CAA’s Committee on Women in the Arts (CWA) will honor two outstanding women—visual artists Elizabeth Catlett Mora and June Wayne—at its 8th Annual Recognition Awards Ceremony at the American Folk Art Museum during the 2003 CAA Annual Conference in New York, which will take place on Friday, February 21, 2003, from 7:00 to 8:30 A.M. Please join us in celebrating their amazing and continuing careers!

Elizabeth Catlett Mora, sculptor, printmaker, feminist, and social and political activist, has dedicated her life to creating artwork that reflects her beliefs and experiences as an African American woman. Recipient of eight honorary doctorates and numerous artistic awards, Catlett’s distinguished career spans fifty years, during which she has worked in bronze, clay, wood, stone, serigraphy, and lithography. Galvanized into action by the civil rights, labor, and women’s movements, she fashioned such memorable sculptures as Homage to My Young Black Sisters (1968), The Black Woman Speaks (1970), and Target (1970). Additionally, Catlett created equally memorable prints such as Sharecropper (1968) and Black is Beautiful (1970) that underscore the tensions and racial divisions in America. The richness of her visual repertoire still remains vital today.

As an undergraduate at Howard University in Washington, DC, Catlett studied under the artist Lois Mailou Jones and the art historian and scholar James Porter. She earned her M.F.A. at the University of Iowa in Iowa City, where she studied with Grant Wood. Later, Catlett honed her craft in Mexico with the artists Jose L. Ruiz and Francisco Zuniga and in New York with Ossip Zadkine. Significant solo exhibitions have been held at the Museum of Modern Art and the Studio Museum in Harlem, both in New York, the Museo de Arte Moderno in Mexico City, the Cleveland Museum of Art in Ohio, the New Orleans Museum of Art in Louisiana, and the Neuberger Museum of Art in Purchase, NY. Her work has been included in groundbreaking group exhibitions such as To Conserve a Legacy; In the Spirit of Resistance: African-American

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This issue of CAA News recognizes the forty members who joined the College Art Association fifty or more years ago, including three who joined sixty or more years ago. One of them, Lane Faison, joined seventy-one years ago. Thank you all, and many happy returns!

My own CAA membership dates back only to 1972, when I was encouraged to join as a graduate student at the University of California, Riverside, by two professors: Dericksen Brinkerhoff (a member since 1947, the year I was born) and the late Richard Carroll. “This is your profession,” they said, “and this is your professional organization.” When I entered the Ph.D. program at Yale University, I found the faculty equally supportive of membership in CAA.

One of the challenges faced by the office staff and Board of Directors is how to keep CAA, the professional organization for a wide-ranging field—in fact, several wide-ranging fields—responsive to members’ needs during each phase of their professional lives. Can CAA membership be as rewarding to midcareer and established artists and scholars as it is to students and recent graduates?

Professional development has long been a priority for CAA, which publishes CAA Careers, offers extensive career services at the Annual Conference, and administers the Professional Development Fellowship Program (please see page 6 for this year’s information). At the start of this month, we took some of our career services on the road, cosponsoring with the Getty Research Institute a Professional Development Workshop and Seminar at the J. Paul Getty Center in Los Angeles. Another workshop of this type is being planned for fall 2003. Look for more information about this important session in future issues of CAA News.

These activities are not just for graduate students and young professionals. In addition, about seventy-five artists, art historians, curators, and critics served as mentors for the Career Development Workshops and Artists’ Portfolio Review sessions at the 2002 Annual Conference in Philadelphia (see page 10 to participate this year). This give-and-take between individuals at different points in their careers is one way that CAA helps to bridge the generations. The Philadelphia conference also saw the successful launch of Professional Development Roundtables for beginning and midcareer professionals, each dealing with a specific issue. These roundtables will be repeated at next year’s conference in New York.

CAA members at any stage of their careers can become participants in Annual Conference sessions, contributors to The Art Bulletin and Art Journal, and members of the nine Professional Interests, Practices, and Standards Committees, and can serve the Board of Directors. Visual artists can also enter their work in the annual Members’ Exhibition and, once funding is secured, in future Contemporary Art Program exhibitions. Listings of solo exhibitions and books by members are being expanded in CAA News and on our website, www.collegeart.org.

The Distinguished Scholar’s Session at the Annual Conference, underwritten by the Samuel H. Kress Foundation, and several of the Awards for Distinction are examples of CAA honoring artists and scholars who have made contributions over several decades. In the coming years, we hope that our members of long standing—some of whom serve on the Art Bulletin and Art Journal Editorial Boards and on the eleven awards committees—will increase their participation. They are truly CAA’s institutional memory, the link between the “names” of the past and those who will shape the future of our fields.

—Susan Ball, CAA Executive Director
PROFESSIONAL PRACTICES COMMITTEE REEXAMINES M.F.A. STANDARDS

CAA’s Professional Practices Committee (PPC) has conducted an examination of the Master of Fine Arts (M.F.A.) degree for the past two years and sponsored two panel discussions treating this issue, both entitled “Has the M.F.A. Outlived Its Usefulness as a Terminal Degree?”, at the 2001 and 2002 Annual Conferences in Chicago and Philadelphia, respectively. While the idea of examining the degree is volatile for some, the committee sought facts concerning the degree and its history, specifically the dates and circumstances of its establishment as a terminal degree for professors of studio art and its equivalency to the Ph.D. in art history and art education.

The M.F.A., rather than the Ph.D. or other doctorate, was recommended as the appropriate terminal degree for teachers of studio art by the Midwest College Art Conference in October 1959. While there may appear to be various reasons why that group arrived at this decision, they are all now a matter of conjecture. In spite of the fact that some universities such as Ohio State had already instituted doctorates in the visual arts, the Midwest College Art Conference resolution was approved by CAA’s Board of Directors and announced at its annual business meeting in 1960. CAA later issued its detailed M.F.A. Standards in 1977. (The complete set of guidelines is available at www.collegeart.org/caa/ethics/mfa_standards.html.)

At CAA’s 2001 Annual Conference in Chicago, Dorothy Joiner, Corn Professor of Art at LaGrange College in LaGrange, GA, compared the M.F.A. to both the Ph.D. in art history and the doctorate in art education. She selected and examined fifteen institutions in various geographical areas of the U.S., both public and private, that offer both the M.F.A. in studio art and the doctorate in art history and/or art education. These included Yale University, Penn State University, Ohio State University, University of California, Los Angeles, University of Georgia, University of Illinois, University of Iowa, University of North Carolina, University of Oregon, University of Texas at Austin, University of Washington, University of Wisconsin, Florida State University, Texas Tech, and Northern Illinois University. She concluded that the Ph.D. and M.F.A. are not equivalent degrees in terms of the number of hours and the length of years necessary to complete each degree. There are also noticeable differences in the requirements for oral examinations, languages, dissertations, and exhibitions.

In addition to the skillful manipulation of materials, today’s artists need to be able to articulate the intellectual, theoretical, historical, and philosophical foundations of their work.

Also in 2001, a survey was conducted by the PPC on the perception of those holding the M.F.A. and teaching studio art in higher education. It was completed onsite during the Chicago conference and was available on CAA’s website until one month before the 2002 Philadelphia conference. There were 253 respondents. Of these, 56 percent felt that their starting salaries were lower than those of their colleagues holding a doctorate; 57 percent also felt that their current salaries are lower than that of comparable colleagues holding a doctorate; 63 percent felt that they did not advance in rank as fast as their colleagues holding a doctorate; 10 percent of the assistant professors claimed that they had been denied tenure or renewal because of their degree; 3 percent of those at the associate- and full-professor rank also claimed that they were denied tenure or renewal because of their degree; 37 percent of the assistant professors felt that they had been unfairly treated because of their degree; and almost 27 percent of associate and full professors felt that they had been treated unfairly because of the M.F.A. degree.

John Sullivan of Arkansas Tech University in Russellville reported at the 2002 conference in Philadelphia that 1,794 M.F.A. degrees were earned in 1995. In 1999 the number of degrees had increased to 2,097, showing that the M.F.A. graduation rate is increasing at a steady rate of about seventy diplomas per year. Despite this trend, Sullivan predicted that the growth of faculty positions in the visual arts is not expected to rise based on his analysis of recent studies of postsecondary faculty. He concluded that the current surplus of candidates for the available positions will worsen.

Richard Tichich of Georgia Southern University in Statesboro examined the advertisements for administrative positions at the dean’s level and higher in the Chronicle of Higher Education from February 19 to July 2, 1999, and from August 22, 1999, to February 15, 2000. According to his findings, individuals holding the M.F.A. were not eligible to apply for 59 percent of the advertised positions. These ads clearly stated that an “earned doctorate” was required, rather than a “Ph.D. or equivalent.” Tichich’s study was also presented at the 2002 conference.

Another member of the PPC panel investigating the M.F.A. issue at the 2002 conference session, Brad Buckley of the Sydney College of the Arts, the University of Sydney, Australia, reported that in 1996 a Ph.D. in visual arts was developed in his country. This innovation was based on the premise that the terminal degree in the visual arts should reflect the fact that it does more than develop a higher skill of manual activity. Rather, the arts play a significant role in the creation of new knowledge. The development of a performance-based doctorate in the visual arts in Australia parallels that of other countries, including the United Kingdom and Brazil. Furthermore, the establishment of doctorates in the visual arts by art schools in Australia is due in part to the national amalgamation of all colleges into universities in 1990.

Bruce Bobick of the State University of West Georgia in Carrollton, who chaired both the Chicago and Philadelphia panels, traced the degree back to the tradition of the northern European medieval
guilds in which the artist was primarily a craftsman. In Renaissance Italy, however, artists elevated painting to the level of a liberal art and were known as doctus, or learned. In addition to the skillful manipulation of materials, today’s artists need to be able to articulate the intellectual, theoretical, historical, and philosophical foundations of their work. Bobick suggested that since today’s professors are teaching students to express their own ideas, their preparation should be different from one modeled after the northern European medieval guilds.

After chairing two panels examining the M.F.A. from various perspectives, Bobick offers the following four conclusions:

1. Since the facts concerning the history of the M.F.A. and the circumstances of its institution as a terminal degree are not at all clear, it appears that as a discipline we are woefully ignorant about our terminal degree in studio art. Our colleagues in other university disciplines know even less than we do. And yet at many institutions the M.F.A. must be justified to administrators and colleagues serving on promotion and tenure committees. (It should be noted that CAA has always served to educate those administrators and other academics who have inquired about the M.F.A. as a terminal degree.)

2. Even though more than forty years have passed since the M.F.A. was instituted as the terminal degree for studio artists, there is a general reticence to examine how this decision is affecting those teaching studio art in higher education.

