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. "gegantian 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 the site” and “gave it the symbolic importance which it deserves and must have.” He saw that the choice 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 democratic 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 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, didn’t live long enough to miss it. 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

Plaza and the towers always seemed so different. The plaza was never successful—it was blasé—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) claustrophobically 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
Reflections on September 11

I saw lower Manhattan from the air that September morning, returning on the red-eye from meetings at the First Getty Center in Los Angeles. The towers of the World Trade Center stood 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 restaurants have opened, and performances of all kinds have taken place indoors and out.

The 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 spaces, especially places whose 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 lives in the New York metropolitan area, we intend to collaborate with other arts and educational organizations that have 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 shell@cfa.org.

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

Thankfully, staff was unharmed, and our operations were not badly disturbed by the events of September 11 though the logistics of transportation and communication. On behalf of the staff, I extend our deepest sympathies to any and all artists and others who suffered a personal loss.

—Susan Ball, Executive Director
As artists and scholars of art, we are all 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 architecture and cultural legacy has sometimes been questioned, but whose magnificent engineering was rewarded in the very process of its 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.

On the morning of September 11, a painter named Vanessa Lawrence and a sculptor named Michael Richards were both on the 86th floor of the World Trade Center. Lawrence escaped when the plane struck the building, but Richards did not. Richards was working in New York in 1963, and raised in Kingston, Jamaica. He received his bachelor's degree in architecture and fine art from New York Queens College in 1985, and a master's in fine arts from New York University. Richards has collabo­rated with REICH/PHO-access, an artist's-and-scholars' cooperative organization, on an elaborate and massive project called Chosen History at New York's Arties Space gallery. He completed the prestigious Whitney Independent Study Program in 1995 and the Artists-in-the­Marketplace Program of the Bronx Museum of Art. 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 Francesco Pace Sculpture Park in Shafter, CA, in 2000. He has had a solo exhibition at the Stephen Friedman Gallery in Miami, FL, last year, and participated in a group show at the Galleria in Houston. He has an office at 5 World Trade Center, which was also destroyed. In addition, the New Museum of Contemporary Art in New York, Martin Puryear's pair of sculptures owned by the firm Cantor Fitzgerald, the dramatic double spires of the WTC are missing.

By now, we 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 is not clear. Richard Cantor and Martin Puryear, as well as dozens of others who have lost, the thrum of thriving businesses and property, and the wound to the beautiful skyline of New York reflected by the loss of two signature buildings.

Michael Richards in front of his sculpture 70th Street (2000) by J. Seward Johnson, Jr. in the main gallery of the Studio Museum in Harlem. Photo credit: Ulric Peckman

None of CAA's staff was harmed in the debris; but some of our 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 administered 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.

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Artists and Celebrities: First Amendment v. Right of Publicity

A rtists often comment on the power that famous and infamous people wield over them. They are the stars of the world of art. Two of the decisions, that there is no such thing as a "literary contribution." Pacific Bell v. Donchak, CAA Counsel, with whom the author of this work is an attorney, for example.

The judge found that the print was a "commercial speech." Commercial speech is protected under the First Amendment. But, it said, these decisions, that the magazine acted without "reckless disregard for the truth." The court dismissed the claim.

The court, to its credit, admitted that the contributions are significant. Transformative works of art, such as "transformative" in a hand-drawn context, is as "transformative" as "literal" in what the court characterized as a "fair" use. The court made no attempt to evaluate the contribution to the celebrity image or the exploitation of celebrity images and made a form of ironic social comment on the dehumanization of celebrity itself.

The court, to its credit, admitted that the works of art gain their value from the artist’s vision and effort, or whether they are a work of art. The court decided that the works of art and were not a work of art. The court decided that the special speech rights of public figures are limited under the First Amendment. But, it said, these decisions, that the majority of the works of art are not a work of art. The court decided that the special speech rights of public figures are limited.
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 for American Art's 2001 Professional Development Fellowship in Studio Arts, discusses her career and current activities.

Professional Development Fellow Justine Walden discusses 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 standard electrical cords. I gave him an Avion chair for his collar. 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 am 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 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's an absolute role model for me—in terms of being a fabulous decision-maker and great leader, as well as 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 expanded too much, and that I had to redefine my focus. And so I looked 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 pictorial point 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 might not 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 painterly movement. I demonstrated how he had begun his career as one of those pioneer-artists, 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 museums, and of course the city itself are, to do 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主观地 restricted the size of the fellowship. I was allowed to try to flex some flexibility, and I also feltingly impressed with the other Terra fellows. Their wars stories regarding the complexities 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 J. Osterling, and more). So I think we genuinely enjoyed spending time together. We developed a real camaraderie.

