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November 2001

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THE WORLD TRADE CENTER REMEMBERED

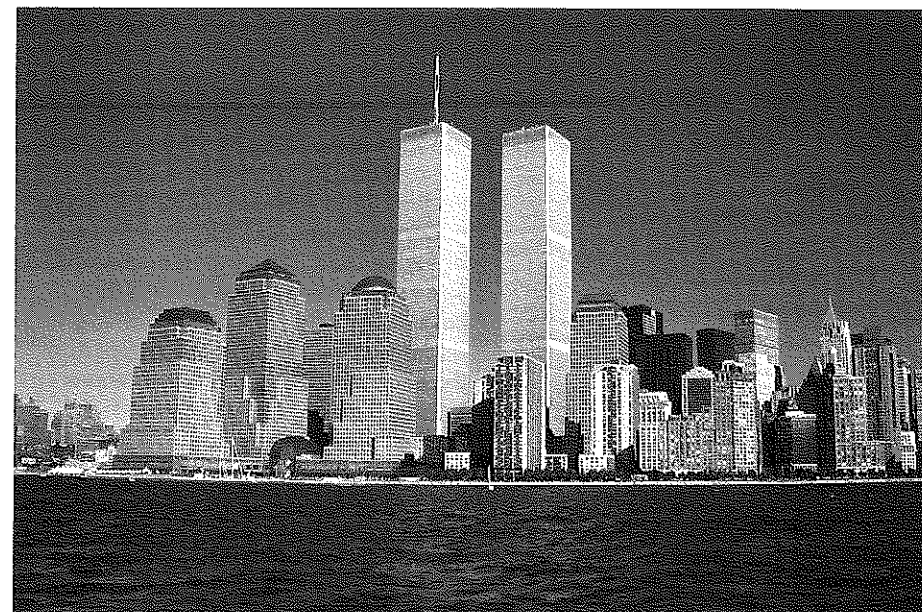
by Ned Kaufman

A neighbor of mine said, simply, "I miss them." If the architecture critic Paul Goldberger missed them, he wasn't admitting it: "gargantuan and banal, blandness blown up to a gigantic size" was the epitaph he carved into the *New Yorker's* tombstone for the World Trade Center (WTC) in the magazine's September 24, 2001, issue. How different are both assessments from the hopeful words of Minoru Yamasaki, the WTC's principal architect, who didn't live long enough to miss it. Writing at the time the Port Authority of New York and New Jersey commissioned him to design the complex, he explained that he sought "a beautiful solution of form and silhouette which fits well into Lower Manhattan," while giving it "the symbolic importance which it deserves and must have." He saw that the sheer size of the Port Authority's commission—ten million square feet of office space set on twelve city blocks—set a double challenge. On the one hand, he would have to "scale it to the human being," to make it "inviting, friendly, and humane." On the other hand, the WTC wasn't just a cluster of buildings: "To be symbolic of its great purpose, of the working together in trade of the Nations of the World, it should have a sense of dignity and pride, and still stand for the humanity and demo-

cratic purposes in which we in the United States believe." The WTC has left a confusing legacy, and if, as Goldberger predicts, "architectural criticism of it will cease altogether," then we will never get to the bottom of it. But I suspect that its legacy lies somewhere in the territory encircled by these three points of view.

It's always been hard to pin down the WTC's significance. One reason is that one's experience of the street-level

bically slammed shut the view out the southwest corner to the Hudson River, and the bridge to the World Financial Center cramped the northwest corner. But the plaza was bad from the start, indeed from before the start. The assumption (which Yamasaki accepted) that the Port Authority's twelve-block parcel was not merely a site but a precinct—a giant podium to be lifted off the earth and endowed with a special



The World Trade Center: A View from the Hudson River

PHOTO CREDIT: DON GARROLL

plaza and the towers always seemed so different. The plaza was never successful—it was bleak—and when the Port Authority started piping in canned music, the fake cheeriness seemed only to underline its sadness. The failure wasn't entirely the architect's. Yamasaki had assumed that the plaza would be lined with restaurants; it wasn't. Then, the Vista Hotel (built later) claustropho-

character distinct from its surroundings—outlined an urban-design challenge that would have been difficult, if not impossible, for any architect in the 1960s to meet gracefully. It played to modernism's weakest suit.

Actually, the question of whether or not the WTC was modernist is not so easily answered. Those who didn't like the buildings, or didn't like modernism,

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The World Trade Center Remembered

CONTINUED FROM PAGE 1

used their critique of one to damn the other. But in 1962, as Yamasaki began work on the WTC, the *New York Times's* architecture critic, Ada Louise Huxtable, wrote that this architecture was "shattering" the tradition of modernism, opposing its stripped-down, functionalist manner with an "ornamental style and a conscious historicism" that were "deliberately decorative, and among professionals, highly controversial." Around the plaza, at any rate, the failures were those of modernism—failures of modernist planning, based on a poor understanding of how people use and animate open spaces; and of modernist architecture, of buildings conceived to float in space, rather than decisively to shape it, of a brittle formal language of metal and glass that seemed averse to hold a corner, and of walls reluctant to meet the ground.

Even the towers didn't meet the ground well. Part of the problem was that it was very hard to say where the ground was. If the towers didn't seem to stand firmly on the plaza, if from some angles they seemed rather to be inserted through it, that may have been because the plaza didn't stand firmly on the ground either. It was not floor but roof—the roof of a spreading, formless underground world of numbered levels, parking garages, shopping concourses, plunging escalators, and train platforms. The towers were rooted deep in this basement world.

If you looked up at the towers from the plaza you got a stiff neck. It was a little like looking up at the stage from the first row of the orchestra, where the actors loom above you. In this case, however, the actors were giants and were playing to the back of a house that was the entire New York harbor and indeed the entire region. From up close, at any rate, you could appreciate some of the design decisions that made the towers work from a distance. And these were not the routine moves of modernism. My own reaction to the vaguely Venetian arcades on which the towers stood changed as I grew to know the buildings better, and as they and I aged. Whereas at first they had seemed insipid, unconvincing, I came to find them graceful and oddly delicate. The towers were clad in a metal that, rare among modern buildings, was truly

beautiful: it was a special aluminum alloy that Alcoa had developed for Yamasaki, and the impossibly tall colonettes, flowing up out of the arcades to the very tops of the buildings, flashed silver in a way that was somehow soft and unmetallic. These piers contained the innovative structural system that has garnered such public attention in the wake of the WTC's destruction: they placed most of the towers' support around their perimeter, rather than spaced throughout the buildings in an even grid. With these piers, in fact, Yamasaki rewrote not only the structural but also the expressive rules of the steel frame. They were eighteen inches wide and projected a full foot in front of the windows, which were only four inches wider than the piers. The effect was quite different from that of the standard modernist "glass box." Seen from even a moderate angle, the glass disappeared behind the piers, while from a distance the spaces closed up, so that the towers appeared almost solid. Not solid like stone, but *almost* solid. It was an unusual and beautiful effect.

Yamasaki was one of a few architects, including Philip Johnson and Edward Durrell Stone, who in the 1960s were departing from the modernist orthodoxy of the curtain wall to create walls of visual weight and real substance. The WTC may have been subtler than many contemporary experiments, which often ran to slabs of stone or crude piles of oversized brick. What it undubitably had was scale. You could see the towers from across the Hudson River in Jersey City, from the harbor, from high places in the Bronx and Westchester County, from the Jersey Meadowlands, from the train tracks somewhere around New Brunswick, and from the far edges of Brooklyn and Queens. Beyond a certain distance, the treatment of the skin probably didn't matter much; it was the towers' sheer height, and of course their famous twinning, that projected them across the distant landscape. But from the middle distance, the combination of size, shape, proportion, and surface achieved a remarkable transformation. During two years of living close to the Hudson River in Jersey City, I got to know the towers pretty well, in all of their moods. When crossing the river by ferry or bridge in the morning one slipped into the huge shadows they cast across the water and through the blaze of sun that sprang

between them. Late in a spring evening the glow of sunset seemed to rest in them long after the water had become black and the rest of the city resolved into points of light. To the sailor out in the harbor, the towers, one occulting the other, registered an endlessly fascinating play of light and weather. A simple detail—the chamfered corners and roof lines—meant a great deal from this perspective. The corners became strips of light stretching more than a quarter-mile into the sky. And whether you were close enough to perceive the individual floors or far enough away so that the faces of the buildings flattened in the atmospheric haze, the chamfers forced you to accept the towers three-dimensionally, as huge objects. "Sculptural" is the word art historians might choose to describe this effect. Of course the disposition of the two towers, not lined up face-to-face but angled corner-to-corner, was very much a sculptural move. The key, however, was scale. The towers were so big and projected their bigness with such profound simplicity that they seemed to exist in the realm of sky and wind, rather than that of architecture. New York's harbor is a vast area, filled with air and light and the reflections of moving water, overarched by an immense sky. The towers, sited on the promontory of lower Manhattan, registered the moods of light and weather in a way that only things of great size and immeasurable scale can do—things that are *there* with a bigness too big to grasp. When you looked at the towers you saw not just buildings but the imprint of the place itself, the sky coming down to earth, the impress of sun, sea, and wind sweeping across a continent. A shadow cast by one of the towers was not just bigger, but qualitatively different from those of ordinary buildings—it didn't belong to architecture at all; it was a phenomenon of nature. The Washington Monument (another large prismatic object rising into a bowl of sky) offers a similar experience. So does, under certain circumstances, the dome of St. Peter's in Rome. I can't think of another building that creates this feeling, certainly not in New York. That quality is what I will miss above all else about the towers.

Many people will, of course, miss them just because...they miss them. A

FROM THE EXECUTIVE DIRECTOR

Reflections on September 11

I saw lower Manhattan from the air that September morning, returning on the red-eye from meetings at the J. Paul Getty Center in Los Angeles. The towers of the World Trade Center looked pristine in the late-summer sunlight. The awful news came to me only after my flight had safely landed at 9 A.M., at John F. Kennedy International Airport. What soon became a terrible and traumatic chain of events had already begun.

Now, trying to absorb the tragedy, I find my thoughts returning to the life of what New Yorkers sometimes call Downtown. When the CAA Board of Directors started meeting on Wall Street, it was because weekend hotel space there was much cheaper than in midtown Manhattan. There was not much going on in the way of cultural life there. But in the past few years, the area has blossomed. Artists and arts organizations have moved in, new museums and art spaces have opened, and performances of all kinds have taken place indoors and out.

In fact, the symbolism of lower Manhattan now goes far beyond finance. Facing the harbor, the Statue of Liberty, and Ellis Island, the area will remain, I hope, a source of inspiration and a unique venue for the arts. The arts need public venues, especially places where artists can exhibit challenging works, works that help us understand a complicated world. This, it seems to me, is a large part of the freedom we value so highly.

Because approximately 10 percent of CAA's membership live in the New York metropolitan area, we intend to support the local recovery effort in an appropriate way. But we are also exploring ways to work in partnership with other arts and educational organizations to have an impact on the national level. Your input would be welcome. Please feel free to email me at sball@collegeart.org.

CAA's offices, on Seventh Avenue between 25th and 26th Streets, are more than a mile north of lower Manhattan.

Thankfully, our staff was unharmed, and our operations were not badly disturbed by the events of September 11 (though made difficult by disruptions in transportation and communication). On behalf of the staff, I extend our deepest sympathies to any and all CAA members who suffered a personal loss.

—Susan Ball, Executive Director

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SEPTEMBER 11 AND THE ARTS

by Eve Sinaiko

Now, in the aftermath, we say, "We are haunted by the images." On the morning of September 11, 2001, CAA staff stood at our office windows and gazed downtown through the clear, bright air of late summer as the two towers of the World Trade Center burned and then fell.

"It looked like a movie," people said. Someday, thoughtful scholars will weigh and consider this: Why it didn't look quite real; why we sometimes turn to the models of fiction to describe reality; why we have the urge to give film-like titles to events. In fact it looked nothing like a movie, either in its overwhelming scope or its appalling details. And there was no soundtrack—only, from our vantage point, a breathtaking silence, followed by a wail that rose from every window and rooftop, and from the streets.

We are haunted by the images. Artists, art historians, and art critics know, more than most, that images do indeed have the power to haunt. On September 11, we learned the first lesson of Art History 101: the meaning of an icon. And now, as time passes, we are haunted not by an image, but by its absence. Today, in the serene air of autumn, we look downtown from our office windows and see the modest, human-scale skyline of a prelapsarian Manhattan; the dramatic double spires of the WTC are missing.

By now, we all know many of the basic facts about the attack that destroyed the buildings in New York, damaged the Pentagon in Washington, DC, and sent a plane into the ground in Pennsylvania. What these events will mean to us as individuals, as citizens, and as dwellers together on earth we will ask for a long time to come. Together, now, we mourn the lives lost, the ruin of thriving businesses and property, and the wound to the beautiful skyline of New York inflicted by the loss of two signature buildings.

As artists and scholars of art, we are all well attuned to the power of images and symbols; while the larger political and cultural issues attached to this catastrophe continue to be debated in other venues, it is appropriate for us to take note here of the direct impact of this act of malice on the arts. We also wish to pause and remember a complex of buildings whose architectural merit has sometimes been questioned, but whose magnificent engineering was revealed in the very manner of their destruction. The Twin Towers withstood the impact of two 767 airliners, flying at 500 miles per hour and loaded with jet fuel, for more than an hour—long enough to permit an astonishing number of people to escape by walking down eighty or more flights of stairs.