3. Issues of equal pay and status may need to be examined. The CAA survey has shown that significant numbers of those holding the M.F.A. perceive themselves to have lower salaries than those holding a doctorate.

4. If the status quo remains and other English-speaking countries continue to offer doctorates in the visual arts, the job market for studio artists with M.F.A.s will worsen at an accelerated rate.

There are further issues that should be examined by any and all groups representing or concerned with art professors at the university level. These groups would include, but is not be limited to, CAA, the National Association of Schools of Art and Design (NASAD), the National Council of Art Administrators, the National Art Education Association, and the various regional arts organizations. These issues and questions, some of which have previously been mentioned, are:

- The impact of performance-based doctorates in the visual arts being produced in other English-speaking countries on the already tight academic job market in the U.S.
- The perceived goals of those faculty members teaching in M.F.A. programs as compared to the perceived goals of those students enrolled in the programs. Do faculty members think that they are training and developing artists, while the students see the M.F.A. as a university teaching credential?
- If there is a difference in the two perceptions, how does the curricular structure of the program help or hinder the attainment of the goals?
- The impact on higher education because of a lack of visual artists among university administrators.
- The impact of a terminal degree entitled “Master’s” on those artists members of CAA securing positions at institutions not accredited by NASAD.
- The financial impact on university budgets for those institutions that may consider instituting a doctorate in the visual arts.
- Since the M.F.A. has been the main avenue in preparing artists in the U.S. since 1959, how many nationally acclaimed American artists hold the degree? How many do not?
- The issue of faculty morale caused by the perception that M.F.A. holders are paid lower starting salaries and advance more slowly through the academic ranks. These conditions affect their total earnings over a lifetime, as well as retirement benefits.
- What is the impact on the M.F.A. as a terminal degree when some professors of studio art, seeking to advance up the administrative ladder, begin to obtain doctorates in order to do so?
- Should the M.F.A. return to its original role—that of training artists—and the university teaching credential for visual art become a doctorate?

—Bruce Bobick, State University of West Georgia, member of CAA’s Professional Practices Committee, 1999–2002

CAA welcomes your comments and feedback on this issue; please send your remarks to mteegen@collegeart.org. At this point, CAA is working on ideas for a nationwide survey of the M.F.A. degree, including a collaboration with other disciplinary organizations that also have the M.F.A. as a terminal degree (for example, theatre, dance, and film). More information on such a survey will be made available in forthcoming issues of CAA News.

—Marta Teegen, CAA Director of Governance

EDUCATION COMMITTEE FOCUSES ON STUDIO-ART TEACHING

Earlier this year in Philadelphia, CAA Executive Director Susan Ball advised the Education Committee about the importance of a succinct mission statement, so we reworked our own to describe our overarching work:

“The Education Committee of the College Art Association seeks to encourage excellence in teaching about the visual arts, whether approached as creative endeavor, as subject of cultural/historical inquiry, or as critical/appreciative nexus. It concerns itself primarily with post-secondary pedagogy, in art history, visual culture, studio, aesthetics and art criticism, and with the interfaces between arts teaching and learning, research, and practice.”

For the past five years the committee has focused on teaching art in universities. With standing-room-only audiences on two occasions at our Annual Conference sessions, we have provided a forum for CAA members to discuss models of teaching and examine successful strategies for art learning. For our upcoming session at the upcoming conference in New York, entitled, “What Makes You Think That
Whatever You Do…Works? Theories/Strategies for Art/A Art History Pedagogy,” the committee will focus on a topic derived from what we learned in the previous session. “What Makes You Think” will take place from 12:30 to 2:00 p.m. on Thursday, February 20, 2003. Please see the final Program for the location.

The committee needs your help. One of the reasons our session in Chicago in 2001 was so successful was because we asked the audience to play a major role. The committee members have been discussing your ideas ever since, and the following remarks have been taken directly from our email conversations. That year, we learned that “two underlying deficiencies in students’ preparation for college art courses seem to be endemic: many students lack a sense of what artists do that justifies the term, and/or a sense of art’s relevance to anything outside itself.” Or, as another committee member put it, “What do artists really do is something our newer students really lack in understanding, in terms of their own focus. How are the realities of being an artist different from what they get from the media. What we are really doing is conducting an ongoing dialogue on exactly what we do as academic art educators.”

And while these ideas bring us to our upcoming New York session, to which we heartily invite you to participate, we inevitably came to the issue of assessment, even though some committee members were hesitant to do so. One person wrote, “I’m not sure I agree that the session should shy away from a discussion of assessment (“I worry a bit about getting too hung up on the assessment question, it can be a great turnoff for a lot of people. In my opinion, we want to stay away from the testing and measurement aspects and stay with the more general philosophic approach to the subject”—indeed, outcomes-based assessment is going to have a profound effect on higher education in the very near future (if it hasn’t already), and especially so for liberal-arts disciplines and CAA’s members.” In fact, both the National Endowment for the Arts and National Endowment for the Humanities announced last year that they will start using outcomes-based assessment for their grant recipients. “Inquiries about whether or not CAA has guidelines on how to develop studio-art assessment programs are being received as faculty

have been asked to implement such programs in their departments. What role can CAA play in shaping the debate?”

“Assessment is not going away, and we should help our constituents deal with it. Accrediting agencies are putting ever greater emphasis on it. I would like to point out that studio-art programs are in the best possible position to deal with assessment since they have been requiring portfolios for years, and other disciplines are looking to art for guidance.” And another opinion: “The issue of assessment is useful in that it forces us to document that our approaches to teaching, in studio and art history, actually work. But assessment itself strikes me as a broad concept. This is something we could address historically, theoretically, as well as experientially.”

As you can see, the Education Committee is an active and engaged committee with lots of issues that need lots of work. Please put the Education Committee’s upcoming session in New York on your calendar and plan to attend and participate in the discussion. In the meantime, please visit the Committees section of www.collegeart.org.

—Kathleen Desmond, Chair, CAA Education Committee, and Professor of Art, Central Missouri State University

Edward Sullivan looks out from a balcony at Havana’s Hotel Inglaterra, the oldest hotel in Cuba

A CONVERSATION WITH EDWARD SULLIVAN

CAA News recently spoke with Edward Sullivan, a member of CAA’s Board of Directors, about aspects of his professional life, including his new responsibilities at New York University (NYU) in the current academic year.

CAA NEWS: How long have you been at NYU and how has your work changed? What does it mean for an art historian, and for you personally, to be acting dean for the humanities?

EDWARD SULLIVAN: I have been at NYU for over twenty years, and my duties and responsibilities have changed organically, I think. I was hired as an assistant professor in the Department of Fine Arts, NYU’s undergraduate department, and in the late 1980s I began teaching at the school’s graduate program, the Institute of Fine Arts. In both venues I have helped to develop significant programs in Latin American art. The Institute of Fine Arts program encompasses both the colonial and modern areas. I am now professor and chair of the fine-arts department and, for the academic year 2002–3, acting dean for the humanities in the Faculty of Arts and Sciences.
I think that it’s very appropriate for an art historian to take up this role. Art history has so dramatically expanded its field of vision as a discipline in the last generation. Art historians no longer deal solely with concrete visual images, but their multiplicity of meanings and ramifications. To be an art historian must mean being aware of multidisciplinary approaches, new avenues of research in literature, history, philosophy, and so on. My discussions with the many humanities chairs have been enriched by my deep personal commitment to a wide variety of humanistic areas. My tenure as humanities dean will inevitably enrich my own understanding of so many areas of research.

CN: You visited Cuba this past spring and summer as part of the new NYU in Havana program. What prior exposure did you have to Cuba and to Cuban art and artists?

ES: I have been traveling very regularly to Havana for over ten years. I have found it to be one of the richest cultural centers of the hemisphere. Its art world is thriving, exciting, and experimental. Its dedication to the historical approach to art, evidenced by its extraordinary museums, is also extremely interesting to me.

This past summer I was one of three NYU faculty members to go to Havana, where I taught in conjunction with many Cuban colleagues from the academic and museum fields. I coordinated the course through the Fundacion Ludwig de Cuba, a private organization founded by the German collector Peter Ludwig in the early 1990s. I am also vice president of the American Friends of the Ludwig Foundation. In the mornings, I taught an intensive seminar for Cuban museum professionals and art historians about art history, art theory, and museum practice from an American vantage point. In the afternoons, I helped teach a “Visual Culture in Havana” course for the NYU students, who had museum curators and directors, art critics, and some of the most prominent artists lecturing to them.

CN: What museums and exhibitions have you been involved with in the last year or two?

ES: Most recently I was chief curator and editor of the catalogue for the Solomon R. Guggenheim Museum’s exhibition *Brazil: Body and Soul*. Despite my title I was one of a number of Brazilian, American, and European curators responsible for this very large exhibition. This year I have been serving as curatorial advisor for a retrospective of the Mexican artist Gunther Gerzso, which opens in spring 2003 at the Santa Barbara Museum of Art in California, before beginning a national tour. These and other projects reflect the growing interest in Latin American art. There are more and more museums with specialized Latin American departments and universities, like the Institute of Fine Arts, that have established Latin American programs on the graduate level.

CN: What has CAA meant to you? What have been your main concerns as a member of the Board of Directors and the Art Bulletin Editorial Board?

ES: Naturally, CAA has been of great importance to me, and to all art-historian members, as the principal organization for the dissemination of knowledge on practical levels and on more intellectual and theoretical levels. Among my main concerns as a Board member and Editorial Board member have been to broaden the field and integrate many of the nontraditional, non-European based art forms into a cohesive whole overseen by our umbrella organization. There is still a lot of work to be done in this area, but progress has certainly been made.
**FOLLOW-A-FELLOW: SMALL-TOWN COMMUNITY**

Susan Aberth is a 2000 National Endowment for the Humanities CAA Fellowship recipient. She is currently visiting assistant professor of Latin American art at Bard College in Annandale-on-Hudson, NY. Teaching at Bard has been one of the most exciting and challenging experiences of my life, providing me with unparalleled opportunities for intellectual, professional, and personal growth. Having lived in San Francisco, Los Angeles, and New York, I have always considered myself, first and foremost, an urban person. In order to distance myself from the big city and become immersed completely in the college community, I moved to Tivoli, NY, a very small town on the Hudson River where numerous Bard faculty and students reside. To my great surprise I discovered that I enjoyed not only the natural beauty of the area, but also the sense of community that a small town—where everyone recognizes you—can bestow.

Beginning in the fall of 2001 I inaugurated a two-semester art-history survey course entitled “Perspectives in World Art,” which incorporated art and architecture outside of the Western tradition. The many demands such a class entails, in approach and scope, are of great interest to me and coincide with my position as a reader for the Advanced Placement exams in art history given to high school students by the Educational Testing Service.

