalists know, a 35-mm slide however pink, scratched, and mislabeled—is still an object that can be held up to the light and read.

Displaying digital images is easier than showing slides.

For digital images and content delivery to be easy, the lecture room must be well equipped and maintained—and the lecturer must be capable of troubleshooting technical problems, more complex than a stuck slide or a burnt bulb. Ease of delivery depends largely on the financial and personnel support provided and the software used to display the images in the classroom. The Microsoft PowerPoint program is easy to use and provides the basic capability to present a pair of comparative images, but it offers little in the way of

technological refinement—no panning, zooming, or high-resolution images. Such features are available in specialized software designed for image presentations: Luna's Insight and the Madison Digital Image Database (MDID) are the best known of these. But institutions must either license this software or host the program on a local server, and there are costs associated with both. PowerPoint's ease of use and worldwide presence as a software standard are key factors in its quick, recent adoption by faculty and lecturers, but it falls short as a delivery or display application if quality, especially in large auditoria, is expected. As a boardroom (or small lecture room) application, it serves its purpose well, but in the large classroom, it is the lowest common denominator on the imaging scale.

You don't need a central repository for digital images, since they are freely available on the Internet. Images are everywhere on the Internet, and finding them becomes easier with search tools such as Google Image Search, Picsearch, and Yahoo Picture Gallery. If all you need are low-resolution images or thumbnails of the so-called arthistory canon, these could be just right, assuming copyright issues are not a problem. Be careful, though, in selecting the digital image. Like a slide, a digital image can be inaccurate if it was scanned from an imperfect source, for example, a mediocre reproduction or a faded color slide, or if your digital camera's lens distorts at close range. Good digitalimage software includes colorcorrection features, but does the "correction" know the true colors of the original work? When we assign the task of color correction to our student

workers, can we be sure that they know how to adjust the colors? Will images of Picasso's Rose Period paintings be mistaken for faded pink slides? Correcting other distortions such as contrast, fuzziness, and parallax (skewed perspective) also entails knowledge as well as experience with image-manipulation software.

If your goal is to show highquality digital images of a specialized nature, then your choices are narrower. You may license high-resolution digital files from art or architecture image providers such as Archivision, Davis Art Slides, Saskia Cultural Documentation, and Universal Color Slide Company, or create your own images using a digital camera or by scanning images from printed books (though to do so may violate copyright in some instances). Digital images may be licensed as subscriptions from organizations such as ARTstor and the Associated Press (Accunet/AP Multimedia Archive), or they may be acquired individually through stock photography vendors, including Art Resource, Corbis, and Hulton-Getty Images. In our specialized world of art information, the chance of finding everything you need either online or through subscription services is slim. As the arts expand into multicultural and multidisciplinary directions, the traditional canon of core images also expands.

Digital images are not selfmanaging. A well-maintained digital-image archive should use consistent naming conventions (enabling users to locate an image file later) and should include a robust database-management tool to facilitate keyword and subject access. Without a system for retrieval and access, randomly stored

digital-image files are like unlabeled slides in shoeboxes in various storage closets.

Once indexed, the images must be stored in a safe site and on secure media. CD-ROMs and DVDs, media commonly mentioned as "backups" for image files, are not archival. Remember 5.25 floppy disks? CD-ROMs will someday join the ranks of historical media. and the data stored on them will have to be transferred, or "migrated," to new formats. Can we be certain that a 2004 digital format will be readable in 2050 just as we can still "read" today Kodachrome slides shot in the 1940s?

Digital imaging is less expensive in the long run than

slides. Who are we kidding? The cost of replacing slide projectors with digital projectors is not small. Digital projectors use more electricity, and their lamps are as much as ten times more expensive. (Yes, you may still have to change bulbs!) Networking and audio features are wonderful new teaching tools, but they cost something to install as well. The wellequipped classroom should not eliminate older media, since not every image can or should be converted to digital. Don't eliminate your traditional slideprojector hookups completely. Chances are that someone in your program will want to give a lecture with 35-mm slides, or will need to show both digital and analogue images together.

Everybody loves digital, and technology is second nature to today's students. The jury is still out. Technology is getting easier to use and more readily accessible than it once was. Remember the days when most faculty offices didn't have typewriters? Today, few faculty offices don't have computers! Digital technology has been a boon to the arts, and to teaching in general, but in order to conduct simple day-today discourse—e-mail, for example—we are heavily reliant on it. The old 35-mm slide is easy to use because we do not require technology to see it or to share it with others. The slide can be scanned today, and it remains ready to be rescanned in the future,

when another new format or delivery system replaces today's standards.

Today's students and newer faculty members are indeed familiar with digital technology, having grown up with it. That all students benefit equally from technology has yet to be demonstrated or documented. Until then, the classroom remains a place where content-not the mode of delivery—is "smart." —Christine L. Sundt, csundt

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