Michael Richards in front of his sculpture *Tar Baby vs. St. Sebastian* (1999) in the main gallery of the Studio Museum in Harlem

PHOTO CREDIT: FRANK STEWART

None of CAA's staff here was harmed in the debacle, but some of us lost friends, neighbors, and colleagues. Among its many unique features, the WTC was host to a remarkable studio-art project called World Views, housed in office space provided by the WTC owners, the Port Authority of New York and New Jersey, and administrated by the Lower Manhattan Cultural Council (LMCC), a thirty-year-old arts organization with offices at 5 World Trade Center (which were also destroyed). Beginning in 1997, the ninety-first floor (and later, the ninety-second) of the north tower were left as raw space and were divided into some fifteen studios for emerging artists, who applied for the units on a rotating basis. Artists thus had free twenty-four-hour access to some of the most famous and expensive light and views in the world.

On the morning of September 11, a painter named Vanessa Lawrence and a sculptor named Michael Richards were both working in their studios. Lawrence escaped when the plane struck the building, but Richards did not.

Michael Richards was born in New York in 1963, and raised in Kingston, Jamaica. He received his bachelor's degree from the City University of New York's Queens College in 1985, and a master's in fine arts from New York University in 1991. In 1992, he collaborated with REPOhistory, an artists'-and-scholars' cooperative organization, on an elaborate multiartist installation called *Choice Histories* at New York's Artists Space gallery. He completed the prestigious Whitney Independent Study Program in 1993 and the Artists-in-the-Marketplace Program of the Bronx Museum of the Arts in 1994. He was Artist in Residence at the Studio Museum in Harlem in 1995–96, at New York's Socrates Sculpture Park in 1997, and at Franconia Sculpture Park in Shafer, MN, in 2000. He had a solo exhibition at Ambrosino Gallery in Miami, FL, last year, and participated in group shows at the Corcoran Museum in Washington, DC, Miami Art Museum, Chicago Cultural Center, Debayard Art Museum in Amsterdam, and the Studio Museum in Harlem. Among numerous awards, he received an Art Matters grant and a Marie Walsh Sharpe Space Award. He began the LMCC's World Views World Trade Center Artist Residency in July 2001.

Richards worked primarily in sculpture and installation; recently, he had been developing a series of large-scale figurative sculptures of the Tuskegee Airmen, the (belatedly) celebrated African American fighter pilots of World War II. They were only free, he said, "really free, when they were in the air...escaping the pull of gravity, but always forced back to the ground; lost navigators always seeking home." Some of the sculptures incorporated self-portraits, cast in bronze.

At a memorial service for him on September 21, 2001, at the Studio Museum in Harlem, his longtime friend Brooke Anderson, Curator and Director of the Contemporary Center at the American Folk Art Museum, was among the speakers. She remembered him in this way:

"Tonight, I think about Steps and Circles. On the Saturday before The

Tuesday, Michael and I were hanging around, talking about what we wanted from life. Michael said that he wanted to play, love fully and wholly, work hard and die. Play, love, work, die. Today, days after September 11, the conversation takes on more weight. Play, love, work, die. All part of taking Steps and making Circles.

"When Tuesday happened, I—like many of us here tonight—started taking Steps. Steps to find Michael. Steps to hospitals, crisis centers, missing-persons places, and back again. And again. Steps led to friends and colleagues also moving toward finding Michael. And Circles were created among us. The Steps continued for days and the Circles expanded...all around Michael's spirit. Hope helped us walk and shared love helped knit these new circles of communities. These circles are now blessings in this time of sorrow.

"Monday came and his body was found and many of us started taking new Steps...Steps toward mourning the loss of Michael and accepting his death. And amazingly, the Circles continued to expand. So many of us coming together, beginning to know one another, all around our concern and care for Michael. This blessing of new connections, for me at least, is beginning to feel entirely beautiful, even with the grief.

"So, this is what I hope, for us and for Michael: that those Steps we all walked and those Circles that we all intuitively created will strengthen us. Because here in New York we in the arts have a lot of work to do now. To heal and transform. And we will need to be strong. And I think I will act as Michael wished to act: Let's all play in honor of Michael's spirit, love deeply for him, and Work Hard together."

The New Museum of Contemporary Art in New York will present an exhibition of works by the World Views artists in December 2001.

In addition to the World Views program, the LMCC has been instrumental in bringing public-art projects and installations to the financial district and other areas of downtown New York, and has made in excess of \$1 million in grants to emerging and mid-career artists in the past two years alone. It administers programs and grants in the visual, performing, and literary arts, many of them community-based. It is operating from donated temporary quarters.

Though the accounting of lost artworks cannot and should not be compared to the tragic tally of lost lives, it is proper here to note the following: Many of the businesses located in the WTC had fine corporate art collections, all of which were destroyed when the buildings collapsed. Among these was a celebrated collection of Auguste Rodin sculptures owned by the firm Cantor Fitzgerald. In addition, the LMCC, the Public Art Fund, the Port Authority of New York and New Jersey, and other organizations had long worked to place public sculptures and installations in and around the WTC area. A number of works—Louise Nevelson's wall relief *Sky Gate, New York* (1977–78), a Roy Lichtenstein painting from his *Entablature* series (1970s), Joan Miró's *World*



A view of the studio space at World Views, the Lower Manhattan Cultural Council's artist-in-residence program at the World Trade Center

PHOTO CREDIT: JOHN LONG

Trade Center tapestry (1974), Masayuki Nagare's *Cloud Fortress* (1972), James Rosati's *Ideogram* (1973), and Elyn Zimmerman's memorial to the victims of the 1993 WTC bombings—were on the site and were destroyed. Other works appear to have survived, albeit damaged. These may include Alexander Calder's plaza sculpture *Bent Propeller*, also called *Three Red Wings* (1971), Fritz Koenig's *Sphere for Plaza Fountain* (1971), Lichtenstein's thirty-foot sculpture *Modern Head* (1974/1989), J. Seward Johnson's *Double Check* (1982) on Liberty Street, Martin Puryear's pair of sculptures *Pylons* (1995), Mark di Suvero's *Joie de Vivre* (1998), and a work by Richard Serra. The Koenig and pieces of the Calder sculpture have been located, and

the works may be salvaged or reconstructed.

Several small theaters, film and video companies, and other arts organizations also lost their workspaces and offices in the disaster. The World Monuments Fund, located online at www.worldmonuments.org, has included Historic Lower Manhattan in its 2002 Watch List of 100 Most Endangered Sites. The greater repercussions for the arts in New York and the nation will be felt when the full economic cost of the attacks is known. The impact on projects with public funding, such as the expansion of Lincoln Center for the Performing Arts, Carnegie Hall, and the Museum of Modern Art, as well as on myriad small and midsize arts organizations, is likely to be severe. As Brooke

Anderson has said, we in the arts have a lot of work to do now. To heal and transform. And we will need to be strong.

Eve Sinaiko is CAA's Director of Publications.

For more information about Michael Richards and his work, visit the Studio Museum in Harlem's website, www.studiomuseuminharlem.org/richards.html, and a site created by a former World Views artist, Laurie Halsey Brown, www.movinginplace.net. For more information about the LMCC, see www.lmcc.net. The arts community hopes to set up a foundation or a trust in Michael Richards's name. If you would like to know more about this initiative or would care to make a donation, write to the LMCC at lowermanhattanculturalcouncil@hotmail.com.

Artists and Celebrities: First Amendment v. Right of Publicity

Art offers commentary on the world around us. Fame and famous people are very much a part of that world, and, to that end, many artists incorporate images of actual, well-known individuals into their work. As artists use computer technology with greater frequency and sophistication to manipulate and alter photographs and other appropriated images, they should not ignore the legal complexities inherent in this creative process. Like virtually all art, these outpourings of the creative spirit are entitled to the fullest protection of our First Amendment against the government's efforts to limit or suppress free expression.

As some recent United States court cases make all too clear, these constitutional rights are not unlimited because some state laws grant celebrities a "right of publicity"—the right to authorize—or forbid—the use of their images on products. This "property right" in public images is (at least theoretically) intended to encourage people to develop recognizable personae, to allow them to reap the rewards of fame, and to control with what and with whom they are associated. When the "product" using the image is a work of art and the art incorporates or reworks a celebrity image, however, there's a conflict: the famous person's right of publicity collides with the artist's constitutional right of expression.

Artists and art historians should be aware of how three courts have recently tried to resolve the uneasy tension between the right of publicity and the First Amendment when it comes to works of art. Two of the decisions, *Hoffman v. Capital Cities/ABC, Inc.* (July 2001) and *ETW Corp. v. Jireh Publishing, Inc.* (April 2000), were decided by federal courts. They should offer reassurance to artists, gallery owners, publishers, and others who might be concerned that creating, displaying, or selling artworks that include borrowed

or original images of real people may infringe celebrities' rights.

A third case, however, recently decided by the California Supreme Court, ought to be deeply unsettling for the art community. In that case, *Comedy III Productions v. Gary Sanderup, Inc.* (April 2001), the court determined that the judge or jury must play the ultimate role in determining the artistic merit or value of a work that appropriates an image. For that court, the question is whether a work of art gains its value from the artist's vision and effort, or whether it merely capitalizes on a celebrity's popularity. Under that court's test, Andy Warhol's acknowledged artistic merit made his legendary appropriation of celebrity images in photoscreenprints legitimate, but the court denied the same protection to an artist who drew pictures of celebrities and printed them on T-shirts and in lithographs.

Let's first review the positive cases. In *Hoffman*, the actor Dustin Hoffman sued *Los Angeles Magazine* and its publisher for violation of his right of publicity under California's common law and statutes. In 1997, the magazine ran a story using computer-altered stills from famous movies to make it seem that the actors—most of them long deceased—were wearing the new spring fashions. One of the stills was from the movie *Tootsie* (1982) and showed Dustin Hoffman posing in evening dress and high heels. In the computer-altered still, Hoffman's body was replaced digitally with that of a male model wearing items of current designer fashion; text identified the designers of the new clothing. Hoffman had not given permission to the magazine to alter his image. The trial court found that the magazine had violated Hoffman's right of publicity and awarded him substantial damages, but the court of appeals reversed the award, concluding that Hoffman could not penalize the magazine for running the obviously altered still.

The first issue was whether the photograph, in the context of the article as a whole, constituted what is known as "commercial speech." Commercial speech—speech that generally does no more than propose a transaction, as a standard television ad does—receives somewhat less protection under the First Amendment than political or artistic speech. The court decided that the article and accompanying photographs were more than an advertisement, because as a group they expressed editorial judgment about current fashions.

Accordingly, for Hoffman, as a celebrity, to prevail under current judicial tests, he would have to show that the magazine acted with "reckless disregard for the truth" or a "high degree of awareness of probable falsity." Implicitly, the court required that Hoffman prove that the magazine had said something false about him. Again, the court looked to the editorial context in which the altered photograph was presented, noting that the majority of the actors featured were deceased and citing language from the article and elsewhere in the magazine that makes it clear to the average reader that the altered photograph was not a photograph of Hoffman's body but rather a digital manipulation of a model's body. Since no one would believe that the magazine had said anything about Hoffman himself, the court concluded that Hoffman's right of publicity had not been violated. Score one for the First Amendment.

Last year, an artist had another victory against a right-of-publicity claim brought by the golfer Tiger Woods. In *ETW Corp.*, a federal district court in Ohio considered whether a limited-edition print of a painting by the sports artist Rick Rush, depicting the famous golfer, was entitled to First Amendment protection. Rush had not obtained Woods's permission to create the print from the painting. The court first dismissed Woods's trademark claim and then turned to his assertion that his right of publicity trumped the constitutional right of the artist to free expression. The judge found that the print was "an artistic creation seeking to express a message." The fact that it was sold was considered irrelevant to whether it received First Amendment protection. In deciding for Rush, the court considered his own characterization of his status

("America's Sporting Artist"), the packaging containing the print (in which Rush commented on his artistic aims and motivations), and the fact that the print was a limited edition. Rightly, the court made no attempt to evaluate the artistic originality of the print, nor the legitimacy of Rush's message. Chalk up another one for the First Amendment.

The California Supreme Court had no reservations whatsoever about its capacity for artistic judgment in April of this year, when it decided *Comedy III*. The case concerned a claim by the owner of the rights to the Three Stooges comedy act that an artist, Gary Sanderup, had violated the act's publicity rights by drawing an accurate likeness of the comedians and selling lithographs and T-shirts bearing the image. (Comedy III Productions had sued under the California publicity-rights statute, which, unlike most state laws, gives rights to the heirs of deceased celebrities.) Sanderup specializes in what the court characterized as "literal conventional depictions" of famous people. The decision, written by the well-respected and much-beloved Judge Stanley Mosk (recently deceased, but a man who clearly loved and appreciated art), is an exceptionally fascinating examination of the intersection of art and law.

After first determining that Sanderup's lithographs and T-shirts violated the California right-of-publicity statute, the court turned to his First Amendment defense. Helpfully, the court rejected any suggestion that Sanderup's work was commercial speech. Next, however, the court established a new test to balance the First Amendment right against the heirs of the Three Stooges' right of publicity: To what extent is the artist's work "transformative"?

Here's the bottom line: Art that uses a celebrity image is only protected if the image was "so transformed that it has become primarily the defendant's [the artist's] own expression rather than the celebrity's likeness." Sanderup argued that all portraiture involves creative decisions, that there is no such thing as a mere literal likeness, and thus that every portrait deserves full First Amendment protection. The court disagreed with this view, finding "no significant transformative or creative contribution" in his work. The court went out of its way to cite Andy Warhol's famous screenprints

as examples of reproductions of celebrity portraits that "may well" be transformative enough to deserve constitutional protection (against a claim that could be brought by the heirs of Marilyn Monroe or by Elizabeth Taylor, for example). "Through distortion and the careful manipulation of context, Warhol was able to convey a message that went beyond the commercial exploitation of celebrity images and became a form of ironic social comment on the dehumanization of celebrity itself."