During the academic year I also taught two lecture courses, “Revolution, Social Change, and Art in Latin America” and “Religious Imagery in Latin America.” One of the truly inspiring aspects of working at Bard is the high level of interaction with faculty from other disciplines. Through conversations with professors from interdivisional programs such as Latin American and Iberian Studies, African and African Diaspora Studies, Multiethnic Studies, and Gender Studies, as well as from instructors in the Anthropology, Studio Art, Historical Studies, and Political Studies Departments, I was often able to dovetail topics in my own syllabi with related topics covered in other courses. Sharing guest speakers, film screenings, and field trips with other departments enabled me to present art-historical material within a wider and richer context. One of my contributions was to invite another CAA fellowship recipient, Miguel Luciano, to speak about his artwork and, in particular, an installation piece entitled La Mano Poderosa Racetrack.

In the spring of 2002 I taught a seminar, “The Museum and Latin American Art,” that examined the many historical, political, and theoretical issues involved in exhibiting art from Latin America. For their final project, the students organized an online exhibition called *Human/Nature: A Sampling of Eco-Political Latin American Art.* Together we created a website, using text and images to lead the viewer through a sampling of artwork concerning ecological issues. Needless to say, learning the nuts and bolts of web design was enormously instructive for me, and I plan to use this invaluable technology for other pedagogical projects.

Because Bard is situated so close to New York City, the events of September 11 had a tremendous impact on the student body, who struggled to maintain their equilibrium in an atmosphere of fear and uncertainty. The Latin American Student Organization at Bard asked me to oversee the construction of an ofrenda (altar) in the Student Center dedicated to those who lost their lives in the World Trade Center. Executed in the style of altars that honor the deceased during the Mexican observance of the Day of the Dead, this ofrenda mixed traditional elements such as mixed-media *calaveras* (skulls) and offerings of food and flowers alongside photographs of memorials that the students had taken on the streets of their respective New York neighborhoods. On November 1, 2001, the Day of the Dead, we unveiled the altar and provided traditional Mexican refreshments (such as *panes de muerto*) and an opportunity for discussion and mourning.

In the midst of all this I still found time to work on my dissertation (which I plan on defending this fall) and have found a publisher, Lund Humphries of London, to publish my book, *The Magical Arts of Leonora Carrington*. My position at Bard has been extended for another year, and I look forward to developing my relationships with the generous faculty, staff, and students who comprise this uniquely stimulating and supportive community.

—Susan Aberth
ACUMG ANNOUNCES NEW OFFICERS

The Association of College and University Museums and Galleries (ACUMG), an affiliated society of CAA, has named new officers to three-year terms: Lisa Tremper Hanover, director of the Berman Museum of Art at Ursinus College in Collegeville, PA, is the new president; Stefan Sommer, director of the Natural Heritage Center at Idaho State University in Pocatello, is vice president; Joseph S. Mella, art curator at the Vanderbilt University Fine Arts Gallery in Nashville, TN, is treasurer; and David Butler, director of the Ulrich Museum of Art at Wichita State University in Kansas, is the new secretary.

Organized in 1980, ACUMG is a network of museums and galleries affiliated with academic institutions throughout North America. Its institutional members include museums and galleries of all disciplines, including art, history, natural history, and science. More than 80 percent of these are art-related.

Also on the ACUMG board of directors are six regional representatives (New England, Southeast, Mountain-Plains, Mid-Atlantic, Midwest, and Western) and three members at large. “We are points of contact to assist our colleagues in finding resources or tapping into information already compiled by ACUMG to guide their planning, troubleshooting, and the like,” says Hanover.

Among the issues that ACUMG addresses are governance, ethics, education and exhibits, management, strategic planning, support, collections, and professional programs. ACUMG supports continued improvement of professional and ethical standards and practice through periodic surveys, national and regional conferences, and program sessions at the annual meetings of CAA, the American Association of Museums (AAM), and other professional organizations. An affiliated society of CAA since 1993, ACUMG is also a member of AAM’s Council of Affiliates.

ACUMG sponsors a one-day, single-issue conference on the Saturday just prior of AAM’s annual meeting. The 2003 conference, focusing on museum-studies programs, will be held on May 17, 2003, in Portland, OR. The conference chair is ACUMG Vice President Stefan Sommer.

“We find that the annual conference, in particular, plays a vital role in our ability to communicate with each other in an informal way,” notes Hanover. “So we build in roundtable discussions and ‘down time’ for interaction.”

ACUMG membership categories are individual, institutional, corporate, and student. Members receive a quarterly newsletter, News & Issues, and a recently published bibliography of books, articles, and other materials dealing with issues specific to college and university museums and galleries.

ACUMG will hold a session at the 2003 CAA Annual Conference in New York, entitled “Protecting the Integrity and Permanence of University Art Museums.” Bonnie G. Kelm of the University Art Museum at the University of California, Santa Barbara, is the chair.

For more information about ACUMG, please write to LHanover@Ursinus.edu.

2002 CONFERENCE SURVEY RESULTS ANNOUNCED

This past spring CAA went “live” with an online survey asking questions about the Annual Conference and CAA membership. The total number of respondents was 287. While this number is a relatively small sample, the findings are an important contribution to CAA’s planning process.

Seventy-one percent of the respondents were female. Forty percent were in the 22–34 age bracket, 36 percent were 35–49, and 19 percent were 50–64. Thirty-two percent had an M.F.A. degree, and the same percentage had a Ph.D. Twenty-five percent were full-time students.

The leading responses to the question “What is your primary professional identity?” were: art historian (36 percent), artist (29 percent), art educator (10 percent), and curator (3 percent). Of the artists, 46 percent were painters, 17 percent sculptors, 9 percent photographers, 8 percent printmakers, and 4 percent digital artists.

Eighty-three percent of the respondents were current CAA members. Six percent were former members and 11 percent had never been CAA members. Fifty-four percent of the respondents had attended the 2002 Annual Conference in Philadelphia.

Among the survey results were the following:

• Fifty-four percent of those who attended the 2002 Annual Conference registered by the Early Bird deadline, another 18 percent registered by the Advance deadline, and another 14 percent registered onsite. The remaining 14 percent (presumably CAA members taking advantage of Placement and other career services) did not register.

• Forty-six percent of those who attended the 2002 Annual Conference spent four days or more in Philadelphia. Another 33 percent spent three days.

• Sixteen percent of those who attended the 2002 Annual Conference rated it “Excellent” as a whole, 50 percent rated it “Very Good,” and 26 percent rated it “Satisfactory.” Fourteen percent of those who attended sessions rated them “Excellent,” 48 percent rated them “Very Good,” and 33 percent rated them “Satisfactory.”

• Art’s Place was rated “Excellent” by 26 percent, “Very Good” by 39 percent, and “Satisfactory” by 24 percent. The Trade and Book Fair was rated “Excellent” by 31 percent, “Very Good” by 48 percent, and “Satisfactory” by 19 percent. Career Services were rated “Excellent” by 20 percent, “Very Good” by 34 percent, and “Satisfactory” by 31 percent.

• Only 5 percent of the respondents said that their employer or school paid for all of their CAA membership. Another 6 percent said that their employer or school paid for part of their CAA membership.

• Of seven choices, the cost of membership dues was cited by 42 percent of the former CAA members and 19 percent of those who had never been CAA members as the main reason they were not current members.

The 2002 online survey was developed with the assistance of Marriott International, which also provided a Platinum Gift Certificate for a survey respondent chosen at random. The winner...
of the certificate, good for a two-night stay at any Marriott hotel, was Christopher Reed, associate professor of art at Lake Forest College in Lake Forest, IL.

important contributions to the world of art. This year’s recipients, Elizabeth Catlett Mora and June Wayne, are featured on the cover of this issue. Past recipients have included Louise Bourgeois, Norma Broude, Janet Cox-Rearick, Elsa Honing Fine, Mary Garrard, Agnes Gund, Samella Lewis, Linda Nochlin, Carolee Schneemann, and Jaune Quick-To-See Smith.

**AIC TO SPONSOR CONSERVATION WORKSHOP AT THE WHITNEY**

At the 2003 Annual Conference in New York, the CAA affiliated society American Institute for Conservation (AIC) will sponsor a workshop, “Learning Through Looking: Examining Post-War Painting,” to be held at the Whitney Museum of American Art on Friday, February 21, 2003, from 12:00 to 1:30 P.M. This session follows the successful AIC-sponsored workshop on patination held at the Rodin Museum, Philadelphia Museum of Art, during the 2002 conference (see page 13).

Chaired by Andrea Kirsh, an independent scholar, this workshop will feature a conversation with Carol Mancusi-Ungaro, paintings conservator and director of conservation at the Whitney and director of the Center for Conservation of Modern Art, Harvard University Art Museums, as well as other conservation specialists. This gallery-based workshop will address questions of surface, paint application, and condition of post–World War II painting. Can conservators recover the artists’ wishes, and how well have the works survived? How much have these paintings been affected by time and subsequent treatments? Do we hold different standards for the physical integrity of these often large and abstract works than we do for earlier paintings?

Attendance will be strictly limited and by reservation only. Priority will be given to a balance of participation among academic art historians, curators, conservators, and working artists. To enroll, please write to Kirsh at 592 W. 11th Ave., Eugene, OR 97401; akirsh@darkwing.uoregon.edu. Include information identifying training and current work by discipline.

**STUDENT SURVIVAL GUIDE POSTED ONLINE**

CAA’s Student and Emerging Professionals Committee (SEPC) is pleased to announce the completion of its 4th Student Survival Guide to the Annual Conference, which is now available online at www.collegeart.org/2003conference.html. The guide provides information and suggestions, including website addresses where possible, to minimize expenses for students attending the 2003 Annual Conference in New York. Its links to museums, galleries, and other sites complete a well-rounded view of the conference city. The SEPC hopes the Student Survival Guide will make it easier for all student members to attend the 2003 Annual Conference in New York and take advantage of everything the city has to offer.

**ARTISTS’ PORTFOLIO REVIEW OFFERED**

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

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

Participants will be chosen by a lottery of the applications received by the deadline; all applicants will be notified by mail in January. Please send the completed coupon to Artists’ Portfolio Review, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. Deadline extended: December 6, 2002.

**CAREER DEVELOPMENT WORKSHOPS OFFERED**

Artists, art historians, and museum professionals at all stages of their careers are encouraged to apply for a one-on-one con-
sultation with veterans in their fields at the 2003 Annual Conference in New York. The Career Development Workshops offer a unique opportunity for participants to receive candid advice on how to conduct a thorough job search, present work, and prepare for interviews. The workshops will take place on Thursday, February 20, and Friday, February 21, 2003. Workshops are by appointment only; all participants must be CAA members in good standing for 2003.