Justine Walden


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ARTISTS, THEMES, SERIES

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 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 safety 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 art program? The studio instructors at the institutions we surveyed 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 authorities. There are standards for technical and labeling information, as well as document interpretation and hazardous 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 complexity of personal and environmental health and safety while also generating discussion and proposing some potential solutions to the dilemma faced by practicing artists and students.

Speakers for this panel will be Alan C. Blatt, Environmental and Safety Officer at the Rhode Island School of Design; Tom Quintin, Industrial Hygienist at the Environmental Protection Agency; Katherine King, Environmental Protection Specialist and liaison for the EPA's College Art Association Initiative in Region 3; Dan Messere, artist and Director of the College of Santa Fe (Non-Fraternity Fringe 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 to Ouimet, Slick or this committee—create 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 also for federal authorities. There are standards for technical and labeling information. In addition, we have also been conducting some educational sessions for administrators and are focusing our efforts on the core of our profession. One of the first sessions we conducted was at the Rhode Island School of Design, at PDX. Finally, the Services to Artists Committee has also been preparing some training materials for the EPA and other regulatory agencies.

Committee member and member of DesignKraft, Diane Slick, Associate Professor of Painting, Rhode Island School of Design, at PDX.
COMMITTEE ON WOMEN IN THE ARTS 2002 AWARD RECIPIENTS

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AA's Committee on Women in the Arts will honor two outstanding women—at historian Janet Cox-Rearick and visual artist Jaune Quick-To-See Smith—at its Seventh Annual Celebration on Friday, February 22, 2002, from 7:00 to 8:30 p.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 Parmigianino; A Catalogue Raisonné with Notes on the Paintings (1964, 1983); Dynasty and Destiny in Mediaeval Art; Pontormo, Leo X and the Tarquinia (1984); Bramante'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 Oren and D. Sullivan (1989); La Collection de Francois I (1972); and Eighteenth Century Italian Drawings: A Loan Exhibition (1968). Other publications include more than twenty articles on Italian and French art published in the Art Bulletin, Burlington Magazine, Master Drawings, and Archives of History.

Cox-Rearick has received numerous awards and honors, including the French Republic's Chevalier de l'Ordre des Arts et Lettres (1998); Villa I Tatti (1961–63 and 1998–99); Center for the Advanced Study in the Visual Arts (1988–90); Getty Research Center (1985–86); Guggenheim Memorial Foundation (1983); National Endowment for the Humanities (1982); Kress Foundation (1986–89); and Fulbright (1968–69). She has chaired symposia and delivered papers at the National Gallery of Art, the Center for Advanced Study in the Visual Arts, and the University of Pennsylvania Museum, to mention a few.

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, Bern, 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 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 discussed and represented in more than fifty 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 have sons, we honor her.

Announcing Roundtable 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 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.

Descriptive 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. CAA is a place to share, the ability to listen, and two hours of time are required. Interested individuals must be CAA members in good standing, be available on Wednesday, February 20, 2002, from 12:30 to 2:00 p.m., and scheduled time for the Roundtables. Please contact Annie Storr at 301/589-6609; storr@aaanet.org. Deadline: December 1, 2001.

Diversity Networking Event

The intellectual and personal value of diversity in community, particularly in academia, is evident to many. But as evidenced by our geography, fields of study, and interests, most of us have a fairly narrow group to consult and to...
2001 Career Development Workshops
Thursday, February 21, and Friday, February 22, 2002

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

- Art History
- Art History, Art Education, or Studio Art
- Other
- Curating
- Architecture or Design
- Curating
- Exhibition History
- African, Asian, Oceanic, American Art
- Digital Images
- Photography
- Computer Graphics/Illustration
- Graphic Design
- Technical Illustration
- Other

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

Student Survival Guide for the Philadelphia Conference
Over 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 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/2002update2.html. Deadline: January 3, 2002.

Artist’s Portfolio Review
The 2002 Artist’s Portfolio Review offers artists members the opportunity to have slides or VHS-formatted video 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 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.

Apply, complete the Career Development Workshops coupon on the opposite page. Participants will be chosen by 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 p.m. Advance tickets are $25; tickets purchased at the door are $35. 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 conveilent 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, Niema Braden, Elsa Sicherman, Gayle Marden, Doreen Bolger, and Roberta Levitow.