The court, to its credit, admitted that "such distinctions between protected and unprotected expression would be subtle." But, it said, these differences are no more difficult than others that must be made in the arena of the First Amendment. The court, applying its own collective artistic eye, said that we can "discern no significant transformative or creative contribution" in Sanderup's artwork. Instead, his work is so "literal," so "conventional," that people must be buying the work because it showed the Three Stooges, and not because it was a Gary Sanderup drawing.

What are the lessons of these cases? Must an artwork contain a "significant transformative element" to be protected by the First Amendment against a right-of-publicity claim? Comparatively speaking, how much more (or less) "transformative" is a hand-drawn caricature, as compared to a screen-printed rendition of a photograph? Does one look at the work as a whole, or just at the portion that incorporates the celebrity image? Where does the approach of the California Supreme Court leave appropriation art—art by Richard Prince or Sherry Levine, for example—that may offer its most profound commentary just when it makes the fewest transformations in the images from which it borrows? Perhaps most disturbingly, would Warhol be able to defeat a right-of-publicity suit because he is well known, whereas an outsider or street artist would lose because he or she is not? Would Warhol be able to rely on the constitutional right of free expression, and another artist be forced to give up the right in the face of a right-of-publicity suit, just because the one is more talented than the other? The California Supreme Court almost seems to be saying that the fame or skill of the

artist may alone be sufficient to assume that the contribution is significant enough—transformative enough—to merit protection. It really doesn't seem fair, does it, that artists may more easily wrap themselves in a constitutional mantle against a right-of-publicity claim when they are themselves famous? Inevitably, courts that follow the *Comedy III* approach will be imposing their own preferences for certain artistic styles, while at the same time coming to decisions about the value of an individual artist's contribution. Transformation is too often in the eye of the beholder. Might courts become the new arbiters of artistic worth? —Jeffrey P. Cunard, CAA Counsel, with the assistance of his colleagues, Rebecca Tushnet and Christopher Robinson, for which he is grateful

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A New Start

CAA's Professional Development Fellowship Program helps graduate-level artists and art historians bridge the gap between school and their professional careers. CAA's past and present fellows are involved in a variety of activities that speak to the impact of the fellowship on their professional growth, testify to their talent and vision, and address issues of concern to many young and emerging professionals.

This column marks the beginning of the second year of the "Follow-a-Fellow" column, where current CAA fellows update us on the progress of their careers. Justine Walden, recipient of the Terra Foundation Pre-1940 American Art Fellowship in 2000, describes what she's been up to during the second half of her award.

What are you doing now?

Currently, I'm living in Alexandria, VA (near Washington, DC), involved, as usual, in a whole raft of activities. I'm working three days a week as an art director, designing and editing print and web projects (you can visit www.waldendesign.com to see my work). I'm also working two days a week on my dissertation on the history of modern American design—the way in which Americans developed a taste for abstraction via newly designed, geometric household objects such as textiles, and the way in which the boundaries of fine art, craft, and design were far more fluid in the 1920s and 30s.

I'm always preparing to teach courses: I was slated to teach textile design at the Moore College of Art and Design in Philadelphia this fall, but had to cancel. I might be teaching either interface design or typography at the Corcoran College of Art and Design in Washington, DC, this spring—they're just planning the course roster now. I am continually pre-paring to teach my *magnum opus* course in the history of American design.



Professional Development Fellow Justine Walden discourses on the merits of midcentury modern design from her home design studio in Alexandria, VA.

I also recently won second place in a Herman Miller design competition for my "cord dog" sculpture—a dog made of wound-up computer cables. They gave me an Aeron chair for my efforts. In addition, I volunteer a few nights a month on the arts marketing committee of the Alexandria Commission for the Arts. My activities are varied, but they all relate to my love of art and design.

What are your goals?

I plan to move back into curatorial or administrative work in a museum when the right opportunity materializes. My ultimate goal is to direct a small, high-quality museum that deals with American art objects broadly interpreted—in other words, that includes material-culture artifacts, designed objects, and perhaps—though I'm not sure about this yet—crafts. But I'm in no great hurry. And, of course, I need to finish my dissertation, which is a long process; I'll always continue teaching design and design history.

What did your fellowship consist of at the Terra Foundation for the Arts? What did you learn from it?

The Terra fellowship helped me at a time when I really needed it—both

financially and professionally. My computer hard drive bit the dust, so I had to buy a new one and re-create a lot of lost work. So the fellowship helped me stay on track at a time when it would have been really easy for me to fall by the wayside.

Professionally, the fellowship helped me immensely, as it helped reinforce my interest in museum leadership. Spending time with Liz Glassman at the Terra was definitely the high point of my residency. She is an absolute role model for me—in terms of being a fabulous decision-maker and great leader, as well as in being a knowledgeable, likeable, and accessible person.

The art-historical research I conducted for my Terra fellowship worked wonderfully as well. The other Terra fellows and I were asked to deliver papers in Chicago on our work-in-progress at CAA's Annual Conference last February. The lecture I gave helped me realize that my scope had grown too broad, and that I had to refine my focus. And so I scaled back. While at the museum for a week in June, we were asked to give a talk about an object in the museum's collection. I discussed the prints of Arthur Wesley Dow, a figure who I love because he was

such a strong crossover figure—he was an educator, a practicing artist, and a craftsman. He had a great analytical mind, yet possessed a taste for the visual. And he helped to bring Japonisme, a pet subject of mine, to a broader public, so he was right up my alley. My talk looked at Dow's history and work as a whole, and how he ought not to be seen as such a progressive figure in the history of American modernism. In fact, his work is situated pretty squarely in the characteristic nineteenth-century tradition of the American painter-etcher movement. I demonstrated how he had begun his career as one of these painter-etchers, and how much of his later work relates back to that.

Personally, the fellowship acquainted me with the cultural wonders of Chicago, a city that is an *absolute* gem for the culturally inclined. The architecture, the restaurants, and of course the museums, are to die for. My fellowship even allowed for some last-minute research at Northwestern University in Evanston, IL. They had a great lineup of events for us but then structured the residency to allow for some flexibility. I was also tremendously impressed with the other Terra fellows. Their war stories regarding the completion of their dissertations were inspirational, and collectively, they represented a wonderful variety of art-historical interests (Judaism in art, Public Works of Art projects, the Catholicism of Frederick L. Day). Most of all, they were fabulous company, and I think we genuinely enjoyed spending time together. We developed a real camaraderie.

—Justine Walden

Look for 2000 fellowship recipient Miguel Luciano's Follow-a-Fellow column in the January 2002 issue of CAA News.

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HEALTH AND SAFETY FOR STUDIO ARTISTS

Today we are more aware of the issue of environmental and personal health and safety than we once were. We recognize that our well being is dependent on that of the environment. Yet in our profession as studio artists, many of us lack good information regarding safe studio methods and materials. Artists may acquire chronic health problems from years of unsafe practices. Better practices will not only yield huge benefits to human health, but it will protect the environment as well.

We often assume that these issues are resolved in the classroom, where material use is first taught. Studio instructors are expected to have knowledge of the content, proper handling, and safe disposal of materials. But is instruction in safe practices an integral part of the academic arts curriculum? What support systems are in place to ensure that academic institutions are compliant? And what of the individual studio artist who does not learn in an academic setting? What accountability exists between art departments and federal regulating agencies, such as the Occupational Health and Safety Administration (OSHA) and the Environmental Protection Agency (EPA)? And are schools legally liable for incomplete or inaccurate safety instruction?

In the spring of 1999, the EPA in New England (Region 1) and the mid-Atlantic (Region 3) announced a college and university initiative. Although colleges and universities have always been held to the same environmental compliance standards as industry, this was the first time that these institutions were specifically examined by federal authorities. There are standards for technical and labeling information, as well as document interpretation and comprehensive training for administra-

tors, institutional risk-management teams, technicians, instructors, and students. Since 1999, the EPA has conducted audits in several colleges and universities; many art departments failed to meet the standards, and the institutions themselves faced fines in the hundreds of thousands to millions of dollars.

CAA's Services to Artists Committee is sponsoring a session at the 2002 Annual Conference in Philadelphia entitled Environmental and Personal Health and Safety for Artists and Institutions. The session will describe the proper handling of materials including but not limited to solvents, metals, and paints, and will cover studio hazards like poor ventilation. It will also discuss institutional compliance with OSHA and EPA regulations regarding student, staff, and institutional safety and training. The proper disposal of waste art materials such as solvents, paints, and glazes and the labeling of the Material Safety Data Sheet (MSDS) will also be covered.

This session will introduce the complexities of personal and environmental health and safety while also generating discussion and proposing some viable solutions to the dilemmas that face practicing artists and students. Speakers for this panel will be Alan Cantara, Environmental Health and Safety Officer at the Rhode Island School of Design; Tom Ouimet, Industrial Hygienist at Yale University; Catherine King, Environmental Protection Specialist and liaison for the EPA College and University Initiative in Region 3; Don Messec, artist and Director of the College of Santa Fe (Non-Toxic) Printmaking Center.

The Services to Artists Committee calls upon the CAA membership to submit any questions or comments you may have on this topic. We are gathering your questions to assist in the preparation of this session. We will also make the complete list of questions available there too. Please email your questions, comments, and ideas to Duane Slick, Associate Professor of Painting, Rhode Island School of Design, at dslick@risd.edu.
—Duane Slick, CAA Services to Artists Committee

CAA's Safe Practices in the Arts & Crafts: A Studio Guide, published in 1978 and 1985, is out of print.

COMMITTEE ON WOMEN IN THE ARTS 2002 AWARD RECIPIENTS

CAA's Committee on Women in the Arts will honor two outstanding women—art historian **Janet Cox-Rearick** and visual artist **Jaune Quick-To-See Smith**—at its Seventh Annual Recognition Awards Ceremony at CAA's Annual Conference in Philadelphia on Friday, February 22, 2002, from 7:00 to 8:30 A.M.

Janet Cox-Rearick, Distinguished Professor, History of Art, at the Graduate School and University Center, City University of New York (CUNY), is a noted scholar of Renaissance art. She earned her Ph.D. from Harvard University and has held positions at the Art Institute of Chicago, Wellesley College in Massachusetts, and CUNY's Hunter College. Her books include *The Drawings of Pontormo: A Catalogue Raisonné with Notes on the Paintings* (1964, 1981); *Dynasty and Destiny in Medici Art: Pontormo, Leo X and the Two Cosimos* (1984); *Bronzino's Chapel of Eleonora in the Palazzo Vecchio* (1993); and *The Collection of Francis I: Royal Treasures* (1995). She has also organized and published catalogues for the following exhibitions: *Giulio Romano Master Designer: An Exhibition of Drawings* (1999), the first exhibition of this artist in the United States; *An Important Painting by Pontormo from the Collection of Chauncey D. Stillman* (1989); *La Collection de Francois Ier* (1972); and *Eighteenth Century Italian Drawings: A Loan Exhibition* (1960). Other publications include more than twenty articles on Italian and French art published in the *Art Bulletin*, *Burlington Magazine*, *Master Drawings*, and *Artibus et Historiae*.

Cox-Rearick has received numerous awards and fellowships, including the French Republic's Chevalier de l'ordre des Arts et Lettres (1998); Villa I Tatti

(1961–63 and 1990–91); Center for the Advanced Study in the Visual Arts (1989–90); Getty Research Center (1985–86); Guggenheim Memorial Foundation (1983); National Endowment for the Humanities (1982); Kress Foundation (1968–69); and Fulbright (1968–69). She has chaired symposia and delivered papers at the National Gallery of Art,



Janet Cox-Rearick

Washington, DC; Italian Cultural Institute, New York; Yale University, New Haven, CT; Duke University, Durham, NC; Musée du Louvre, Paris; Courtauld Institute and the National Gallery, London, UK; Bard Graduate Center for Studies in the Decorative Arts, Design, and Culture, New York; Institut Culturel Italien, Paris; Alliance Française, New York; Oberlin College, Oberlin, OH; Columbia University, New York; and Harvard University, Cambridge, MA. She was the keynote speaker for the Renaissance Society of America in 1997. She has served on panels for Villa I Tatti; Renaissance Society of America; American Academy in Rome; Metropolitan Museum of Art, New York; John Simon Guggenheim Foundation; College Art Association (conference organizer for art history, 1986); and the Mitchell Prize for the History for Art.

For her dedication to scholarship and to the highest standards of teaching, her personal generosity to younger scholars, and her unfailing loyalty to her students, we honor her.

Jaune Quick-To-See Smith is a Flathead/Salish American Indian artist and activist. She received her master's degree from the University of New Mexico in Albuquerque, and has had more than sixty solo exhibitions at venues such as SITE Santa Fe; Jersey City Museum in New Jersey; Harwood Museum, Taos, NM; Smith College Museum of Art, Northampton, MA; High Museum of Art, Atlanta, GA; Kunsthalle, Bonn, Germany; Denver Art Museum in Colorado; Museum of Modern Art, New York; and numerous galleries in New York, Santa Fe, NM, Chicago, and Berlin, Germany. She has participated in more than 400 group exhibitions, and her work is included in the collections of more than seventy public institutions, including the Museum of Modern Art, New York; National Museum of American Art and National Museum of Women in the Arts, Washington, DC; Nelson-Atkins Museum, Kansas City, MO; Heard Museum, Phoenix, AZ; Southern Plains Indian Museum, Anadarko, OK; Baltimore Museum of Art in Maryland; Herbert F. Johnson Museum, Cornell University, Ithaca, NY; Minneapolis Art



Jaune Quick-To-See Smith
PHOTO CREDIT: THOMAS KING

Institute in Minnesota; Sweet Briar College, Sweet Briar, VA; Whitney Museum of American Art, New York; Walker Art Center, Minneapolis, MN; and the Museum of Mankind in Vienna, Austria. Honorary degrees have been awarded by Philadelphia's Pennsylvania Academy of the Fine Arts (Ph.D.), Minneapolis College of Art and Design

(Ph.D.) in Minnesota; and Washington University, St. Louis (Beaumont Chair Professor). Other awards include the Women's Caucus for Art's Lifetime Achievement Award in 1997; Joan Mitchell Foundation Award in 1996; Wallace Stegner Award from the Center of the American West at the University of Colorado, Boulder; and the Purchase Award from the Academy of Arts and Letters in New York in 1987.