To apply, complete the Career Development Workshop coupon below. Participants will be chosen by a lottery of applications received by the deadline; all applicants will be notified by mail in January. While CAA will make every effort to accommodate all applicants, workshop participation is limited. Please send the completed coupon to Career Development Workshops, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. Deadline extended: December 6, 2002.

MENTORS NEEDED FOR CAREER DEVELOPMENT WORKSHOPS

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

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

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

All mentor applicants must be members in good standing, must register for the conference, and must be prepared to commit three consecutive hours on one of the two days of the workshops: Thursday, February 20, and Friday, February 21, 2003. Art historians and studio artists must be tenured; curators must have five years of experience and current employment with a museum or university gallery.

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

Send a current c.v. and letter of interest to Michael Aurbach, Dept. of Fine Arts, Vanderbilt University, Box 1801-B, Nashville, TN 37235; 615/322-2831. Deadline extended: December 6, 2002.

PROJECTIONISTS SOUGHT

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

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

ROOM MONITORS SOUGHT

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

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

ADVOCACY UPDATE

U.S. TO REJOIN UNESCO

In his speech at the United Nations on September 12, 2002, President George W. Bush announced his administration’s intention to rejoin the United Nations Educational, Scientific, and Cultural Organization (UNESCO).

The U.S. was among the first twenty nations to ratify UNESCO’s constitution in 1946. In 1983, President Ronald Reagan stated that the U.S. would withdraw from UNESCO unless management practices were reformed and internal biases and corrupt practices ended. When acceptable reforms were not made, Reagan revoked U.S. involvement at the end of 1984.

It is likely that later this year Congress will authorize U.S. reentry by passing the currently stalled State Department Authorization Bill, which includes authorization for a return to UNESCO and for release of our third and final arrears payment to the United Nations.

NEA AND NEH FUNDING DELAYED

At press time, not a single appropriations bill for fiscal year 2003 had been presented to President George W. Bush for his signature. Indeed, the House-Senate conference committee was still debating amendments to the Interior Appropriations Bill, which includes funds for the National Endowment for the Arts (NEA) and the National Endowment for the Humanities (NEH). As reported in the September 2002 issue of CAA News, the U.S. House of Representatives approved an amendment last July to increase funding by $10 million for the NEA (for a total of $127 million) and $5 million for the NEH (for a total of $131.9 million) over President Bush’s fiscal year 2003 budget request; however, it is not at all clear that the Senate will agree to these increases. Congress will most likely finish work on a majority of the spending bills, including the Interior Appropriations Bill, after the November elections.

IMLS REAUTHORIZATION MEASURE

In addition to appropriations bills, there are a number of other legislative initiatives ready for a vote, including the Museum and Library Services Act of 2002 (H.R. 3784), a reauthorization measure for the Institute of Museum and Library Services (IMLS).

The existing authorization for the agency was scheduled to expire on September 30, 2002. Both the House and Senate have finished work on the reauthorization bill, but it is currently stalled in the House. Representative Peter Hoekstra (R-MI), chairman of the Education and the Workforce Subcommittee on Select Education, wrote a letter to the House leadership, calling on them to schedule a vote on this important measure before the current IMLS authorization expired. A vote had not been scheduled at press time.

ARTISTS FAIR VALUE MARKET DEDUCTIONS BILL STALLED

The Senate did not take up the CARE Act (S. 1924), which contains the Artists Fair Market Value Deduction Bill, before adjourning in early October. As reported in the September 2002 issue of CAA News, the Senate Finance Committee voted last June to send the CARE Act to the Senate floor for a vote.

Once the bill passes the Senate, a House-Senate conference committee will then debate it.
CAAA NEWS

NOMINATING COMMITTEE SEEKS MEMBERS

CAA urges its membership to help shape its Board of Directors by serving on the Nominating Committee. Each year, the committee nominates and interviews candidates for the Board and selects the final slate for the membership’s vote.

The current Nominating Committee will select new members at its business meeting held at the 2003 Annual Conference. Each new committee member will be expected to nominate a minimum of five and a maximum of ten candidates for the Board. Service on the committee will also involve conducting telephone interviews with candidates during the summer months and meeting at CAA’s offices in New York in September 2003 to select the final slate.

Nominations and self-nominations should include a brief statement of interest and a two-page c.v. Please send all materials to Andrea Norris, Vice President for Committees c/o Deirdre Barrett, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. Materials can also be emailed as Microsoft Word attachments to dbarrett@collegeart.org. Deadline: January 3, 2003.

MILLARD MEISS PUBLICATION FUND COMMITTEE SOLICITS MEMBER

The Art Bulletin Editorial Board seeks nominations and self-nominations for an individual to serve on the Millard Meiss Publication Fund Committee from winter 2002 to summer 2006. The committee serves as a jury to award grants twice a year to subsidize the publication of book-length scholarly manuscripts in the history of art. Committee members serve a term of four years. The committee meets twice a year in New York in spring and fall; CAA reimburses committee members for travel expenses in accordance with its travel policy. For more information on the Millard Meiss Publication Fund, see www.collegeart.org/caa/resources/meiss/index.html. Candidates must be CAA members in good standing, and nominators should ascertain their nominees’ willingness to serve. Applications by specialists in non-Western fields of art history are especially welcomed for the current opening. Candidates should submit a c.v. and a letter explaining their interest in and qualifications for appointment. Nominations and self-nominations should be sent to Chair, The Art Bulletin Editorial Board, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. Deadline: January 3, 2003.

THE ART BULLETIN DISSERTATION LISTING PROCEDURE ANNOUNCED

Current dissertation topics are listed annually in the June issue of The Art Bulletin and published online at www.collegeart.org/caa/publications/AB/dissertations/index.html. CAA requests that a representative from each Ph.D.-granting institution send a listing of the dissertation titles of that school’s Ph.D. students in art history to dissertations@collegeart.org. Reminders and full instructions were sent to Ph.D. department heads in late October. For more information, please write to the email address listed above. Deadline: December 1, 2002.

NEW FIELD EDITOR JOINS CAA.REVIEWS

Eve D’Ambra, associate professor of Greek and Roman art at Vassar College in Poughkeepsie, NY, has been selected field editor of Roman art for CAA.Reviews. In the field of classical art and archaeology, she specializes in Roman sculpture. D’Ambra has published a book on the sculptural decoration of an imperial forum, Private Lives, Imperial Virtues: The Frieze of the Forum Transitorium in Rome (Princeton: Princeton University Press, 1993), and an introductory text, Roman Art (New York: Cambridge University Press, 1998), as well as articles on mythological portraits and funerary sculpture of freedmen and freedwomen in the American Journal of Archaeology, Roemische Mitteilungen, and Journal of Roman Archaeology. She is currently working on a new book project, entitled “Beauty and the Roman Imperial Portrait.”

D’Ambra writes, “The fields of Greek and Roman art have been revitalized with interests in topics that reach across the traditional disciplines of classical archaeology, art history, and social history. I hope to reflect this resurgence of interest and energy in the selection of books reviewed and the scholars who review them. I also would like to see CAA.Reviews become a site that classical art historians and archaeologists become accustomed to browsing.”

STAFF CHANGES: NEW ART JOURNAL EDITOR

Joe Hannan has joined CAA as senior editor; his primary responsibility will be as editor of Art Journal. Hannan comes to CAA from the Museum of Modern Art in New York, where for four years he served as editor of MoMA magazine and wrote and edited other museum publications and exhibition ephemera. His previous editorial work has included positions with the Lincoln Center Festival and the New York Foundation for the Arts, as well as freelance projects for the Design Trust for Public Space and the National Association of Artists’ Organizations. Hannan cut his artistic teeth in the early years of the Kitchen, an alternative art and performance space in New York, where he worked from 1978 to 1983.

JOIN THE CAA.REVIEWS EMAIL SUBSCRIBER LIST

Would you like to know about the latest news and reviews posted to CAA.Reviews, our online book- and exhibition-reviews journal? Sign up by sending a blank email to caareviews@collegeart.org with the word “subscribe” in the subject line.
Hannan is also active as a composer. His music has been performed by the Rotterdam Philharmonic and at venues such as the Whitney Museum of American Art, New York’s City Center, the Brooklyn Museum, and the University of California, Los Angeles. He studied with William Brooks, Gordon Mumma, and James Tenney. Among his collaborators have been choreographers Eric Barsness and Bill T. Jones, poet Mary Griffin, playwright Eric Bogosian, and artist Robert Longo.

**AFFILIATED SOCIETY NEWS**

**CAA ADDS THREE NEW AFFILIATED SOCIETIES**

CAA welcomes three organizations to our growing list of affiliated societies. These groups reflect the diversity of interests and disciplines in the visual arts that is emblematic of CAA’s identity. For detailed descriptions and contact information for these and other affiliated societies, please visit [www.collegeart.org/CAA/aboutCAA/affsocieties.html](http://www.collegeart.org/CAA/aboutCAA/affsocieties.html) or check out the insert from the September 2002 issue of CAA News. Here are the three new affiliates:

**The Council of American Overseas Research Centers (CAORC)** fosters international scholarly exchange, primarily through sponsorship of fellowship programs that allow predoctoral and senior scholars to pursue independent research important to the increase of knowledge and to our understanding of foreign cultures. CAORC’s membership consists of sixteen international research institutes. For more information, please visit [www.caorc.org](http://www.caorc.org).

**The International Sculpture Center (ISC)** is a member-supported, nonprofit organization that seeks to expand public understanding and appreciation of sculpture internationally, demonstrate the power of sculpture to educate and effect social change, engage artists and arts professionals in a dialogue to advance the art form, and promote a supportive environment for sculpture and sculptors. Full organization information about ISC can be found at [www.sculpture.org](http://www.sculpture.org).

**The Society for Photographic Education (SPE)** provides a forum for the discussion of photography and related media as a means of creative expression and cultural insight. The organization seeks to promote, through interdisciplinary programs, services, and publications, a broader understanding of photography in all its forms, and to foster the development of its practice, teaching, scholarship, and criticism. SPE’s website is located at [www.spenational.org](http://www.spenational.org).

**AIC OFFERS NOTES FROM PATINATION WORKSHOP**

American Institute for Conservation of Historic and Artistic Works (AIC) conducted a workshop, “Learning Through Looking: Examining Patination at the Rodin Museum,” at the 2002 CAA Annual Conference in Philadelphia. Andrew Lins led twenty-six participants, six official observers, and others in a workshop on bronze patination at the Rodin Museum, Philadelphia Museum of Art. It was an unusual exchange among conservators, curators, sculptors with foundry experience, and academic art historians (including several Rodin specialists and scholars of earlier bronzes). Participants came away with a more sophisticated understanding of the complexities involved in establishing historical approaches to patina as well as the competing demands of curators, conservators, historians, and the public in determining treatment options. Notes of the workshop are available; please write to Andrea Kirsh at akirsh@darkwing.uoregon.edu.