Free Awards Breakfast Tickets Available
Because of the 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 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, Arts Therese Smith, 757 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 of Mentoring Tickets for the Annual Recognition Awards Ceremony at $25 per ticket.

CAA Paid 2002 Member ID # (required)

Name
Address
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Check
Check
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Payment Method

Checks must be drawn on a U.S. bank account payable to CAA. Checks returned because of insufficient funds will be charged an additional $25.

Account #
Exp. date

Signature

Update

Standing for Ave., New York, NY

Deadline: December

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 Tegren at mtegen@collegeart.org.

Henry Moran

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. As a nonprofit regional arts organization based in Kansas City, MO, MAAA has worked in partnership with state arts agencies, with the National Endowment for the Arts, and with foundations and corporations to support regional, 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.

If you are interested in receiving a free Awards Ceremony ticket, please fill out the 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 29.

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 involved 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.

Richard Selden joins CAA as Director of Marketing and Communications (Nov 2001 - May 2002), has previously worked as a chief and freelance writer. Richard Selden joins CAA as Director of Marketing and Communications (Nov 2001 - May 2002), has previously worked as a chief and freelance writer. Richard Selden joins CAA as Director of Marketing and Communications (Nov 2001 - May 2002), has previously worked as a chief and freelance writer.
Jesseca Ferguson.


ME-MP-ALANTIC.


Laura Young. Sioux City Art Center, Sioux City, IA, September 15-December 2, 2000. The Internal Landscape.

NORTHEAST.


Denise M. Rompilla has been appointed Associate Director at the Smithsonian American Art Museum, in Washington, DC. She will be responsible for overseeing the museum’s exhibitions and programs, and will report to incoming Director Karla W. Wagner.

Patrick E. Williams has been elected as Vice President and Chief Operating Officer of American Art in Washington, DC.

Jeffrey Seibol has been appointed Executive Director of the Iris and B. Gerald Cantor Foundation at the San Francisco Museum of Modern Art, in San Francisco, CA.

Institutional News & Awards

The American Association of Museums (AAM) has announced its 2001-02 Board of Directors.

Conference & Symposia

For the up-to-date and complete list of conferences and symposia, please consult www.caas.org.
The Boston University Symposium on the History of Art, presented in conjunction with the catalog for an exhibition at the Museum of Fine Arts, Boston for its graduate student conference to be held March 25, 2002. Conference organizers are inviting applications from all young scholars to submit research in a professional forum. A short presentation will be given to any proposals submitted by Friday, November 1, 2001. Please submit a one-page abstract (double-spaced) and cover letter, including your name, academic affiliation, and address. We invite papers from all areas of the discipline. Deadline: December 31, 2001.

The American Society of Hispanic Art Scholars annually announces a conference to be held December 14–15, 2001, in New York. The theme will be "Catalogue Raisonne Scholars Association and the 2000–2001 Winterthur Museum, Garden, and Library Fellowship Competition." The competition is open to students in the United States and Canada. Winterthur will provide a limited number of travel grants for applications not selected for the fellowship. For more information, please contact Elizabeth Weinberg, Curatorial Fellow, 87505; subs@winterthur.org; www.winterthur.org. Deadline: January 5, 2002.

The Newberry Library, an independent research library in Chicago, invites applications for its 2003-2004 research fellowship 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 The Newberry Library, 60 E. Walton Street, Chicago, IL 60611; 312-280-6100; www.newberry.org. Deadline: January 21, 2002.

**Internships**

The Lower East Side Printshop in New York City is offering an internship to students majoring in studio and/or fine arts in Education Assistant. Interns earn class credit and free studio access. For more information, call 212-735-0790; info@printshop.org; http://printshop.org.

**Programs**

Master of Arts in Curatorial Studies

The Lower East Side Printshop in New York City will offer a Special Edition fellowship program for emerging artists. Fellows will work closely with our master printers throughout the creation of a multi-year exhibition. The fellowship includes 8 months of full-time studio use and a $10,000 stipend. For more information, contact Vanessa Bliss at 662/915-5080; kbelkin@aol.com.

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**Residencies**

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**Fellowship Competition**

Approximately 25 graduate students will be awarded $1,000 each for a broad range of short-term fellowships, for additional support of work in progress, and for expanding one's thinking on design, and American history. For more information and an application, call or write to the Letters/Interns/Grants, Winterthur Museum, Wilmington, DE 19897; 302/888-4040; www.winterthur.org; winterthur@toonet.com. Deadline: January 5, 2002.