As an activist and curator, Quick-To-See Smith draws attention to the lives and art of women, people of color, and Native Americans. Her art is based on her perception of the elemental forces made manifest in the earth and earth's progeny. For her, the creatures of the world—the animals, the plants, fish, birds, and people—are part of a continuum of creation that she represents in primal paint, the elemental mud from which the life force of existence springs. When viewing her work, one is confronted with her fierce knowledge of the beauty that can tip toward either creation or destruction. Her work has been discussed and represented in more than 500 books, articles, exhibition catalogues, and critical reviews of her exhibitions.

For her determination to make her voice heard, her triumph against adversity, and her ability to manage the multiple roles of being an outstanding artist, activist, curator, and mother to her two sons, we honor her.

Janet Cox-Rearick and Jaune Quick-To-See Smith join a distinguished group of honorees that includes Louise Bourgeois, Norma Broude, Elsa Honig Fine, Mary Garrard, Agnes Gund, Samella Lewis, Linda Nochlin, and Carolee Schneemann. The award itself is unique within CAA in that it originates in and is bestowed by an advocacy committee.

Join us in celebrating the remarkable careers of these two women at this prestigious awards ceremony. Please note that preregistration for the breakfast with advance conference registration is required. Ticket forms will be available in the Preliminary Program, mailed to all CAA members in early November.

—Lynette M. F. Bosch and Bailey Doogan

Annual Conference Update

Professional Development Roundtables Mentors Sought

CAA is seeking mentors/discussion leaders to assist with Professional Development Roundtables, a new mentoring program that will be offered at the 2002 Annual Conference in Philadelphia.

Mentors will lead informal roundtable discussions on a wide range of topics relating to career choices, professional life, and work strategies. The roundtables will be geared to 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. Sample topics may include: Taking a First Job While

Finishing School, Juggling Multiple Part-Time Jobs, Making Time for Your Own Creative or Scholarly Work, Keeping Fresh with the Same Teaching Schedule, and Classroom to Meeting Room: Moving to Administration.

Prospective mentors do not need to be career specialists, but should have an interest in the emerging generation of scholars and artists or the desire to discuss midcareer-related issues with colleagues. Candor, a sense of humor, the ability to listen, and two hours of time are required. Interested individuals must be CAA members in good standing, be registered for the conference, and be available on Wednesday, February 20, 2002, from 12:30 to 2:00 P.M., the scheduled time for the Roundtables. Please contact Annie Storr at 301/589-6058; avfstorr@aol.com. *Deadline: December 1, 2001.*

Diversity Networking Event

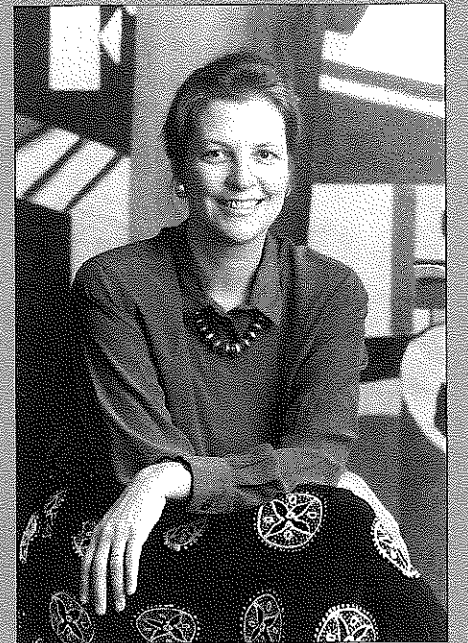
The intellectual and personal value of diversity in community, particularly in academe, is evident to many. But separated as we are by geography, fields of study, and interests, most of us have a fairly narrow group to consult and to

Philadelphia's d'Harnoncourt Is Convocation Speaker

Anne d'Harnoncourt, The George D. Widener Director of the Philadelphia Museum of Art since 1982, will give the Convocation address at CAA's 90th Annual Conference. Her address is entitled "Reflecting on the Museum in the Twenty-first Century: Back to the Future."

Free and open to the public, Convocation will be held Wednesday, February 20, 2002, from 5:30 to 7:00 P.M., at the Philadelphia Marriott. D'Harnoncourt's keynote address will be preceded by remarks by CAA President Ellen T. Baird and the annual Awards for Excellence presentation.

Immediately following Convocation, buses will leave for a reception at the Philadelphia Museum of Art (ticketholders only).



2002 Artist's Portfolio Review

Thursday, February 21, and Friday, February 22, 2002

Name _____
 Address _____
 City/State/Zip _____
 Email _____
 Phone _____ Member ID# _____
 Discipline/medium _____

I will bring: ☐ 35-mm slides ☐ VHS video

Complete and return to: Artist's Portfolio Review, CAA, 275 7th Ave., New York, NY 10001.
 Deadline: December 3, 2001.

recommend to others. The more aware we become of the advantages of inclusion, the more aware we become of the need to go beyond the limits of our current experience.

To begin expanding our contacts, CAA's Committee on Cultural Diversity invites all those who are interested to attend a networking reception at the

2002 Annual Conference in Philadelphia. Your business card (with email address) will serve as a ticket to a door-prize raffle, as well as be the first step in developing a CAA Diversity Speakers Bureau or Directory. Bring many cards, and begin your own diversity rolodex!

The event will be held on Thursday, February 21, from 5:30 to 7:00 P.M. Please

consult the final program for location. For more information, please contact Marta Teegen, Manager of Governance, Advocacy, & Special Projects, at mteegen@collegeart.org.

Student Survival Guide for the Philadelphia Conference

Once again, CAA's Student and Emerging Professionals Committee has compiled a student survival guide for the Annual Conference, with tips on travel, lodging, and eating. Please visit www.collegeart.org soon to read the complete guide.

Projectionists and Room Monitors Sought

In the September issue of CAA News, we neglected to mention that both projectionists and room monitors will receive complimentary conference registration in addition to the hourly pay rate. People for both positions are still being sought. For further details, please visit www.collegeart.org/caa/conference/2002/update2.html. Deadline: January 1, 2002.

Artist's Portfolio Review

The 2002 Artist's Portfolio Review offers artist members the opportunity to have slides or VHS-format videos of their work reviewed by curators and critics in private twenty-minute consultations. Appointments will be scheduled for Thursday, February 21, and Friday, February 22, 2002. Interested artists should complete the Artist's Portfolio Review coupon on this page; the coupon may be copied and distributed. Be sure to indicate whether the work to be reviewed will be slides or video. All applicants must be CAA members in good standing for 2002. Participants will be chosen by a lottery of the applications; all applicants will be notified by mail in January. Send completed coupon to Artist's Portfolio Review, CAA, 275 7th Ave., New York, NY 10001. Deadline extended: December 3, 2001.

Career Development Workshops

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. Career Development Workshops offer a unique opportunity to receive candid advice on how to conduct a

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thorough job search, present work, and prepare for interviews. The workshops will take place on Thursday, February 21, and Friday, February 22, 2002. Workshops are by appointment only; all participants must be CAA members in good standing for 2002.

To apply, complete the Career Development Workshops coupon on the opposite page. Participants will be chosen by a lottery of applications received by the deadline; all applicants will be notified by mail in January. CAA will make every effort to accommodate all applicants; however, workshop participation is limited. Send coupon to Career Development Workshops, CAA, 275 7th Ave., New York, NY 10001. Deadline extended: December 3, 2001.

2002 CAA Committee on Women in the Arts Annual Recognition Awards Ceremony

The Awards Ceremony of the CAA Committee on Women in the Arts (CWA) will take place at the Philadelphia Marriott on Friday, February 22, 2002, from 7:00 to 8:30 A.M. Advance tickets are \$20; tickets purchased onsite are \$25. The ticket form will be available in the Preliminary Program, mailed to all CAA members in early November.

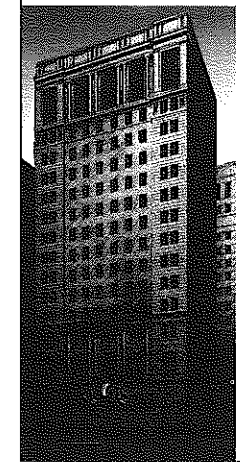
For the last six years, this event has been one of the highlights of the Annual Conference. In addition to providing convivial company and energizing food, the Awards Ceremony is a venue for honoring women who have made important contributions to the world of art. Past recipients have included Louise Bourgeois, Norma Broude, Elsa Honig

Fine, Mary Garrard, Agnes Gund, Samella Lewis, Linda Nochlin, and Carolee Schneemann.

Free Awards Breakfast Tickets Available

Because of its mission to be as inclusive as possible, CWA will continue to make free mentoring tickets available to CAA members registered at the conference who would otherwise not be able to attend the gala. These tickets are funded

The Philadelphia Courtyard Marriott



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by CAA members who wish to support this important event. If you would like to make it possible for a colleague to attend the Awards Ceremony, please complete the 2002 CWA Mentor Donor Form below and return it with payment to CAA, Attn: Theresa Smyth, 275 7th Ave., New York, NY 10001. The number of free tickets will depend on the number of mentor donations. Thanks for your generous support! Deadline: December 28, 2001.

2002 Ticket Donor Form

I wish to donate _____ number(s) of Mentoring Tickets for the Annual Recognition Awards Ceremony @ \$20 per ticket.

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Checks must be drawn on a U.S. bank payable to College Art Association. Checks returned because of insufficient funds will be charged an additional \$20.

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Please return form and donation by December 28, 2001.

2002 CWA Mentoring Ticket

I would like to be included in the lottery for a free Mentoring Ticket.

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Name

Address

City/State/Zip

Email

Phone

Selection will be by lottery, and ticket holders will be notified by January 18, 2002.
Return form by December 28, 2001.

If you are interested in receiving a free Awards Ceremony ticket, please fill out the 2002 CWA Mentoring Ticket Form on the next page and send it to CAA, Attn: Theresa Smyth, 275 7th Ave., New York, NY 10001. To qualify, you must be both registered at the conference and a CAA member in good standing for 2002. Ticket recipients will be selected by a lottery and notified by January 18, 2002. We are happy to see as many people as possible join us!
Deadline: December 28, 2001.

damaged or closed because of the destruction of the World Trade Center. CAA will also be a co-sponsor of a daylong event in January 2002 that will involve arts organizations around the country in a collective response to the terrorist attacks. A commemorative poster related to this event will be sold to raise funds for the relief effort. For more information about this event, please contact Marta Teegen at mteegen@collegeart.org.

Susan Ball elected Vice President of NHA

Susan Ball, Executive Director of College Art Association, has been elected Vice President of the National Humanities Alliance, an advocacy organization based in Washington, DC, that speaks on behalf of individuals engaged in research, writing, teaching, and public presentations of the humanities. Her term of service as Vice President will last until May 2002.

Bruce Cole Confirmed as Chairman of NEH

The Senate confirmed Bruce Cole as Chairman of the National Endowment for the Humanities (NEH) on September 14, 2001. Cole, an art historian, will teach during the fall term at Indiana University, and will take up his duties at the NEH in December of this year.

Michael Hammond Nominated to Chair NEA

Michael Hammond, currently Dean of the Shepherd School of Music at Rice University in Houston, TX, has been selected by President Bush to chair the National Endowment for the Arts.

Hammond was educated at Lawrence University in Appleton, WI, and Delhi University in India, and was a Rhodes Scholar at Oxford University in England. He has earned degrees in philosophy, psychology, and physiology. As a composer and conductor, Hammond has written numerous scores for theater in the United States and abroad. His interests include the music of Southeast Asia, Western Medieval and Renaissance music, and the relationships between music and the brain.

His nomination will be sent to the U.S. Senate for confirmation.

Henry Moran Appointed Executive Director of the President's Committee on the Arts and Humanities

The Mid-America Arts Alliance (MAAA) Executive Director Henry Moran has accepted an appointment by President Bush to serve as Executive Director of the President's Committee on the Arts and Humanities. At MAAA, a nonprofit regional arts organization based in Kansas City, MO, Moran has worked in partnership with state arts agencies, with the National Endowment for the Arts, and with foundations and corporations on regional, multiregional, national, and international arts and humanities programs.

The President's Committee on the Arts and the Humanities was created by Presidential Executive Order in 1982 to encourage private-sector support of the arts and to increase public appreciation of the value of the arts and the humanities through projects, publications, and meetings.

Congressional Update

Partisan bickering is likely to be replaced with a concerted effort to quickly complete work on the appropriations bills in light of the recent terrorist attacks. Many of the controversial appropriations issues are likely to take a back seat, and spending bills could be consolidated under one large piece of legislation to expedite the process.

In other news, three senators who vehemently opposed national funding of artists and the arts—Jesse Helms (R-NC), Strom Thurmond (R-SC), and Phil Gramm (R-TX)—have announced their intention to retire from the U.S. Senate. —Marta Teegen, Manager of Governance, Advocacy, & Special Projects

CAA News

Resolution to Reduce Size of Board of Directors Approved

On September 20, 2001, CAA's Board of Directors approved the following resolution to reduce the size of the board:

Recognizing that a smaller Board of Directors will facilitate better communication among and decision-making, the Board resolves to admit four new members in each class, starting with the class to take office in April 2002. Accordingly, the Nominating Committee shall, in accordance with Article VII, Section 2 of the Bylaws, nominate the appropriate number of candidates to give effect to this resolution.