**AHNCA PUBLISHES SECOND JOURNAL ISSUE**

The second issue of *Nineteenth-Century Art Worldwide*, the online journal of the Association of Historians of Nineteenth-Century Art (AHNCA), has been published. Contents include Temma Balducci’s “Negotiating Identity: The Albums of Mary Ellen Best,” Annette Leduc Beaulieu and Brooks Beaulieu’s “The Thadée Natanson Panels: A Vuillard Decoration for S. Bing’s Maison de l’art nouveau,” and Sébastien Clerbois’s “In Search of the Forme-Pensée: The Influence of Theosophy on Belgian Artists, Between Symbolism and the Avant-Garde (1890–1910),” among others, as well as numerous book and exhibition reviews. Please visit [www.19thc-ArtWorldwide.org](http://www.19thc-ArtWorldwide.org) for details.

**ARIAH BUSY WITH NEW INITIATIVES**

A “seed” grant from the Getty Foundation has allowed the Association of Research Institutes in Art History (ARIAH) to pursue first-stage research for a fellowship program for scholars from Africa. Representatives attended the annual meeting of Research Institutes in Art History, ARIAH’s European counterpart, in Venice this past June to discuss a joint conference to be held in two years. To receive the new brochure, or for information on individual institutions and their fellowships or the next ARIAH conference, to be held in Sante Fe, NM, please contact Michael Holly at mholly@clarkart.edu or visit [www.fiu.edu/~ariah](http://www.fiu.edu/~ariah).

**GOVERNMENT SURVEY DISTRESSES ACUADS**

The Australian Council of University Art and Design Schools (ACUADS) reports that the Australian federal government’s Contemporary Visual Arts Inquiry, chaired by Rupert Myer, has released its findings after almost a year of research and deliberation. Although the review makes wide-ranging recommendations, including tax concessions and increased funding for direct grants to artists, as well as better infrastructure support, there are no specific recommendations regarding tertiary art education other than a finding that “there is no case for a significant overhaul of tertiary education in the arts in terms of the number of schools, courses or places on offer or that limits should be placed on enrolments.” That such a statement should be welcomed is evidence of the deep problems currently facing the art-education sector, according to ACUADS.

**HBA ANNOUNCES BOOK AWARDS**

The Book Prize Committee of the Historians of British Art (HBA) is pleased to announce the winners of its awards for the best publications on British art and architecture in 2001: David Mannings’s *Sir Joshua Reynolds: A Complete Catalogue*...

HBA will be holding its annual general business meeting during the CAA Annual Conference on February 22, 2003, from 12:30 to 2:00 p.m. Members will soon receive further information about the location of the meeting, as well as details for planned visits to area museums.

HGCEA LAUNCHES NEW WEBSITE

Historians of German and Central European Art (HGCEA) has launched a new website. Designed by Gary Parsons of the School of Art and Design, Southern Illinois University in Carbondale, it features a slide show of images of central European art, architecture, design, and locations, displayed in random sequences that alter with each visit. For more information, please visit www.siu.edu/~artdesn/07_links/hgcea/index.htm.

SPE TO HOLD ANNIVERSARY CONFERENCE

The Society for Photographic Education (SPE) will celebrate its 40th anniversary in 2003. CAA members are invited to attend “American Vision,” SPE’s upcoming national conference, which will be held on March 20–23, 2003, at the Hyatt Regency on Towne Lake in Austin, TX. Photographer Joel Meyerowitz, curator Anne Tucker, and educator Evon Streetman will be the featured speakers.

ADVERTISE IN CAA CAREERS

14,000 individual members of the College Art Association receive CAA Careers, a bimonthly listing of employment opportunities, in December, February, April, June, August, and October.

Categories of positions include:

- Administrator
- Artist
- Art Educator
- Art Historian
- Architectural Historian
- Graphic Designer
- Curator

The December issue also contains information and forms for Annual Conference interviewers and candidates.

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For detailed information about placing an ad, visit www.collegeart.org/CAA/publications/careers/index.html or call 212/691-1051, ext. 519
SOLO EXHIBITIONS BY ARTIST MEMBERS

Only artists who are CAA members are included in this listing; group shows are not published. An expanded listing can be found on the CAA website. When submitting information, include name, membership ID number, venue, city, dates of exhibition, title of show, and medium (or website address of online exhibitions). Omission of membership ID number from your submission may prevent your listing from being published. Photographs and slides are welcome but will not be returned. Please mail to Solo Member Exhibitions, CAA News, 275 Seventh Ave., New York, NY 10001; caa@collegeart.org.

ABROAD


MID-ATLANTIC


MIDWEST


NORTHEAST


Carleen Zimbaliati. Barrows Exhibition Rotunda, Hopkins Center, Dartmouth College, Hanover, NH, October 18–December 1, 2002.

SOUTH


Thomas Xenakis. Verizon Art Gallery, Richard J. Ernst Community Cultural Center, Northern Virginia Community


Carol LeBaron, Landscape Strategy, 2001, acid dye resist on pieced and felted wool, 72” x 56”


WEST


Rita Robillard. Elizabeth Leach Gallery, Portland, OR, October 4–27, 2001. Time and Place: New Work; and Governor’s

BOOKS PUBLISHED BY CAA MEMBERS

Only authors who are CAA members are included in this listing. Please send your name, membership ID number, book title, publisher’s name and location, and year published (no earlier than 2001) to caanews@collegeart.org.


Brad Buckley and John Conomos, eds. Republics of Ideas (Sydney: Pluto Press Australia, 2001).


PEOPLE IN THE NEWS

IN MEMORIAM

Larry Rivers, a notorious and versatile artist who was a painter, sculptor, jazz saxophonist, writer, poet, teacher, actor, and filmmaker, died on August 14, 2002, at age 78.

Born Yitzroch Loiza Grossberg, Rivers influenced the direction of American art in the 1950s and 1960s. In the days of Abstract Expressionism, his figurative work was heralded for going against the grain. Although his lifetime production is considered by many to be uneven, Rivers’s most notable quality was his willingness to take chances.

Rivers was very much involved with the post-WWII New York art and literary scene. He visited Cedar bar, was friends with Jack Kerouac, Allen Ginsberg, and Frank O’Hara, appeared in Robert Frank and Alfred Leslie’s Beat film Pull My Daisy, acted in and designed sets and costumes for many plays and performances.

Rivers served in the United States Army Air Corps and performed with the Army band, but was honorably discharged due to a tremor in his left hand. He enrolled at the Juilliard School. He was introduced to modern art by his band’s pianist, Jack Freilich, whose wife, Jane, encouraged Rivers to paint, and it turned out he had a natural gift with the brush. He enrolled in Hans Hofmann’s classes, drawing by day and playing music at night. Rivers’s longtime jazz ensemble, the East 13th Street Band, performed and recorded for many years.

Rivers reintroduced to American painting a comic tone that the Abstract Expressionists conspicuously lacked. He revered both the great artists of the past and the giants of modernism but poked fun at both. Alongside the work of Robert Rauschenberg and Jasper Johns, Rivers helped pave the way for the irony of Pop art. Though not considered a Pop artist, Rivers shared the same interests in the underground, camp, nostalgia, and tragedy with artists in the 1960s. He was a superb draftsman in the tradition of the old masters, as well as nineteenth-century virtuosos such as Edgar Degas or Edouard Manet, with whom he felt in competition, but exaggerated his work with bravado and self-parody.

Rivers’s art spoke to old-fashioned ambitions thrust up against a modern world that seemed to have lost faith in them. His work touched on the Holocaust and Jewish identity, Hollywood, politics, art history, racial issues, bohemianism, with the results varying from vulgar to lofty.

Eduardo Chillida, a Basque artist known internationally for his geometric, blocky, large-scale sculptures in steel, wrought iron, terra cotta, and concrete, died August 19, 2002. He was 78.

Born in San Sebastián, Chillida studied architecture at the University of
Rodger Mack, an internationally known sculptor and professor of studio art at Syracuse University in Syracuse, NY, passed away September 16, 2002. He was 63.

“Now one is irreplaceable except Rodger Mack,” said Syracuse’s Dean Carol Brzozowski. “We cannot imagine the college without his presence. He was a quiet man, quite unaware of the lasting impact of his presence in the lives of thousands of students. His dedication to his college and the students is legendary. Even in the waning days of his life, he insisted on attending his classes. He gave his last strength to the students. This is the character of a man who led, in his many roles at the college, first with his heart.”

A member of the Syracuse faculty since 1968, Mack is known for his bronze and steel sculptures, which are a part of permanent collections worldwide, including the Museum of Modern Art, Barcelona, Filanarc in Ecuador, Hamline University Art Museum in St. Paul, MN, the Arkansas Art Center Museum in Little Rock, and the Everson Museum of Art in Syracuse, NY, among others. His work has been shown in exhibitions in France, England, Italy, Ecuador, and South Africa and in cities across the U.S., including the Sid Deutsch Gallery in New York.

One of his last works—a monolithic bronze sculpture entitled Missing in Action—was created for the Veteran’s Memorial at the New York State Fairgrounds and was dedicated last year. The piece features four cutout silhouettes of military personnel, including a nurse and soldiers from different time periods. Mack created the Syracuse’s foundry and sculpture program that has attracted the attention of the international art community. Notable artists such as Anthony Caro, Bill King, Kenneth Noland, and Helen Frankenthaler worked with him on a variety of projects. With Caro, Mack established the Triangle Art Workshop, held in Pine Plains, NY, Barcelona, and London. He served as dean, board member, and participant of the Triangle Workshop from 1982 to 1992.

In addition to his art and teaching responsibilities, Mack served as the first director of Syracuse’s School of Art and Design in the College of Visual and Performing Arts from 1982 to 1991. Mack was a 1991 recipient of a Chancellor’s Citation for Exceptional Academic Achievement. Mack was a graduate of the Cranbrook Academy of Art in Bloomfield Hills, MI, and the Cleveland Institute of Art in Ohio. He also studied at the Academia Di Belle Arti in Florence. He was the recipient of numerous awards, grants, and honors, including grants from the Ford Foundation, the National Endowment for the Arts, the Gulbenkian Foundation in England, the New York State Council on the Arts, and the Virginia Center on the Creative Arts. He also received a Fulbright Grant for study in Italy from 1963 to 1964.

Contributions may be made to the Rodger Mack Graduate Scholarship Fund, 200 Crouse College, Syracuse University, Syracuse, NY 13244.