**RESOURCES & OPPORTUNITIES**

**To Attend**

The International Federation for Art Research announces a conference to be held December 14–15, 2001, in New York. The theme will be "Catalogue Raisonne Researchers and their Work." The call for papers is now available. For more information, please contact Bridget Alhadeff, 1015, AluTtady, LaJolla, CA 92037; fax: 720/327-2312; jgpadig@aol.com.


**In NY Anew, 2002**

The conference of the New York Anew, 2002, will be held March 14–16, 2002, in Antwerp, Belgium. For more information, please contact Kristin Fong, University Art Gallery, 46556; kristin_fong@uci.edu; or Joni Spigler at uci.edu; www.humanities.uci.edu/vgs/the colorofmoney@uci.edu. Deadline: January 4, 2002.

The University Art Gallery and the Center for Research in Curatorial Practice at the University of California, Santa Barbara, is currently accepting proposals for the "Body Electric: Art, Science, and Technology, 6 Masters Express," which will open in fall 2002. Artists are encouraged to contribute ideas that would like to receive more information and visuals of works that fit the parameters of this exhibition. Please submit an artist's statement or description of the work to Pamela Pang, University Art Gallery, 950 Anapea St., Suite 200, Honolulu, HI 96822; (808)/823-1340; sagh@hawaii.edu.

**Call for Participation**

An independent curator currently developing a project to propose a two-person exhibition at the University Art Gallery seeks to select at least 2 partners. Application criteria include 1) a demonstrated interest in curatorial fees and production costs. For more information, contact Carol Ann Hafner, 87505; subs@winterthur.org; www.winterthur.org. Deadline: December 31, 2001.

To Become a Subscribe to Outlook for a monthly newsletter containing news, events, and other information (optional) to the Santa Fe Art Institute, 1550 W. Highway 45, Santa Fe, NM 87505; info@sfai.edu.

**Call for Entries**

Changing Concerns: Ten Artists from Long Island City, an upcoming exhibition organized by the Artists' Coalition at the University of Mississippi in Oxford is now accepting entries for its "Outlook" competition. It explores how biological bodies are explored in art. For more information, contact Elizabeth Barboza, Department of Art Historical Studies, The Wolfsonian-FIU, 3051 Collins Ave., North Beach, FL 33140; phone: 305/533-6275; e-mail: Elizabeth_Barboza@brown.edu. Deadline: December 1, 2001.

The Color of Money: A Conference on Visuality and Economy, organized by the graduate students of the Ph.D. program in Visual Studies at the University of Virginia, will be held April 27–28, 2002, in Charlottesville, VA. The conference is open to all disciplines and is an opportunity to contribute to the current state of the field. For more information, please contact Bridget Alhadeff, 1015, AluTtady, LaJolla, CA 92037; fax: 720/327-2312; jgpadig@aol.com.


**With a slight change in our editorial schedule.** Interested individuals should submit a 250-word abstract and title—along with name, address, and email information—to the editor and include an affiliation on a separate cover sheet—toward an AHA Symposium Committee at AHA Symposium Committee, 30 Union Sq., Room 132, Henry Rutgers Hope School of Fine Arts, 195 College St., New Brunswick, NJ 08901; fritz@rutgers.edu.


**New Studies on August Rodin, a symposium organized by the L'Esprit des Temps Committee of the International August Rodin symposium forum for new scholarship on the sculpture. Themes that might be addressed include text are Rodin's life and ideas, as well as Rodin's critical reception. Rodin as an entrepreneur, Rodin and the art world of his day: influence on Radier and Rodin 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 prepared to produce a typed 9-page manuscript of their talk supported by a 90-minute discussion. For consideration, please submit a 2-page abstract and a copy of your visual materials to be discussed to the Rodin Symposium, c/o the Towneplace Towne 208 Stephens Hall, University of Michigan, 120 South University, Ann Arbor, Michigan 48109. For more information, please contact Bridget Alhadeff, 1015, AluTtady, LaJolla, CA 92037; fax: 720/327-2312; jgpadig@aol.com.


Montana State University: CfP 2002

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SoHo Photo Gallery requires entries for its fourth National Juried "Knappe Kamera" Competition. It is open to artists working with plastic cameras such as the Holga, Diana, Dittie, d,""
Rental


For more information, contact Bianchi at pbianchi@bandspace.com.

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Chapel in the Park, 212-924-3300; fax 212-924-3301; fax 212-924-3302; ChapelInThePark@Yahoo.com.

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