Call for Information by CAA's International Committee

CAA's International Committee is gathering information to create an online resource of international opportunities for artists, scholars, and students. The goal of the committee is to gather standard information on available programs and post it to the Resources & Opportunities page on CAA's website in early 2002. We are seeking information on programs that are ongoing and are offered annually.

Institutions that sponsor Studies Abroad Programs and/or Artist and Scholar Residency Programs should send in a brief description of the program (no more than 150 words), along with its website address, to Marta Teegen, Manager of Governance, Advocacy, & Special Projects at mteegen@collegeart.org.

Please submit your information as soon as possible and not later than December 15, 2001, in order to be listed in the first online announcement. Information submitted after December 15 will be added periodically throughout the year. *Please note that any additional information that is submitted will not be posted.* Thank you for your assistance in helping create this resource. We look forward to receiving your information.

The International Committee will also be sponsoring a panel discussion on International Residency Programs and Studies Abroad Programs at the 2002 Annual Conference in Philadelphia.

Tables will be available for the placement and distribution of literature and information. Programs wishing to make additional information available are invited to bring materials to this session. Representatives are encouraged to remain at the session, which will conclude with audience dialogue and a question-and-answer session.

New CAA.Reviews field editor

Ellen Wiley Todd, Associate Professor of Art History, Womens Studies, and Cultural Studies, from the Department of History and Art History at George Mason University in Fairfax, VA, has replaced John Davis as the CAA.Reviews Field Editor in American Art. Todd received her Ph.D. in American art from Stanford University in Stanford, CA. She is the author of *The 'New Woman' Revised: Painting and Gender Politics on Fourteenth Street* (University of California Press, 1993), and is currently working on *The 'Infamous Blaze': Visual Imagery, Cultural Memory and the Triangle Shirtwaist Fire*, a study of that disaster's documentary and expressive culture throughout the twentieth century.

Editor's Statement: CAA.Reviews provides an opportunity to showcase the breadth and depth of American art history. I will work closely with editors in related fields, remaining sensitive to the ongoing historical and methodological richness of the field, while highlighting the place of American art in the emerging area of visual-culture studies.

Staff Changes

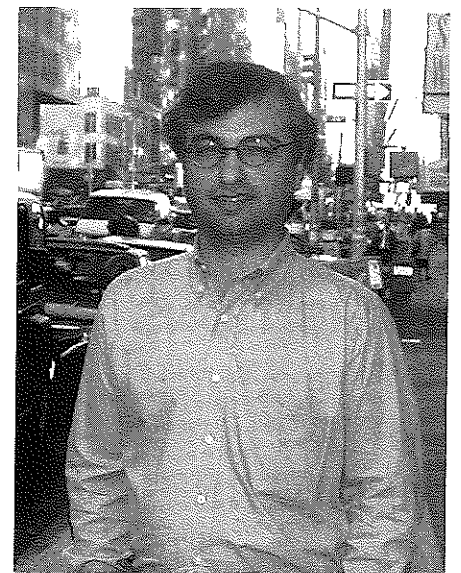
Paulette Ferro is a new Member Services Assistant. She brings to CAA ten years of customer-service experience, as well as diverse training in communications and help-desk duties. She directs existing and potential members to CAA's various membership levels and assists them when joining.

John Patrick Leary is CAA's new Publications Assistant. He graduated with a B.A. in English from the University of Chicago last spring, studying literature as well as Latin American studies. As Publications Assistant, he works with CAA's journals, while contributing to other projects like the Millard Meiss Publication Fund and the Arthur Kingsley Porter Prize. He has worked in various academic and political nonprofits and for local radio and film societies in Washington, DC, and Chicago.

Debra L. McFadden is a new Member Services Assistant. Previously, she worked with a New York-based corporation that deals with pension plans. Her duties at CAA vary from data entry to clerical duties, as well as assisting members or prospective members with their requests.

Desireé Rawlins is the new Receptionist and Member Services Assistant at CAA. She has previously worked as an office assistant. She earned an Associate Degree in Human Services from the Bronx Community College in New York, and worked as a registrar for the student-government elections at that school as well.

Lindsey Schechter joins CAA as Conference Assistant. In this capacity, she is responsible for any and all tasks related to the coordination of the Annual Conference. She earned her B.A. in Art History and English from Rice University in Houston, TX, and



Richard Selden, CAA's Director of Marketing and Communications

PHOTO CREDIT: ANDREI RALKO

has previously worked as a chef and freelance food writer in New York.

Richard L. Selden joins CAA as Director of Marketing and Communications. He is responsible for managing CAA's image and promoting its activities to help achieve membership, participation, and income goals. He previously worked with New York public-relations consultant Peter Rothholz and, since 1995, ran his own firm, Sand Fiddler Marketing, in New Haven, CT. In addition, Selden headed New York University's Master of

Advocacy Update

Artists and Arts Organizations Respond to Terrorist Attacks

The New York State Council on the Arts (NYSCA) reports that they are working in a coordinated effort with the New York City's Department of Cultural Affairs (DCA) to inventory arts organizations in lower Manhattan to determine the damage. Outgoing National Endowment of the Arts Chairman Bill Ivey noted that the Arts Endowment is working with the NYSCA and the DCA to make resources available immediately to those affected by the tragedy.

Several arts organizations, including CAA, have offered office space to organizations whose offices were

Science program in Tourism and Travel Management (first at the New York's New School for Social Research) from 1989 to 1994. An early proponent of community-based tourism in New York, Selden has advised organizations in four of the five boroughs, and has spoken about destination marketing to groups in Washington, DC; Los Angeles; Québec City and Halifax in Canada; and Beijing, China.

Selden received his B.A. from Yale University in New Haven, CT, where he studied the history of art and architecture. He also studied management and marketing at the Graduate School of Management and Urban Policy at the New School, earning the Master of Professional Studies degree.

In other CAA staff changes, **Onofre Beltran**, formerly Member Services Assistant, has been promoted to Bookkeeper/Payroll; **Patricia Holquist**, formerly Bookkeeper, has become Accounts Receivable Coordinator, and **Stephanie Davies**, formerly Annual Conference Coordinator, has been appointed Programs Coordinator.

SOLO EXHIBITIONS BY ARTIST MEMBERS

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

ABROAD

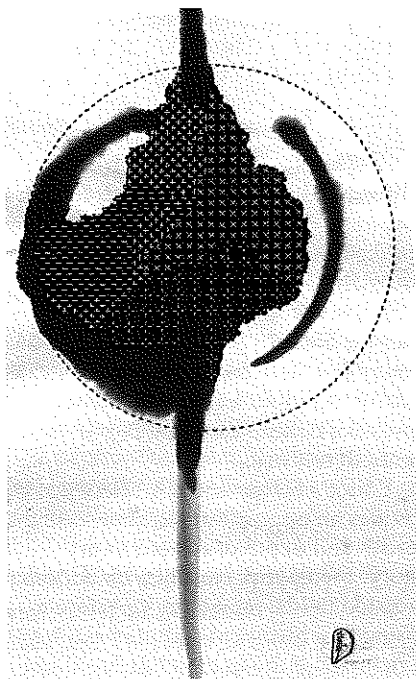
Jessica Ferguson. Pusta Gallery, Upper Silesian Center of Culture, Katowice, Poland, July 4–August 31, 2001. *Jessica Ferguson: Fotografia*. Photography.

Solveig Kjøk. Tegnerforbundet Gallery, Oslo, Norway, November 24–December 16, 2001. *Swirling*. Drawing.

Judith Uehling. Galerie in der TU, Berlin, Germany, October 23–November 27, 2001. *Vergangene Zeichen*. Drawing, painting, and artist's book.

MID-ATLANTIC

Lucy Arai. Artists' Museum, Washington, DC, September 4–28, 2001. *Transforming Traditions of Ink and Thread: Sumi-e and Sashiko*.



Lucy Arai, 2001.25, 2001, mixed-media sashiko, 40" x 20"

Elizabeth Asche Douglas. Sweetwater Center for the Arts, Sewickley, PA, September 7–28, 2001. *Seeing Things*. Work on paper and sculpture.

Elizabeth Meyer. Mangel Gallery, Philadelphia, PA, October 12–November 2, 2001. *Paintings and Assemblages*.

MIDWEST

Tom Aprile. Isis Gallery, University of Notre Dame, South Bend, IN, September 27–October 27, 2001. Sculpture and drawing; Bethany Lutheran College, Mankato, MN, January 17–October 17, 2002. Sculpture and drawing.

Siona Benjamin. University Museum, Southern Illinois University, Carbondale, IL, August 15–October 31, 2001. *Finding Home*.

James Bockelman. Sheldon Gallery of Art and Sculpture Garden, Lincoln, NE, August 5–

September 2, 2001. Drawing and installation; Peru State College Art Gallery, Peru, NE, February–March 2002. Drawing and painting.

Elizabeth Fergus-Jean. Springfield Museum of Art, Springfield, OH, October 20–November 25, 2001. *Floating Memory*. Installation and painting.

Michael Ferris, Jr. Mary K. O'Shaughnessy's Wood Street Gallery & Sculpture Garden, Chicago, September 1–29, 2001. *Heads*. Sculpture.

Larry Holmes. University Art Gallery, Porter Hall, Pittsburg State University, Pittsburg, KS, October 15–November 14, 2001. *Short Stories and Small Worlds*. Painting.

Dale Osterle. Union League Club, Chicago, November 2001.

Chitra Ramanathan. International Galleries, Urbana, IL, August 18–September 15, 2001. Painting.

Charles K. Steiner. Wichita Center for the Arts, Wichita, KS, September 7–October 28, 2001. *Charles K. Steiner: A Retrospective Exhibition*.

Sigrid Wonsil. Erlanson Galleries, Richland Community College, Decatur, IL, September 14–October 12, 2001. *Handmade Prints by Sigrid Wonsil*. Etching, monotype, monoprint, and polyester mesh collagraphs.

Laura Young. Sioux City Art Center, Sioux City, IA, September 15–December 2, 2001. *The Intimate Landscape*.

NORTHEAST

Cathey Billian. The Arsenal Gallery, Central Park, New York, October 30–December 5, 2001. *Field Notes: The Habits of Limbs and Light*. Photography.

Sharon L. Butler. Lenore Gray Gallery, Providence, RI, May 2001. *Fontainebleau; Museum Editions*, New York, November 2001. *Panel Pieces*; WAC Gallery, Willimantic, CT, November 2001. *The Upshot*.

Jessica Ferguson. Beacon Gallery, Bellport, NY, August 18–October 7, 2001. *Theatre of Memory*. Photography.

Barbara Grossman. Bowery Gallery, New York, October 2–27, 2001. Painting and work on paper.

Deborah Rosenthal. Ansche Chesed Synagogue, New York, permanent. Stained-glass window.

SOUTH

Tom Fischer. Wilson Center for the Arts, Jacksonville, FL, October 4–28, 2001. *Paradise/Paradox*. Photography.

Billi R. S. Rothove. Art Center Gallery, Central Missouri State University, Warrensburg, MO, October 22–November 29, 2001. *Transilations: Paper Batik Quilts*.

Laura Ruby. East Room Gallery, Texas Wesleyan University, Fort Worth, TX, November 5–30, 2001. *Nancy Drew Series*. Screenprinting.

David Underwood. Art and Soul Center for Creative Development, Charleston, SC, August–September 2001. *Composite Photographic Constructions*. Photography.

Alex Wilhite. Horace William's House Gallery, Chapel Hill, NC, October 28–November 28, 2001. *Vision + Sound = Art*. Painting.

WEST

Les Barta. Olive Hyde Gallery, Fremont, CA, January 16–February 17, 2002. *Plugged In: Art Images, Objects, and Sounds*.

Shelley Gazin. Skirball Museum & Cultural Center, Los Angeles, July 11–September 30, 2001. *Looking for a Rabbi: Spiritual Leaders in the West*. Photography.

Mary Daniel Hobson. Commonweal, Bolinas, CA, August 15–October 17, 2001. *Mapping the Body*. Photography.

Armin Mühsam. Cloyde Snook Gallery, Adams State College, Alamosa, CO, November 5–28, 2001. *Landscapes and Interiors*.

Marlana Stoddard-Hayes. Streff Gallery, Marylhurst University, Marylhurst, OR, August 3–31, 2001. *Palimpsest*.

PEOPLE IN THE NEWS

In Memoriam

Jerrold Ziff, Professor Emeritus of Art History at the University of Illinois, Urbana-Champaign, died May 26, 2001. He was 72.

Ziff, a member of the CAA since 1955, taught 18th- and 19th-century art and was an authority on English painting, particularly the work of J. M. W. Turner, serving for some years as Vice President of the Turner Society. He was a collector of old-master drawings, with a keen eye for the visual qualities of art, but these were not his primary concerns in his studies of Turner. He did much, in fact, to change the conventional view of the artist as a kind of proto-Impressionist, showing how important for Turner's art were his theoretical writings, his interest in literature, and his attachment to the classical tradition.

A native of California, Ziff received his B.A. from Occidental College in 1951 and his M.A. from the University of Southern California in 1954, both in Los Angeles. He completed his Ph.D. at Harvard University in Cambridge, MA, in 1960. He began his teaching career at the University of California, Los Angeles, and served for 3 years as Professor and Chair of the Dept. of the Arts at Trinity College in Hartford, CT, before coming to the University of Illinois, Urbana-Champaign, as Professor of Art History in 1969. The next year Ziff assumed the chair of

small degree responsible for sustaining a largely new faculty and for promoting a spirit of common endeavor, as those who were his colleagues will attest with gratitude. Up until the time of his death—even though he had retired a half-a-dozen years earlier—students and colleagues, the staff of the university's Krannert Art Museum, and the deans still turned to him regularly for guidance.