George Rickey, an American artist known for his kinetic sculptures and a 53-year member of CAA, died July 17, 2002, at the age of 95.

Born in South Bend, IN, his family moved to Scotland when he was 6. Rickey studied art history at Oxford University, but took painting and drawing classes at the Ruskin School of Drawing and Fine Art. He also studied in Paris at the Académie Lhote and, under Fernand Léger and Amédée Ozenfant, the Académie Moderne. Rickey taught history and art at various schools in the 1930s while pursuing a painting career. While serving in the Army Air Corps during WWII, he worked with engineers in a machine shop to improve aircraft weaponry. That experience, combined with a study of Bauhaus teaching methods at the Chicago Institute of Design after the war, led him in the late 1940s to create work that brought together modern, geometric forms with machinelike movements that responded to air currents rather than motors, while delightfully catching and reflecting light. Some of his work could fit on a tabletop, and others, such as one at the Hyogo Museum in Japan, tower at more than 57 feet.

He taught at Indiana University in Bloomington and the Rensselaer Polytechnic Institute in Troy, NY, but he retired in 1966, dedicating himself fully to his art. Rickey also wrote a book on Russian Constructivism, entitled Constructivism: Origins and Evolution (New York: George Braziller, 1967). He served on CAA’s Board of Directors in 1970 and was elected to the American Academy of Arts and Letters in 1974. Rickey has shown internationally, including a 1979 retrospective at the Solomon R. Guggenheim Museum in New York. His growing public commissions led him to maintain studios in East Chatham, NY, Berlin, and Santa Barbara, CA.

ACADEME

Robert Ladislas Derr has been appointed assistant professor of photography/digital media in the Dept. of Art at Stephen F. Austin State University in Nacogdoches, TX.

Delanie Jenkins has been promoted to associate professor of sculpture in the Studio Arts Dept. of the University of Pittsburgh in Pennsylvania.

Timothy Emlyn Jones, formerly deputy director of the Glasgow School of Art, has been appointed graduate director for the Burren College of Art’s new international M.F.A. program.

Greg Murphy has been selected dean of the college and vice president for academic affairs at the Maine College of Art in Portland.

Christopher Reed, chair of the Art Dept. at Lake Forest College in Lake Forest, IL, has been appointed to the Visiting Dorothy K. Hohenberg Chair of Excellence in Art History at the University of Memphis in Tennessee for the 2002–3 academic year.

Hester Stinnett has been named acting dean of Tyler School of Art at Temple University in Elkins Park, PA.

Satre Stuelke has been appointed director of technical operations in the Photography Dept. at the Parsons School of Design in New York.

The Dept. of Art and Art History at Michigan State University in East Lansing has made the following appointments and promotions: William Charland has been appointed assistant professor of art and art education; Christopher Corneal has been appointed assistant professor of art; D’Ann de Simone has been promoted to professor of art; and Michael Fanizza has been promoted to professor of art.

The Dept. of Art History and Archaeology at the University of Maryland, College Park, has announced 3 new appointments: Steven Mansbach is professor of modern European art history; Renée Ater is assistant professor of the arts of the African diaspora; and Joanne Pibilsby is Dumbarton Oaks Professor of Pre-Columbian Studies.

The University of California, San Diego, has promoted Grant Kester to associate professor of art and media history, theory, and criticism, and Haim Steinbach to professor of studio art.

The University of Iowa in Iowa City has made the following appointments in the School of Art and Art History: Barbara Mooney to assistant professor (architectural art historian); Joseph Coates to assistant professor (graphic design); Jon Winet to visiting assistant professor (intermedia) for the 2002–3 academic year; and Matthew Kluber to visiting assistant professor (painting) for the 2002–3 academic year.

MUSEUM

Marjorie B. Cohn, formerly Carl A. Weyerhaeuser Curator of Prints at the Fogg Art Museum in Cambridge, MA, has been appointed acting director of the Harvard University Art Museums.

Jacqueline N. De Groff, formerly associate curator of the Dietrich American Foundation, has been appointed curator of the Drexel Collection at Drexel University in Philadelphia.

Amy Vigilante Dickerson has been chosen director of the university galleries at the School of Art and Art History, College of Fine Arts, University of Florida in Gainesville.

Linda Downs, formerly head of education at the National Gallery in Washington, DC, has been appointed director at the Davenport Museum of Art in Iowa.
Mary Fitzgerald, formerly curator of education at the Maier Museum of Art at Randolph-Macon Woman’s College in Lynchburg, VA, has been appointed head of education at the Art Museum of Western Virginia in Roanoke.

Elizabeth Glassman, formerly associate curator at the Terra Museum of American Art, has been promoted to curator at the museum.

Carla M. Hanzal has been selected curator of exhibitions at the University of Richmond Museums in Richmond, VA.

Julie Platt Feldman, formerly director of the Farmington Museum in Farmington, NM, has been selected deputy director of the Georgia Museum of Art in Athens.

Wu Hung, Harrie A. Vanderstappen Distinguished Service Professor of Chinese Art History in the Dept. of Art History and the Dept. of East Asian Languages and Civilizations at the University of Chicago, has been appointed consulting curator at the school’s Colby College Museum of Art in Waterville, ME.

Laurie J. Rufe, formerly director of the Roswell Museum and Art Center in Roswell, NM, has been appointed executive director at the Tucson Museum of Art and Historic Block in Arizona.

Kevin W. Tucker has been appointed chief curator and deputy director of the Columbia Museum of Art in South Carolina.

Charles L. Venable, formerly director of collections and senior curator ofdecorative arts and design at the Dallas Museum of Art in Texas, has been selected deputy director of collections and programs at the Cleveland Museum of Art in Ohio.

Loretta Yarlow has been appointed director of exhibitions at New York’s Whitney Museum.

Juliana Zagazouti has been named director of El Museo del Barrio in New York.

Julien Zagazouti has been named director of the Metcalf Award for the University at Buffalo, State University of New York, has received an Alfred Stieglitz Scholarship for Art in Texas at Austin.

Daniel Rosenfeld, formerly director of the museum and academy professor at the Pennsylvania Academy of Fine Arts in Philadelphia, has been chosen director of the Colby College Museum of Art in Waterville, ME.

Charles L. Venable has been appointed director of the University of Illinois, Urbana-Champaign.

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Kevin W. Tucker has been appointed chief curator and deputy director of the Columbia Museum of Art in South Carolina.
has been awarded a senior fellowship by the Renaissance Center for Arts and Education in Towshend, VT. Pamela Long has won the 2001 Morris Forkasch Prize, sponsored by the Journal of the History of Ideas, for the best book in intellectual history, Openness, Secrecy, Authorship: Technical Arts and the Culture of Knowledge from Antiquity to the Renaissance (Baltimore: Johns Hopkins University Press, 2001).

Jeffrey Marshall, an adjunct professor at the University of Massachusetts, Lowell, has been awarded a Visual Arts Sea Grant from the University of Rhode Island in Kingston. He will create a series of paintings and prints based on the Cape Ann coastline in Massachusetts. Marshall has also finished a residency at the HalfFarm Center for Arts and Education in Towshend, VT.

Henry A. Millon, curator at the American Philosophical Society and former CAA Board member, gave the annual Charles Horner Haskins Lecture on May 3, 2002, at the Center for Advanced Study in the Visual Arts, National Gallery of Art, in Washington, DC.

Sally M. Promey, professor of American art history at the University of Maryland in College Park, has received the school’s 2002 Kirwan Faculty Research and Scholarship Prize, an award made each year to a faculty member for highly significant work of research, scholarship, or artistic creativity completed within the past 3 years.

Marianna Shreve Simpson, an independent scholar based in Baltimore, MD, has been awarded a senior fellowship from the National Endowment for the Humanities for 2003 for her project, “From Cover to Cover: The Arts of the Book in the Islamic World.” She has also received a Collaborative Research Grant from the Getty Grant Program for research on “The Interaction of Poetry and Painting in Firdaushi’s Shahnama,” in collaboration with Jerome W. Clinton of Princeton University.

Mahara T. Sinclaire has been awarded an artist residency in painting at the Bemis Center for Contemporary Arts in Omaha, NE, for summer 2003.

Albert Sperath, director of University Museums at the University of Mississippi in Oxford, has received a visiting fellowship by the Mississippi Arts Commission.

Evgeny Steiner, an adjunct faculty member at New York University and visiting associate professor at the State University of New York, Oswego, has been awarded a doctor of art history degree by the Russian Institute for Cultural Research in Moscow for his book, Avant-Garde and Construction of the New Man: The History of Soviet Children’s Book in the 1920s (Moscow: New Literary Review, 2002), which was first published as Stories for Little Comrades: Revolutionary Artists and Making of the Early Soviet Children’s Books (Seattle: University of Washington Press, 1999). The Russian academic degree “Doktor,” which has no equivalent in the U.S., is conferred to senior scholars who already have their Ph.D. for academic achievements that originate a new trend of studies and make a serious impact on their discipline.

Satre Stuelke has been awarded a 1-year studio at P.S. 122, a New York arts organization, beginning October 1, 2002.

Michael Velliquette, artist and co-founder of the Bower, a gallery space in San Antonio, TX, has received a travel grant from ArtPace to travel to New York for “MIX 2002: The 16th New York Lesbian & Gay Experimental Film/Video Festival,” which is screening his film Gray Water Shorts.

Tony Wood has been awarded the Duval County (FL) Artist-in-Residence for 2002–3. He will work on figurative drawing and painting and conduct workshops for area art students and faculty.

The Getty Grant Program in Los Angeles has announced its grant recipients for the period of January 1–March 30, 2002. CAA members include: Gregory Alan Castillo, Pika Ghosh, Sharon Haya Hecker, Diana Louise Linden, Laura Malosetti Costa, Therese Marie Martin, Spyros Papapetrou, Jennifer Gillian Purtle, Sarah Katherine Rich, Michael John Schreffler, and Felicity Dale Scott.


The Radcliffe Institute at Harvard University in Cambridge, MA, has awarded fellowships to these CAA members: Lisa Saltzman, Gwendolyn Dubois Shaw, and Dorothy Wong.

**INSTITUTIONAL NEWS**

The Museum of Contemporary Art San Diego has received the Cornerstone Arts Organization Grant from the James Irvine Foundation. The 3-year, $600,000 award will support core program activities and planning for the museum’s future.