As an internationally admired scholar, Ziff was especially acknowledged for his important contributions to Turner studies in journals such as the *Art Bulletin*, *Gazette des Beaux-Arts*, *Burlington Magazine*, *The Journal of the Courtauld and Warburg Institutes*, *Artforum*, and *Studies in Romanticism*, to cite but a few. He was also well known in the community of experts on old-master drawings for his remarkable acumen. But many people in Urbana-Champaign and the art-history community also remember him warmly from their many personal encounters. Ziff provided an example of all that is best about the professional practice of art history and an unwavering standard of collegiality.

A distinguished-lecture fund honoring his memory has been established, and the inaugural Jerrold Ziff Lecture in Modern Art was presented at the Krannert Art Museum on November 3, 2001, by Christopher Green of the Courtauld Institute of Art, University of London. Tax-deductible contributions to the lecture fund can be made by check to the University of Illinois, and sent c/o Ziff Lecture Fund, Krannert Art Museum, University of Illinois, 500 E. Peabody Dr., Champaign, IL 61820.

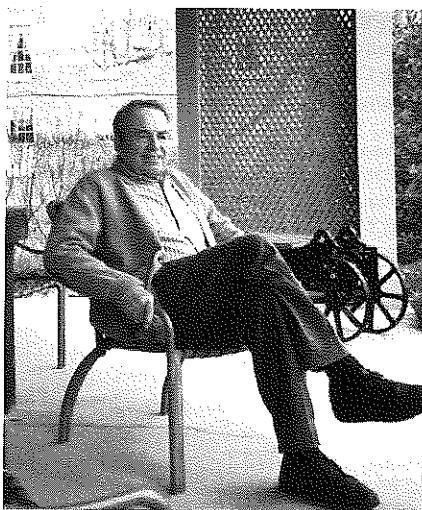
—*Marcel Franciscano, Professor Emeritus of Art History, and Jonathan Fineberg, Professor of Art History, University of Illinois, Urbana-Champaign; compiled by Christopher Howard*

Juan Muñoz, sculptor, died August 28, 2001. He was 48.

Born in Madrid, Spain, Muñoz was one of a generation of figurative sculptors that includes Robert Gober, Kiki Smith, and Stephan Balkenhol, who came of age in the mid-1980s. His sculptures, slightly smaller than life-size, were exhibited widely around the world. A retrospective of his work, *Juan Muñoz*, is currently on view at the Hirshhorn Museum and Sculpture Garden in Washington, DC, and will travel to the Museum of Contemporary Art, Los Angeles, the Art Institute of Chicago, and the Contemporary Arts Museum in Houston.

Sidney Tillim, artist, art critic, and educator, died August 16, 2001. He was 76.

Tillim was a writer and contributing editor of *Artforum* in the late 1960s, and was known for his support of figurative and representational painting. As an artist, he created large-scale paintings dealing with both historical and contemporary events. Tillim took part in the 22 *Realists* exhibition at the Whitney Museum of American Art in New York in 1970 and *Contemporary American Realism since 1960* at the Pennsylvania Academy of the Fine Arts in Philadelphia in 1981. He taught art at Bennington College in Bennington, VT, as well as Parsons School of Design and Pratt Institute, both in New York. Tillim was awarded grants



Jerrold Ziff

the art-history program, a position he held, with a 2-year interruption, for 15 years.

Ziff arrived at the university at a time when the program was undergoing rapid expansion. He presided over its growth and was instrumental in establishing an art-history Ph.D. at the school. His steady hand, his gracious manner, and his fair-mindedness were in no

from the National Endowment for the Arts in 1974 and the Ingram-Merrill Foundation in 1976, and received a Guggenheim Fellowship in 1995.

Otto Wittmann, an arts educator and administrator, died July 14, 2001. He was 89.

Wittmann was Director of the Toledo Museum of Art in Ohio from 1946 to 1976, and served as an art consultant and a trustee for the J. Paul Getty Trust from 1979 to 1989; he also was a trustee of the Santa Barbara Museum of Art in California from 1991 to 1996. Wittmann studied art history at Harvard University in Cambridge, MA, and helped found the National Council on the Arts in 1964. He was President of the American Association of Art Museum Directors, and was involved with many federal agencies for the arts.

Academe

Sharon L. Butler has been appointed Assistant Professor for the Graphic Design and Digital Art Program in the Visual Arts Dept. at Eastern Connecticut State University in Willimantic.

Maria Ann Conelli, formerly Chair of the History of Decorative Arts master's program at the Fashion Institute of Technology (FIT) in New York, has been named Dean of the School of Graduate Studies at FIT.

Whitney Davis has been appointed Professor of History of Art at the University of California, Berkeley.

Mark Denaci has been chosen Assistant Professor in Contemporary and American Art and head of the Museum Studies program in the Dept. of Art and Art History at the State University of New York, Geneseo, as well as Director of the Lockhart Gallery in the McClellan House in Geneseo.

Robert E. Harrist, Jr., has been named to the newly created Jane and Leopold Swergold Professorship in Chinese Art History in the Dept. of Art History and Archaeology at Columbia University in New York.

Muriel H. Hasbun has been appointed Assistant Professor and Interim Chair of Photography at the Corcoran College of Art and Design in Washington, DC.

William R. Levin was promoted to Professor of Art History at Centre College in Danville, KY.

Patricia A. Morton has been promoted to Associate Professor with tenure in the Dept. of the History of Art at the University of California, Riverside.

Denise M. Rompilla has been appointed Assistant Professor of Art History in the Dept. of Fine Arts at St. John's University in Jamaica, NY.

Doris M. Srinivasan, formerly Curator of South and Southeastern Asian Art at the Nelson-Atkins Museum in Kansas City, MO, has been named the Dorothy K. Hohenberg Chair in Art History at the University of Memphis in Tennessee for the 2001-02 academic year.

The Dept. of Art History and Art at Case Western Reserve University in Cleveland, OH, has welcomed **David Carrier** of Carnegie Mellon University as Champney Family Visiting Professor (a joint position with the Cleveland Institute of Art), and **John Ciofalo** as Visiting Associate Professor of 19th-Century European Art.

The School of Art at the University of Washington in Seattle has made the following appointments: **Rebecca Cummins** as Assistant Professor of Photography, **Zhi Lin** as Assistant Professor of Painting, and **John Rousseau** as Assistant Professor of Visual Communication Design. **Jeffrey Collins** has been promoted to Associate Professor of Art History with tenure. **John Marshall**, Professor of Metals, and **John Whitehill-Ward**, Professor of Visual Communication Design, have retired.

Museums

Andrea Barnwell has been named Director of the Spelman College Museum of Fine Art in Atlanta, GA.

Barbara Bloemink, independent curator and founding Executive Director and Chief Curator of the Kemper Museum of Contemporary Art in Kansas City, MO, has been chosen as Managing Director of both the Hermitage Guggenheim in St. Petersburg, Russia, and the Guggenheim Las Vegas in Nevada.

Elliot Bostwick Davis has been appointed Chair of the Art of the Americas Dept. at the Museum of Fine Arts, Boston.

Diane De Grazia has left her position as Chief Curator at the Cleveland Museum of Art in Ohio.

Bruce B. Eldredge has been named the Chief Executive Officer of the Northwest Museum of Art & Culture in Spokane, WA, succeeding Jane A. Johnson.

Anthony G. Hirschel, formerly Director of the Michael C. Carlos Museum at Emory University in Atlanta, GA, has been appointed Director and Chief Executive Officer of the Indianapolis Museum of Art in Indiana, succeeding Bret Waller.

Laura J. Hoptman, formerly Assistant Curator of the Dept. of Drawings at the Museum of Modern Art in New York, has been chosen Curator of Contemporary Art at the Carnegie Museum of Art in Pittsburgh, PA. She will organize the *Carnegie International* in 2004.

Christine Kondoleon, formerly Curator of Greek and Roman Art at the Worcester Art Museum in Worcester, MA, and CAA Board member from 1996 to 2000, has been named the George D. and Margo Behrakis Curator of Greek and Roman Art at the Museum of Fine Arts, Boston.

Rachel Rosenfield Lafo, formerly Senior Curator at the DeCordova Museum and Sculpture Park in Lincoln, MA, has been

promoted to Director of Curatorial Affairs at the museum.

Charles M. Lovell, formerly Director of the University Art Gallery at New Mexico State University in Las Cruces, has been named Director of the University of New Mexico's Harwood Museum in Taos.

David Mickenberg, formerly Director of the Block Museum of Art at Northwestern University in Evanston, IL, has been appointed the Ruth Gordon Shapiro '37 Director of the Davis Museum and Cultural Center at Wellesley College in Wellesley, MA, succeeding Susan M. Taylor.

Edward J. Nygren, Director of the Huntington Art Collections in San Marino, CA, has announced his plans to retire, effective May 1, 2002.

Mari Carmen Ramirez, formerly Curator of Latin American Art at the Jack S. Blanton Museum of Art at the University of Texas, Austin, has joined the Museum of Fine Arts, Houston, as Wortham Curator of Latin American Art.

Ken Robinson has been appointed Senior Advisor for Education to President Barry Monitz at the J. Paul Getty Trust in Los Angeles.

David A. Ross has resigned as Director of the San Francisco Museum of Modern Art.

Lauren Ross has been appointed Director of White Columns, an alternative art space in New York, succeeding Paul Ha.

Patterson Sims, formerly Deputy Director for Education and Research Support at the Museum of Modern Art in New York, has been named Director of the Montclair Art Museum in Montclair, NJ.

Garrett White, formerly Director of Publications at the Los Angeles County Museum of Art, has been chosen Director of Publications and New Media at New York's Whitney Museum of American Art.

The Brooklyn Museum of Art in New York has made two new appointments: **Marc Mayer** has been selected Deputy Director for Art, and **Kevin Stayton** has been promoted from Senior Curator of Decorative Arts to Chief Curator and Vice Director of Curatorial Affairs.

The High Museum of Art in Atlanta, GA, has made one appointment and two promotions: **David Brenneman** and **Patricia Rodewald** are now Chief Curator and Chair of Education, respectively, and **Sylvia Yount** is the new Curator of American Art.

Organizations

Anna Gallegos, who had been serving as Acting Director at the Museum of New Mexico Press in Santa Fe, has been chosen Director of the dept.

Judith Sobol has been appointed Executive Director of the Iris and B. Gerald Cantor Foundation in Los Angeles.

Patricia E. Williams has been selected as Vice President and Chief Operating Officer of Americans for the Arts in Washington, DC.

GRANTS, AWARDS, & HONORS

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

James Ackerman, Professor Emeritus at Harvard University in Cambridge, MA, was awarded a Balzan Prize from the Italy and Switzerland-based International Balzan Foundation for outstanding scholarship on the history of architecture.

Cynthea Bogel, Assistant Professor of Japanese Art History at the University of Washington in Seattle, was awarded a research fellowship at the Sainsbury Institute for the Study of Japanese Arts and Cultures at the School for Oriental and African Studies, University of London, from March 2001 to March 2002.

Trevor Fairbrother, a Boston-based independent scholar, curator, and former Deputy Director for Art at the Seattle Art Museum in Washington, has been awarded a 2001 Washington State Book Award from the Washington Center for the Book at the Seattle Public Library for his exhibition catalogue *John Singer Sargent: The Sensualist* (Yale University Press, 2000).

Joanna Frueh, Professor of Art History at the University of Nevada, Reno, has been awarded a Nevada Arts Council Artists Fellowship in Literary Arts for nonfiction prose.

Denzil Hurley, Professor of Painting at the University of Washington in Seattle, has been asked to sit on the National Endowment for the Art's Museums, Grants, and Policy Panel.

Tony Jones, President of the School of the Art Institute of Chicago, has received an Honorary Directorship from Osaka University of Arts in Osaka, Japan.

Ellen G. Landau, Professor of Art History at Case Western Reserve University in Cleveland, OH, has been awarded a Smithsonian Institution

Short Term Senior Research Fellowship. At the Smithsonian American Art Museum, she will work on *Reading Abstract Expressionism: Context and Critique*, to be published by Yale University Press, as well as research the impact of Mexican art on American abstraction.

William R. Levin was named a Centre Scholar, holding an endowed chair for 2 years. He will continue to pursue several research and writing projects on Tuscan philanthropic institutions of the late Middle Ages and early Renaissance. He was also reelected to a 3-year term on the Board of Directors of the Southeastern College Art Conference.

Bruce McColl has been award a grant from the Pollock-Krasner Foundation in New York and an ArtWorks! Fellowship in Painting from ArtWorks at Dover St. in New Bedford, MA. Both awards will support the production of a new body of painting and drawing in 2001-02.

Kathryn McFadden, Adjunct Professor of Art for Gloucester County College and Camden County College in New Jersey and standing faculty at the Samuel S. Fleisher Art Memorial, administered by the Philadelphia Museum of Art in Pennsylvania, has received the Naomi Hazell Award for Painting for 2001.

Elizabeth A. Newsome, Assistant Professor of Art History, Theory, and Criticism at the University of California, San Diego, has been awarded a National Endowment for the Humanities grant in support of her book *The Classic Maya Stela Cult: A Study in the Ideology of Power*, forthcoming from the University of Texas Press.

Nam June Paik, winner of CAA's Artist Award for a Distinguished Body of Work in 1999, has received the Lifetime Achievement in Contemporary Sculpture Award from the International Sculpture Conference in Hamilton, NJ.

Carol J. Purtle, Professor of Art History at the University of Memphis in Tennessee, received the university's annual Alumni Award for Distinguished Research in the Humanities.

Claudia Swan, Assistant Professor of Art History at Northwestern University in Evanston, IL, has been awarded a postdoctoral research fellowship at the Max Planck Institute for the History of Science in Berlin for the 2002 calendar year.

The American Academy in Rome has awarded 2001-02 Rome Prize Fellowships to the following CAA members: **Jennifer Bethke**, **Michael Cole**, and **Stephen F. Ostrow** in the History of Art, and **Shimon Attie** in Visual Arts.

The Marie Walsh Sharpe Art Foundation in New York has selected the following CAA members for its Space Program, which provides free studio space in New York: **Terry Boddie**, **Lee Boroson**, **Jessica Dickinson**, **Jeannette Louie**, and **Nobuho Nagasawa**.

INSTITUTIONAL NEWS & AWARDS

The American Association of Museums (AAM) has terminated its contract with National Register Publishing, the publisher of the *Official Museum Directory (OMD)*, which lists more than 8,000 museums in the U.S. The forthcoming 2002 edition of the *OMD* will be printed without the participation and support of AAM. The association has requested that all material relevant to AAM, including its logo, be removed from the publication.

The American Craft Council maintains a noncirculating, research library collection on contemporary craft in New York. It offers a comprehensive collection of print and visual information on American craft, with an emphasis beginning in the 1940s. The collections comprise more than 6,000 books, 4,500 exhibition catalogues, 250 periodicals, and numerous newsletters, films, videos, photographs, and slides. While focused on modern craft, the library also supports research in the related fields of design and applied and decorative arts. It is open to the public; the catalogue is available online. The library is located at 72 Spring St., 6th floor, New York, NY 10012; 212/274-0630, ext. 232; www.craftcouncil.org.

CONFERENCES & SYMPOSIA

For the most up-to-date and expanded list of conferences and symposia, please consult www.collegeart.org.

Calls for Papers

Nicodemus Tessin the younger: Sources, Works, Collections is a symposium to be held September 19-22, 2002, in Stockholm, Sweden. It will be divided into 3 sessions: Tessin and Europe, Tessen and Sweden, and Tessin: Rooms and Ceremonies. Proposals for 20-minute talks relating to architecture, interior design, garden architecture, art theory, state ceremonies, and theater—as they relate to Tessin and Tessin's famous collection—are sought. Please send a proposal of no more than 400 words, as well as your name, address, fax number, and email address, to Louise Hadolph, Research Dept., Nationalmuseum, Box 16176, SE-10324, Stockholm, Sweden; fax: +468-5195-4456; Thh@nationalmuseum.se. *Deadline: December 1, 2001.*

The Boston University Symposium on the History of Art, presented in conjunction with the Museum of Fine Arts, Boston, seeks papers for its graduate student symposium to be held March 23, 2002. It will provide an opportunity for younger scholars to share recent research in a professional forum; 8 short presentations will be delivered. We invite interested students from the U.S. and Canada to submit a 1-page abstract (please include a title for your paper) and a cover letter, including your name, academic affiliation, and address. We invite papers from all areas of the discipline. Please send to Michelle Lamunière, Dept. of Art History, Boston University, 725 Commonwealth Ave., Boston, MA 02215; 617/353-2520; fax: 617/353-3242; shellers@bu.edu. *Deadline: December 3, 2001.*

Decorum and Decadence: Virgins to Femmes Fatales in Art, a conference sponsored by the Dept. of Fine Arts and the Martin D'Arcy Museum of Art at Loyola University in Chicago, invites papers that explore how art articulates modes and ideals of behavior for its conference in Chicago April 6, 2002. Contributors may wish to consider topics including virginity, chastity, martyrdom, and temperance, as well as oppositions such as the harem, gluttony, or profligacy. In particular, we wish to examine how religious, social, political, economic, and psychological values associated with these models of behavior are reflected in art, and how these visual images reinforce our conceptions and anxieties within particular historical contexts. Papers on topics from any time period are welcome. Send a 1–2 page abstract and c.v. to Conference/D'Arcy Museum of Art, Loyola University Chicago, 6525 N. Sheridan Rd., Chicago, IL 60626; fax: 773/508-2993; smetzle@luc.edu. *Deadline: December 3, 2001.*

Challenging the Canon: the 12th Annual Graduate Art History Symposium, organized by the Art History Association of Indiana University, Bloomington, in conjunction with the Henry Radford Hope School of Fine Arts, will be held March 2, 2002. The symposium welcomes a broad, scholarly interpretation of the theme “Challenging the Canon.” Graduate students will give 20-minute presentations on scholarly works. Interested individuals should submit a 250-word abstract and title—with name, addresses, email, and institutional affiliation on a separate cover sheet—to AHA Symposium Committee, Elizabeth Perrill, Rm. 132, Henry Radford Hope School of Fine Arts, Indiana University, Bloomington, IN 47405; stewartc@indiana.edu; eperrill@indiana.edu. *Deadline: December 7, 2001.*

New Studies on Auguste Rodin, a symposium to be held October 4–5, 2002, will provide a forum for new scholarship on the sculptor. Themes that might be addressed include but are not limited to the history of Rodin scholarship; Rodin's critical reception; Rodin as entrepreneur; issues of originality; Rodin and literature; Rodin and the art movements of his day; influences on Rodin; and Rodin's influence on others. Talks will be limited to 20 minutes and must be delivered in English. Although funding

is not secured, we plan to publish the acts of this symposium. Participants should therefore be committed and prepared to submit the manuscript of their talk plus supporting illustrations within 60 days of the conference. For consideration, please mail a c.v. and a 2-page double-spaced abstract to Bernard Barryte, Iris & B. Gerald Cantor Center for Visual Arts, Stanford University, 328 Lomita Dr., Stanford, CA 94305-5060. *Deadline: December 10, 2001.*

The 13th Annual Berkeley Symposium: Interdisciplinary Approaches to Visual Representation, organized by and for graduate students, will provide a forum to deliver papers on visual material from a wide range of interdisciplinary perspectives and critical approaches. We welcome papers in disciplines ranging from anthropology to astrophysics, and comparative literature to city planning. The symposium will be held March 16, 2002, at the Berkeley Art Museum/Pacific Film Archive Theater at the University of California, Berkeley. Please send a 1-page single-spaced abstract and a copy of visual materials to be discussed to the Berkeley Symposium, c/o the Townsend Center, 220 Stephens Hall, University of California, Berkeley, CA 94720. For more information, please contact Bridget Alsdorf at 510/845-1031; bridget_@uclink.berkeley.edu; or Joni Spigler at 510/701-2118; j.spigler@mailexcite.com. *Deadline: December 12, 2001.*

The Color of Money: A Conference on Visuality and Economics, organized by the graduate students of the Ph.D. program in Visual Studies at the University of California, Irvine, will be held April 27–28, 2002. Wealth and poverty are consistently powerful stimuli for visual production, whether in the mass media, marginal subcultures, or the elite art world, and visual products must articulate themselves through and against the framework set by general economic conditions. We invite submissions that both subject these products to rigorous visual analysis and frame them within the historical and economic circumstances of their appearance. Please email a 250 to 300-word abstract and a c.v. to thecolorofmoney@uci.edu or fax to 949/824-2509. For questions or comments, please contact Shelleen Greene at greenes@uci.edu or Benjamin Lima at blima@uci.edu; www.humanities.uci.edu/vsgs/the_colorofmoney.html. *Deadline: December 17, 2001.*

Midwest Art History Society Conference 2002 will be held in Milwaukee, WI, April 18–20, 2002. Sessions are planned to focus on a broad spectrum of topics: Western art; African art; Asian art; gender in art, museums, and urban design; museum acquisitions; and landscape design. An open session is provided for papers on additional subjects. One-page abstracts should be sent to the chair of the appropriate session. For more information, please contact Catherine Sawinski, Milwaukee Art Museum, 700 N. Art Museum Dr., Milwaukee, WI 53202; sawinski@mam.org. *Deadline: December 31, 2001.*

Montana State University. See Classifieds on page 22.

To Attend

The International Foundation for Art Research (IFAR) announces a conference in to be held December 14–15, 2001, in New York. The theme will be “Catalogues Raisonnés and the Authentication Process: Where the Ivory Tower Meets the Marketplace.” The conference is organized by IFAR with the cooperation of the Catalogue Raisonné Scholars Association and the Council of Artists' Foundations. For more information or to register, please visit www.ifar.org or call at 212/391-6234.

HNA in Antwerp 2002, the conference of the Historians of Netherlandish Art, will take place March 14–16, 2002, in Antwerp, Belgium. For more information, please contact Kristin Belkin, 23 S. Adelaide Ave., Highland Park, NJ 08904; tel/fax: 732/937-8394; kbelkin@aol.com.

RESOURCES & OPPORTUNITIES

For the most up-to-date and expanded list of resources and opportunities, consult www.collegeart.org.

Awards

The American Society of Hispanic Art Scholars annually awards the Eleanor B. Tufts Book Prize to an outstanding book on Spanish Art. All areas of Spanish art, from prehistoric to contemporary, are included. Books published between January 2000 and December 2001 are eligible for consideration. Three copies of each submission should be sent to Tufts Prize Committee Chair, Lynette M. F. Bosch, State University of New York, Geneseo, Dept. of Art and Art History, Brodie Hall, 1 College Cr., Geneseo, NY 14454; BoschL@geneseo.edu.

Calls for Entries

Concerning Nature: Ten Artists from Long Island City, an upcoming exhibition organized by an independent curator for the spring of 2002, seeks slides of work from artists in Long Island City, NY. About 10 artists will be selected for an exhibition in 3 galleries, with the possibility of each artist exhibiting a small body of work. Artworks must address the notion of the natural environment in some form. Send 10–20 slides, résumé, statement, and an S.A.S.E. to L. Weinberg, P.O. Box 1249, Long Island City, NY 11101. *Deadline: December 15, 2001.*

Soho Photo Gallery requests entries for its fourth National Juried “Krappy Kamera” Competition. It is open to artists working with plastic cameras such as the Holga, Diana, Diana

clones, and homemade pinhole cameras. “Krappy Kameras” are defined as being very cheap, having limited controls, being frustrating and unpredictable, and having structural instability; point-and-shoot and disposable cameras are ineligible. A \$35 entry fee is required for up to 6 slides. For a prospectus and entry form, visit www.sohophoto.com or send an S.A.S.E. to “Krappy Kamera” Competition, Soho Photo Gallery, 15 White St., New York, NY 10013. *Deadline: December 31, 2001.*

The Bowery Gallery. See Classifieds on page 22.

The University of Mississippi in Oxford is seeking an artist (or team of artists) to create a major outdoor artwork in commemoration of the struggle for equal access to education in Mississippi. This civil-rights memorial will be sited on campus between the Lyceum and the Library. A \$100,000 budget includes design, fabrication, site preparation, and installation. Up to 5 finalists will be invited for a site visit before submitting a final proposal maquette, for which they will receive \$2,000 (which includes shipping). No entry fee is required. For a prospectus, contact Vanessa Bliss at 662/915-5993; memorial@olemiss.edu. *Deadline: January 4, 2002.*

The University Art Gallery and the Center for Research in Computing & the Arts (CRCA) at the University of California, San Diego, is currently organizing *Body Electric: Art, Technology, & the Human Experience*, which will open in fall 2002. They are researching works for inclusion and would like to receive more information and visuals of works that fit the parameters of this exhibition. Work in any category, such as sculpture, installation, video, or mixed media, which emphasizes the application of technology, will be considered. Please send images, biography, and a brief artist's statement or description of the work to Pamela Fong, University Art Gallery, 9500 Gilman Dr., Dept. 0327, La Jolla, CA 92093-0327; 858/822-1340; uag@ucsd.edu.

Call for Participation

An independent curator currently developing a project to propose to a prominent New York gallery seeks to select at least 2 partners. Appropriate individuals should have a substantial interest and experience in contemporary video art, access to well-known and emerging video-artists' work, and a willingness to participate in all aspects of organization, including working to generate sponsorships for curatorial fees and production costs. Please contact Leeza Ahmady at 212/501-3589; parallelgallery@mindspring.com; leeza@ahmadyandcoyne.com.

Catalogue Raisonnés

Information wanted on Alice Halicka. See Classifieds on page 22.