**CONFERENCES & SYMPOSIA**

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

**CALL FOR PAPERS**

The Inspiration of Astronomical Phenomena—4th Conference (INSAP IV) will be held at Magdalen College in Oxford, England, on August 3–9, 2003. It will explore humanity’s fascination with astronomical phenomena as strong and often dominant elements in life and culture and will provide a meeting place for artists and scholars from a variety of disciplines, including archaeology and anthropology, art and art history, classics, history and prehistory, the physical and social sciences, mythology and folklore, philosophy, and religion, to present and discuss their studies on the influences of astronomical phenomena and address topics of common interest. There will be a wide range of speakers, and opportunities will be provided for 30-minute presentations as well as poster presentations. The new application form can be found in the “application process” section at http://etheal.as. arizona.edu/white/insap/4applyl.htm. Applications to attend and abstracts must be submitted to Ray White at rwhite@as.arizona.edu and Nick Campton at ncampion@coal.demon.co.uk. Further information on INSAP IV and on the earlier conferences can be found at http://etheal.as.arizona.edu/white/insap (general information) and http://etheal.as.arizona.edu/white/insap/insap4.htm (for INSAP IV). Deadline: December 1, 2002.

States of Emergency: Crisis and the Humanities is the Virginia Humanities Conference to be held at Old Dominion University on April 11–12, 2003. We invite proposals for panels, individual papers, performances, and creative projects that address issues of emergency, trauma, the state, humanities knowledge, and representation. All areas of arts and humanities are invited. Please send a 1-page abstract and brief c.v. to Dana Heller, Institute of Humanities, BAL 432, Old Dominion University, Norfolk, VA 23529; dellher@odu.edu; www.odu.edu/~hum/hec2003.jsp. Deadline: December 1, 2002.

Stalin’s Cultural Legacy, organized by the Centre for Russian and East European Cultural Studies (CREECS), will take place at the University of Bristol on March 15, 2003. Joseph Stalin has cast a long shadow over 20th-century history, and his impact continues to dominate many social and political agendas. Stalin’s cultural influence, both during and after his lifetime, was pervasive and has most frequently been described as fundamentally negative. Reputedly one of the chief authors of the doctrine of Socialist Realism and a staunch opponent of modernism, he is often regarded as having held the Soviet Union back and thought to be responsible for a lost generation of cultural development, experimentation, and production. In March 2003 it will be 50 years since his death. This marks an interesting juncture at which to explore precisely what has been and, indeed, what might continue to be the cultural legacy of Stalin and Stalinism. Contributions are welcomed that will consider Stalin’s cultural legacy in a wide range of fields, including, e.g., cinema, photography, theatre, literature, music, and popular culture. Please send an abstract of about 200 words to Mike O’Mahony, History of Art Dept., 43 Woodland Rd., Bristol BS8 1UU, England. Mike.OMahony@ bristol.ac.uk, www.bristol.ac.uk/Depts/ ArtHistory/stalinculturallegacy.html. Deadline: December 16, 2002.

The 18th Annual Art History Graduate Student Symposium, organized by the Art History Society at the University of Iowa, will take place on February 28–March 1, 2003. Graduate students from all disciplines are invited to submit papers from the areas of art history and related fields. This broad-based, interdisciplinary symposium seeks, but is not limited to, papers that focus on the visual arts. Proposals for a 20-minute paper should be 1-page, single spaced, and accompanied by a cover letter and short c.v. Please mail proposals to Kate Elliott, Symposium Chair, School of Art and Art History, University of Iowa, 100 Art Bldg., Iowa City, IO 52242-1706; katherine-elliott@uiowa.edu. Deadline: December 31, 2002.

Composing Identity: Art and Constructions of Being, held by the graduate students of the Kress Foundation Dept. of Art History, University of Kansas, will take place on March 8, 2003. Submissions should address the ways in which art can be used to construct various identities in any time period, location, or media. Interdisciplinary proposals are encouraged. Please send proposals for a 20-minute presentation and a c.v. to 2003 Symposium Coordinators, 209 Spencer Museum of Art, University of Kansas, Lawrence, KS 66045. Inquiries may be sent to museumco@ku.edu. Deadline: January 6, 2003.
The Rocky Mountain Medieval and Renaissance Association will present its 35th annual conference, “Representations and Realities of Medieval and Renaissance Experience,” on April 4–6, 2003, at Colorado College. Invitations and sessions are invited on all aspects of medieval and Renaissance history, literature, society, and culture. For further information or to submit a proposal, please contact Carol Neil, Dept. of History, Colorado College, 14 E. Cache La Poudre, Colorado Springs, CO 80903; cneel@colorado.edu. Deadline: January 15, 2003.

The International Society for Phenomenology, Aesthetics, and the Fine Arts of Anna-Teresa Tymieniecka, The Phenomenology Institute invites session and paper proposals for its 8th annual interdisciplinary conference to be held at the Harvard Divinity School in Cambridge, MA, on May 14–18, 2002. Entitled “Beauty, Truth, and Goodness: Aesthetics at the Cross-Roads,” the conference immediately follows the May 12–13 meeting of the Society of Phenomenology and Literature, “The Enigma of Good and Evil: the Moral Sentiment in Literature.” Please send 2 copies of session proposals or 1-page abstracts (with audio-visual needs) along with your current c.v. (include an email address and phone number). Candidates may apply to attend and present in both conferences and pay only 1 registration fee. Send abstracts for “Beauty, Truth, and Goodness” to Patricia Truett-Coolihill, ISPHA Secretary General, Siena College, Dept. of Creative Arts, 515 Loudon Rd., Loudonville, NY 12211-1462; ptruett@siena.edu. Send abstracts for “The Enigma of Good and Evil” to Anna-Teresa Tymieniecka, World Phenomenology Institute, 1 Ivy Pointe Way, Hanover, NH 03755; fax: 802-295-5963. Deadline: February 1, 2003.

The Dance of Life: Investigations in the Fine Arts, Literature, and Music is a special session in the program “Phenomenology of Life: Meeting the Challenges of the Present Day World,” to be held on August 10–17, 2003, in Istanbul, Turkey, at the 53rd International Phenomenology Congress convened in conjunction with the 21st World Congress of Philosophy. To propose a paper for the session and for further details, please contact Anna-Teresa Tymieniecka, World Phenomenology Institute, 1 Ivy Pointe Way, Hanover, NH 03755; www.phenomenology.org. Deadline: March 15, 2002.

RESOURCES & OPPORTUNITIES

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

AWARDS

The Smithsonian American Art Museum invites nominations for the Charles L. Eldredge Prize, an annual award for outstanding scholarship in American art history. Single-author books devoted to any aspect of the visual arts of the U.S. and published in the 3 previous calendar years are eligible. To nominate a book, send a letter explaining the work’s significance to the field of American art history and discussing the quality of the author’s scholarship and methodology to the Charles C. Eldredge Prize, Smithsonian American Art Museum, Washington, DC 20560-9970; eldredge@saam.si.edu; fax: 202/275-1707. Deadline: December 1, 2002.

The 2003 Ohioana Library Association Awards request nominations Ohio-based authors, poets, musicians, artists, and performers who have made outstanding contributions to their fields. The award categories, which include several for authors, can be found at www.opin.lib.oh.us/OHIOANA. Nomination forms can be obtained from the website or by writing to the Ohioana Library Association, 274 E. First Ave., Ste. 300, Columbus, OH 43201; 614/466-3831; fax: 614/728-6974; ohioana@sloma.state.oh.us. Deadline: December 31, 2002.

CALL FOR ENTRIES

The Clyde Snavok Gallery of the Art Dept. at Adams State College is requesting submissions for On/Off Paper, a national juried exhibition of 2-D and 3-D works made on or of paper, to be held March 3–April 11, 2003. Works must have been completed within the last 3 years. All artists 18 years or older and residing in the U.S. may enter. Artists may submit up to 3 slides of work and a nonrefundable fee of $25.00. More information can be obtained by contacting the Art Dept. at 719/587-7823; mjdoell@adams.edu; www.adams.edu. For complete prospectus send an S.A.S.E. to On/Off Paper c/o Margaret Doell, Art Dept., Adams State College, Alamosa, CO 81101. Deadline: December 1, 2002.

The Pennsylvania School of Art and Design is accepting submissions for a contemporary landscape exhibition during 2003–4. Contemporary investigations into landscape in all media are encouraged. Send 10 slides, statement, résumé, and an S.A.S.E. to PSA&D, Attn: Gallery Director, 204 N. Prince St., P.O. Box 59, Lancaster, PA 17608-0059. Deadline: December 15, 2002.

The Robert A. Peck Center at Central Wyoming College is looking for artists working in the following categories for the 2003–4 exhibition year: book art (either making books or creating art inspired by books); still life (how do you interpret still life in the 21st century?); and the human figure and/or condition (a wide-open category). Any medium except any book produced within the past 3 years. Entry fee is $20. The winner will receive a weekend getaway to Las Vegas and an original Mark Burn teapot. For more information, please write to Contemporary Arts Collective, Attn: Jackpot!, 101 E. Charleston Blvd., Ste. 101, Las Vegas, NV 89104. Deadline: March 31, 2002.

CALL FOR MANUSCRIPTS AND JOURNAL SUBMISSIONS

The National Art Education Association requests 500-word abstracts for consideration for a new anthology that will explore the relationship between semiotics, visual culture, and art education. This anthology will focus on the practices and contents of art education and their connection with semiotic studies. It will highlight the visual signs and symbols in culture(s) and the way that educators, historians, critics, visual artists, and others have understood, used, and taught from a semiotic point of view. In contrast to many books with semiotic content, it is the intention of the editor to provide a readable, interesting, and understandable text that is also rich in content. Authors should clearly indicate the connection between semiotic theories and visual-art practices. Formats might include papers, written or visual essays, personal narratives, or research reports that focus on theory, practice, or philosophy. Black-and-white photographs, drawing, and illustrations may be included. Topics could include broad categories such as archetype, agency, author/artist/ authority bricolage, camouflage, caricature, carnival, cognitive dissonance, colonialism, commercial art, common sense, connoisseurship, content and context, curiosity, cliché, desire, diversity, forgery, gaze and glance, greatness, hegemony, icon/index/symbol, ideology, illusion, intolerance, metaphor, mysticism, parody, pedagogy, power, prejudice, taboo, or values and ethics. Please mail the abstract to Deborah L. Smith-Shank, Editor, School of Art, Arends Bldg., Northern Illinois University, DeKalb, IL 60115; fax: 815/753-7791; debart@niu.edu. Deadline: December 15, 2002.

“Essentialism, Race, and Identity in Early Twentieth-Century American Art” was a 2002 CAA Annual Review.
Conference session. The session chair is seeking additional manuscripts for an anthology on this subject. Contributions should examine particularized representations of race, ethnicity, gender, and/or sexuality as core cultural codes advanced, developed, and consumed. Send manuscripts to Jacqueline Francis, University of Michigan, Dept. of the History of Art, 519 S. State St., Ann Arbor, MI 48109-1357; jfranci@umich.edu. Deadline: December 31, 2002.