Grants and Fellowships

The Pembroke Center at Brown University in Providence, RI, explores how biological bodies

become culturally expressive—with an emphasis on the biological and psychological distinctions of gender awareness and identity. The Center is offering postdoctoral fellowships for the 2002–03 academic year. Fellowships are open to scholars from all disciplines; recipients may not hold a tenured position at an American college or university. Preference for this residential fellowship will be given to projects in which there is significant scholarly and theoretical attention given to the question of embodiment. For more information, please contact Elizabeth Barboza, Pembroke Center, Box 1958, Brown University, Providence, RI 02912; 401/863-2643; Elizabeth_Barboza@brown.edu. *Deadline: December 11, 2001.*

The Wolfsonian–Florida International University promotes the examination of modern material culture as an agent and reflection of social, political, and technological change. The focus of the Wolfsonian collection is on North American and European decorative, propaganda, and fine arts of the period 1885–1945. Fellowships are granted on the basis of outstanding accomplishment and are limited to those holding at least a master's degree; doctoral candidates are eligible to apply. Appointments are generally for 4 weeks for residency during the 2002–2004 academic years. For more information, contact the Academic Programs Coordinator, The Wolfsonian–FIU, 1001 Washington Ave., Miami Beach, FL 33139; 305/535-2613; fax 305/531-2133; research@thewolf.fiu.edu. *Deadline: December 31, 2001.*

American Antiquarian Society (AAS)—a learned society and major independent research library that houses books, pamphlets, broad-sides, newspapers, periodicals, sheet music, and graphic-arts materials printed up to 1876—offers many short- and long-term fellowships for historical research by creative and performing artists, art historians, visual-culture specialists, historians, writers, filmmakers, and journalists. The program is designed to enhance the ways in which history is communicated in U.S. culture up to 1876. For information and applications, please write to Caroline F. Sloat, AAS, 185 Salisbury St., Rm. A, Worcester, MA 01609-1634; 508/755-5221; csloat@mwa.org; www.americanantiquarian.org. *Deadline: January 15, 2002.*

The Medieval Institute of the University of Notre Dame invites applications for an A. W. Mellon Postdoctoral Fellowship, which will give a recent Ph.D. in any field of medieval studies the opportunity to pursue research while in residence at the Medieval Institute during the academic year 2002–03. Applicants must hold a regular appointment at a U.S. institution to which they plan to return after the fellowship year. For more details, contact Dianne Phillips, Medieval Institute, 715 Hesburgh Library, University of Notre Dame, Notre Dame, IN 46556; Phillips.64@nd.edu; <http://www.nd.edu/~medinst>. *Deadline: January 15, 2002.*

Winterthur Museum, Garden, & Library in Delaware announces its 2002–03 Research

Fellowship Competition. Approximately 25 residential fellowships will be awarded, including NEH and dissertation grants and a broad range of short-term fellowships, for studies in American art, material culture and design, and American history. For more information and an application, call or write to the Advanced Studies Office, Winterthur Museum, Winterthur, DE 19735; 302/888-4649; pelliott@winterthur.org; www.winterthur.org. *Deadline: January 15, 2002.*

The Newberry Library, an independent research library in Chicago, invites applications for its 2002–03 research-in-residence fellowships in the humanities. All proposed research must be appropriate to the collections of the library. Both long- and short-term fellowships with stipends are available. For more information, write to Committee on Awards, 60 W. Walton St., Chicago, IL 60610-3380; 312/255-3666; research@newberry.org; www.newberry.org. *Deadline: January 21, 2001.*

Internships

The Lower East Side Printshop in New York offers internships as Studio/Printing Assistant and Arts in Education Assistant. Interns earn class credit and free studio time. For more information, call 212/673-5390; info@printshop.org; <http://printshop.org>.

Programs

Master of Arts in Curatorial Studies. See Classifieds on page 22.

Residencies

The Lower East Side Printshop in New York offers a Special Editions Fellowship program for emerging artists. Six residential fellows will collaborate with master printers throughout the course of one year to complete new works in printmaking. The Printshop provides all materials, tools, equipment, access to studios, and full technical support. For more information and fellowship guidelines, call 212/673-5390; info@printshop.org; <http://printshop.org>. *Deadline: December 3, 2001.*

Dieu Donné Papermill seeks applications from visual artists for its Workspace Program. It offers 7-day residencies in the papermaking studio to 3 emerging artists in New York State per year. For an application, please send an S.A.S.E. to Dieu Donné Papermill, Attn: Workspace Program, 433 Broome St., New York, NY 10013; 212/226-0573; fax: 212/226-6088. *Deadline: January 15, 2002.*

The Santa Fe Art Institute in New Mexico is offering 2 to 4 week residencies with studios to support artists whose living and/or work spaces have been compromised by the events of September 11, 2001. Please send a letter (and slides, if possible) to the Santa Fe Art Institute, 1600 St. Michaels Dr., Santa Fe, NM 87505; info@SFAI.org.

Classifieds

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

FOR RENT

Kingston, RI. Buy or rent beautiful, historic/modern artist's home with spectacular north-lit studio, 351 x 421 x 551, glorious great room, private grounds. Ten minutes from beaches. Call 641/472-6494 or write mpcain@mum.edu for information.

NYC. Tribeca loft. 1000 square feet, six windows including utilities, local phone. Available for 1–2 weeks each month. \$800/week, \$1500/two weeks. Two person maximum. References. Contact batemanstudio@mindspring.com.

FOR SALE

BHA (Bibliography of the History of Art). Printed volumes 1/1 through 8/4. \$675 plus \$45 shipping. 818/728-6707; Judydell@aol.com.

Papers from CAA 2000 conference: "The Historiography of Art History" session on "Historiography of the Decorative Arts: From 'Minor Arts' to 'Material Culture'" held at Bard Graduate Center for Studies in the Decorative Arts, Design, and Culture, NYC, published in Fall 2001 issue of BGC's journal *Studies in the Decorative Arts*. Interdisciplinary topics include Byzantine textiles, public laundry sites in 16th-century Rome, Italian Renaissance rituals of "house shaming," French glass beads in Amerindian culture, and formation of the field of American decorative arts. Information/orders: email journal@bgc.bard.edu or call 212/501-3058.

OPPORTUNITIES

The Bowery Gallery is accepting applications from artists outside the New York City area for an invitational exhibition in summer 2002. For information send S.A.S.E. to Hearne Pardee, 2855 Mallorca Ln., Davis, CA 95616. *Deadline: January 3, 2002.*

Information Wanted: For exhibition and eventual catalogue on unrecorded works by Alice Halicka (1895–1975). Confidentiality assured. Write to Bismuth/Amiaux, "Galerie des modernes," 2 Place du Palais Royal, 75001 Paris; galerie.des.modernes@wanadoo.fr.

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, write or call The Center for Curatorial Studies, Bard College, Annandale-on-Hudson, NY 12504-5000; 845/758-7598; ccs@bard.edu; www.bard.edu/ccs.

Montana State University. Bozeman is currently accepting abstract submissions for a symposium entitled "Figurative Art in the 21st Century." The symposium, which will be held March 28–30, 2002, will address issues related to contemporary figurative art. Featured speakers include Donald Kuspit, Bill Viola, and Manuel Neri. Please submit abstracts to School of Art, c/o Erica Howe Dungan, 213 Haynes Hall, Montana State University, Bozeman, MT 59717-3680. For more information, please contact dungan@montana.edu. *Deadline: January 1, 2002.*

PART: A Magazine of Art History and Visual Culture, a free, online art publication of the City University of New York's Graduate School and University Center, announces the publication of its newest issue, available now at <http://dsc.gc.cuny.edu/part>.

Datebook

November 30, 2001
Deadline for submissions to the January 2002 issue of *CAA News*

December 3, 2001
Deadline for applications for the Artist's Portfolio Review and Career Development Workshops at the 2002 Annual Conference

December 3, 2001
Deadline for papers for the 2002 Annual Conference to be sent to session chairs

December 21, 2001
Deadline for paying 2002 calendar year membership dues to guarantee receipt of the January 2002 issue of *CAA News* and the February 2002 issue of *Careers*

December 28, 2001
Deadline for Early Bird registration for 2002 Annual Conference in Philadelphia

December 28, 2001
Deadline for receipt of mentoring ticket or donor form for the 2002 Women in the Arts Annual Recognition Ceremony

December 28, 2001
Deadline for submissions to the February 2002 issue of *Careers*

January 1, 2002
Deadline for letters of interest for projectionist and room monitor positions at the 2002 Annual Conference

January 18, 2002
Deadline for advance registration for the 2002 Annual Conference in Philadelphia

February 1, 2002
Deadline for submissions to the March 2002 issue of *CAA News*

February 20–24, 2002
90th Annual Conference in Philadelphia

March 1, 2002
Deadline for submissions to the April 2002 issue of *Careers*

March 29, 2002
Deadline for submissions to the May 2002 issue of *CAA News*

The World Trade Center Remembered

CONTINUED FROM PAGE 3

lot of memories are attached to the WTC. I don't mean those that settled there on September 11. Nor those of the people who worked there every day; those memories are vast and complex. I mean the memories of people who visited or looked at the WTC because it was something special. I doubt if many of these memories are attached to the plaza. Again, it was the towers that really worked. In addition to extreme height, they were equipped with memory generators. One was the observation deck. Actually, the views were somewhat disappointing. You were kept well away from the edge, so that you couldn't look straight down and see the absurdly tiny cars and people and savor the inverted perspective of buildings impossibly tapering toward their bases. As you looked out, the deck seemed almost too high. But going there was an experience, and was most likely shared with friends, a parent, or a child. A Colorado parent remembers her visits there: "Seated before the touchingly beautiful view of the harbor in the evening, we would talk over the day's events with the daughter who knew her way around. It was there we learned Katy was in love. It was there, after the graduation ceremony, that we saluted her Ph.D." Though Katy's mother found it "odd" to say that she'd "lost a personal, public landmark," it wasn't odd at all. It was in the

nature of the place. Probably many of the deck's visitors now regret losing a personal spot—"I can't go back there anymore." Windows on the World, the famous 107th-floor restaurant, was another memory generator. The food, as people used to say, was better than it needed to be, because the place itself was the draw. It was not ordinary, certainly not the sort of restaurant you went to just because you were hungry. Most went there, I think, to create a special experience—a memorable experience—with friends or family. Those who had the good fortune to dine there acquired an intimately personal stake in a skyline that could seem profoundly indifferent.

New York's skyline has been rearranged many, many times, but usually it has been yanked upward. Even when quite large buildings have come down, it was done in order to put up even bigger ones. So the towers' sudden disappearance is unprecedented and confronts us with a question we were not prepared to think about: What is the next stage of lower Manhattan's skyline? Is this the end of grand development? Or is this a prelude to something yet unimagined? As we look for that now-shifting, hard-to-locate place in the sky where the towers used to be, it's helpful to remember that their contribution to the skyline was not always or universally admired. When they were new, many people felt that the Twin Towers dwarfed the older skyline to the north and east; they were isolated and, with their feet practically in the river, seemed to unbalance the entire island. If by last September we no longer felt that way, it may have been in part because we had gotten used to the effect, but also because the skyline had adjusted to the towers. To the west, Battery Park City and the World Financial Center were built on landfill scraped out of the WTC's foundations; large as they are, they furnished (in the phrase of the World Financial Center's designer, Cesar Pelli) foothills to the WTC's mountain range. To the south and toward the East River, the slender towers of the old skyline had been gradually hidden behind a ring of big, boxy buildings—neither "tower" nor "skyscraper" adequately registers their utter stolidity. Now the WTC is gone, but the adjustments are still there—most unhappily so. The World Financial Center seems unfocused and weak,

while the "boxes" around the other side of the financial district are just plain ugly. They hide the slender spires of the neighborhood as completely as ever, but now without the redeeming lift of Trade Center 1 and 2. What is to be done?

That, of course, is the question everyone is asking. Proposals for the site have already been floated. Presented for the most part in sound bites, they have, not surprisingly, been one-liners: new office buildings, a replica of the towers, a peace park, ruins, a monument with names of the lost. It's clear that the site could be redeveloped as office space. Or it could be designed as a memorial. What seems less clear is whether any one of these could ever fulfill both its commercial and its mnemonic potential. Can a functioning part of the city be successfully freighted with the burden of memory, sorrow, and national resolve that people want from the site? As if that weren't challenge enough, a more difficult question has emerged: How to get beyond the purely personal dimensions of the tragedy of September 11—the sad, agonizing, pathetic, heartbreaking stories that have filled the papers for weeks, piling up into a mound as high and more unscalable than the towers themselves. I do not mean to suggest that we should ignore the individual tragedies, but rather that we must also account for the larger significance to the community of what took place that day, and what is still to come. Community is more than sentiments of empathy for the bereaved, more than neighbors holding hands. September 11 was more, and different, than the sum of five or six or seven thousand individual tragedies. And the WTC was more than a place where people worked, ate, and died. Or was it?

What did the towers stand for, anyway? Since their destruction, we've heard often enough that they stood for capitalism, free enterprise, business, or, perhaps, what their designer called "the humanity and democratic purposes in which we in the United States believe." But the complex's purposes were more specific. First, of course, it was intended to salvage the real-estate investments of some very influential people. More grandly, in Yamasaki's words, it was meant to serve and symbolize "the working together in trade of the Nations of the World." That, after all, is why it was called the World Trade Center. I wonder if its destroyers heard and

understood the literal meaning of these words, which we New Yorkers had long ago demoted to a mere sound—*Wurltraydsen'r*. Had the complex become, unbeknownst to us, a symbol not merely of world trade but of free trade, of the globalism of Seattle and Genoa? Its destroyers, at any rate, seem to have remembered something else that we New Yorkers had largely forgotten. The WTC was not an expression of free enterprise: It was built by Big Government, was roundly criticized for that, and in market terms could not have been called a good investment. It was never, in this sense, practical, and its ideology was not that of the free market. In symbol and substance, it was government projecting a design. That has been easy to forget during these past thirty years of contempt for government and of fawning praise for market capitalism. But in its destruction the WTC put government back at the center of our consciousness: it is to government that injured people and businesses have reflexively turned for help—each level of government looking expectantly to the next—and it is government at the highest level that is now redesigning lives and deaths through decisions that affect us at every level—military deployments, homeland security, and much more.

Symbols are important. They can get us killed. But they are also, in some sense, imaginary, made up by us. For most people who worked in or visited them, the towers were probably never symbols of anything in particular. When they came down on September 11, then they became symbols. But when, a week later, my neighbor said, "I miss them," she meant the buildings, not the symbols. I miss them too.

Ned Kaufman is a consultant specializing in cultural heritage, historical preservation, and public history. He also teaches at Pratt Institute of Design. Kaufman lives and works in Yonkers, NY.

The quotation from Paul Goldberger is taken from the New Yorker, September 24, 2001; those from Minoru Yamasaki and Ada Louise Huxtable, are from Anthony Robins's The World Trade Center (Englewood, FL: Pineapple Press, 1987) and that from Katy's mother, Marion Stewart, is from High Country News, September 24, 2001.