Academic Exchange Quarterly (AEQ) is accepting articles on topics covering distributed education, particularly online distance learning. If you or your colleagues are interested in submitting a manuscript, please follow the preceding websites for submission guidelines: http://rapidintellect.com/AEQweb/ontdis.htm or www.higher-ed.org/AEQ/ontdis.htm. The print journal of AEQ reaches 23,000 readers. The electronic version is available for free at m/e/a/n/i/n/g. Expanded Academic Index.

GRANTS AND FELLOWSHIPS

The Pembroke Center for Teaching and Research on Women has postdoctoral fellowships available for September 1, 2003–May 31, 2004; the stipend is $31,000. These residential grants provide office space at the center. Recipients are expected to reside in the Providence, RI, area and attend the weekly research seminars and associated events, including regular lunches with the seminar, its guests, and other fellows. In evaluating applications, we will be particularly interested in your project statement. Our theme is deliberately broad, though focused on “shame.” We are looking for projects that address the problem imaginatively, are interdisciplinary in conceptualization, and demonstrate a theoretical interest in the topic. The project statement should discuss the questions you address, your methodology, the theoretical underpinnings of your approach, your sources, and the likely outcome of the research. We would like to know what stage of research or writing will be carried out at the center and an indication of why participation in an interdisciplinary seminar might be useful for your research. To complete your application you must provide 7 copies of the following: an application form, a project statement of 5 typed pages, a representative bibliography, and a c.v. For application forms and further details, please contact Elizabeth Barboza, 358 Brown University, Providence, RI 02912; 401/863-2643; Elizabeth_barboza@brown.edu. www.brown.edu/Departments/Pembroke_Center. Deadline: December 9, 2002.

The Center for the Study of World Religions at the Harvard Divinity School is accepting applications to its Senior Fellowship Program for the 2003–4 academic year. We encourage new approaches toward religious expressions, whether in art, medicine, law, literature, music, economic activity, or sociological sciences. Especially of interest are religion and the arts; religion, health, and healing: globalization and religion; and religion and the city. For further information, please contact Keith Brown, Coordinator of Fellowship Programs, at 617/496-5834; fax: 617/496-1973; keith_brown@harvard.edu; www.hds.harvard.edu/cswr. Deadline: December 15, 2002.

Worcester College is offering a 2-year residential fellowship in the study of Renaissance or Baroque architectural history through the generosity of the Scott Opler Foundation. Applications are invited from scholars of any nationality and academic affiliation in the final year of their dissertation or within the first 3 years after the completion of their Ph.D., D. Phil., or comparable degree. Topics may include any area or aspect of European architectural history during the Renaissance or Baroque era, including: urbanism, landscape, and garden history, drawing and design method, theory and publication, and architectural representation, as well as studies of architecture and related disciplines. The Opler Research Fellow will receive a stipend of £18,250 per annum (revised annually) and will have access to certain travel, research, and publication funds. The fellow is entitled to free accommodation and meals at the college as a member of the Senior Common Room. We expect that the fellow may need to travel for the purposes of research, but he or she will be based in Oxford for the duration of the fellowship. Applications should include a statement of the proposed research program and a current c.v. Applicants must also arrange for 3 confidential letters of recommendation to be sent directly to the college by the deadline. Interviews for a final group of candidates will be scheduled in March 2003. For application forms and further information, please contact the Provost’s Secretary, Worcester College Oxford OXI 2HB, England; (+44) (0)1865-277-8362; fax: (+44) (0)1865-579-3106; jenny.blake@worcester.ox.ac.uk. Deadline: December 15, 2002.

The American Institute for Yemeni Studies, a consortium of academic institutions that supports research on Yemeni and South Arabian studies, will award several pre- and postdoctoral fellowships in a variety of programs. For further information, eligibility, and application requirements, please contact Maria Ellis, Executive Director, American Institute for Yemeni Studies, P.O. Box 311, Armore, PA 19002-0311; 610/896-5412; fax: 610/896-9049; mellis@sas.upenn.edu. www.aisys.org/fellowships.html. Deadline: December 31, 2002.

The Henry Moore Institute invites applications from artists, academics, curators, and educators who are interested in working on historic and contemporary sculpture using the institute’s resources. Up to 4 fellows will be offered accommodation, travel expenses, and a per diem in order to use these resources for periods of up to 1 month. The institute is also able to offer the possibility of presenting finished research projects in published form, as a seminar, or in its exhibition galleries. Please send a proposal and c.v., marked RF, to Henry Moore Institute, 74 The Headrow, Leeds LS1 3AH, England. For further information, contact Liz Aston at +44 (0)113-246-7467 or liz@henry-moore.ac.uk. Deadline: January 6, 2003.

The Smithsonian American Art Museum and its Renwick Gallery invite applications for research fellowships in U.S. art and visual culture. Fellowships support independent research and dissertation research. Predoctoral, postdoctoral, and senior fellowships are offered. For general information or to request a brochure, please contact the museum’s fellowship office at fellowships@saam.si.edu or 202/275-1557. For applications, contact the Office of Fellowships at siog@fof.si.edu or 202/275-0655. Please visit www.americanart.si.edu and click on “Study Center” to find out more about fellowship opportunities. Deadline: January 15, 2003, for fellowships beginning after June 1, 2003.

ONLINE

M/E/A/N/I/N/G has been reinitiated at www.artkrush.com with a “Special Edition” forum produced in cooperation with Arthrust, an online arts magazine. M/E/A/N/I/N/G’s first online forum, “Is Resistance Futile?”, features commentary and images by David Humphrey, Lucio Pozzi, Aneta Szylack, and Daryl Chin, as well as by M/E/A/N/I/N/G’s coeditors Susan Bee and Mira Schor.

Book History Online (BHO), designed, managed, maintained, and published by the Koninklijke Bibliotheek, National Library of the Netherlands, in cooperation with national committees in more than 30 countries, is a bibliographical database on the history of the printed book and libraries. BHO contains more than 26,000 entries on the history of the printed book worldwide and records all publications of scholarly value, written from a historical point of view. This may include monographs, articles, and reviews dealing with the history of the printed book, its arts, crafts, techniques, and equipment; its economic, social, and cultural environment; and book production, distribution, preservation, and description. More specifically, BHO contains bibliographical information on the history of printing and publishing, papermaking, bookbinding, book illustration, type design, and type founding, bibliophilism and book collecting, libraries, and scholars. BHO is updated regularly and is based on ABHB, the Annual Bibliography of the History of the Printed Book and Libraries. This book (published under the auspices of the Committee on Rare Books and Manuscripts of the International Federation of Library Associations and Institutions) is produced in collaboration with scholars in more than 30 countries. Annotations and keywords are in English. BHO contains all ABHB entries since 1990. Please visit http://www.kb.nl/bbo.

PROGRAMS

AllLearn (Alliance for Lifelong Learning) is the distance-learning venture of Oxford, Stanford, and Yale Universities. This fall, AllLearn is opening registration to anyone interested in its enrichment courses; previously, enrollment was limited to alumni of the 3 universities. Many art-history classes are available. For more information, please visit www.alllearn.org.

Arts Extension Service, part of the Division of Continuing Education at the University of Massachusetts in Amherst, is offering an online course, “Fundamentals of Art Management,” which can lead to a Certificate of Art Management. The course is designed for those who want to advance their nonprof- it management skills through professional development rather than a degree program. For more information, please visit www.umass.edu/aes.

RESIDENCIES

The Christine Center is offering sabbaticals from 1 month to a year for writers, poets, dancers, and visual artists (working in watercolor and/or pencil). For full details, visit www.christinecenter.org.

International Art and Cultural Center (IACC) is accepting applications for short- or long-term residencies for active or retired college art faculty, art teachers of elementary and high schools, and established artists. Art-sales exhibitions are organized twice a year for the residents. For details, please write to Board of Directors, IACC, 4229 N. Tamiami Trail, Sarasota, FL 34234.

The Marie Walsh Sharp Art Foundation offers free studio space in New York beginning September 1, 2003, for periods up to 1 year. Visual artists ages 21 and older who are U.S. citizens or permanent residents are invited to submit proposals, which should include 8 slide of recent work, slide list, résumé, statement indicating why studio space is needed, detailed statement of length of stay, and an S.A.S.E. for the return of slides. Please send to the Space Program, Marie Walsh Sharp Art Foundation, 830 N. Tejon St., Ste. 120, Colorado Springs, CO 80903, 719/635-3220. Deadline: January 31, 2003.

SCHOLARSHIPS

The Sainsbury Research Unit for the Arts of Africa, Oceania, and the Americas offers full and partial grants for a 2003–4 M.A. course, “Advanced Studies in the Arts of Africa, Oceania, and the Americas,” and for research leading to a Ph.D. The 3-year Robert Sainsbury Scholarship is available from September 2003 to fund Ph.D. research feasible at the center. The M.A. course combines anthropological, art-historical, and archaeologi- cal approaches and is intended for students who wish to pursue research and academic- or museum-related careers. Applicants should have or be about to
have a good undergraduate degree in anthropology, art history, archaeology, or a related subject. For further details and application information, please contact the Admissions Secretary, Sainsbury Research Unit, Sainsbury Centre for Visual Arts, University of East Anglia, Norwich NR4 7TJ, England; admin.sru@uea.ac.uk. Deadline: March 15, 2003.

SCHOOLS AND WORKSHOPS

Medieval Sculpture Workshop will take place December 6, 2002, at the Henry Moore Institute The workshop will include a viewing of the Wonder exhibition, and sessions will be devoted to medieval polychromy and conservation as well as art-historical, methodological, and curatorial issues related to the exhibition. The workshop is free; advance registration is required. For further details, please contact Liz Aston at +44 (0) 113-246-7467; events@henry-moore.ac.uk.

CLASSIFIEDS

Do you want to guarantee that your event or listing will be published by CAA News? We accept classified ads of a professional or semiprofessional nature. Rates are $1.50/word for members ($5 minimum) and $2.50/word for nonmembers ($25 minimum). Classified ads must be paid in advance of publication. CAA News also accepts boxed display advertising. Contact Christopher Howard at caanews@collegeart.org or 212/691-1051, ext. 220, for details.

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OPPORTUNITIES

The Bowery Gallery is accepting applications from artists outside the New York City area for an invitational exhibition in Summer 2003. For information send s.a.s.e. to Hearne Pardee, 2855 Mallorca Lane, Davis, CA 95616. Deadline: December 19, 2002.

Editing Service. Articles and book-length manuscripts, $12.00/page. Tish O’Dowd—member of writing faculty at University of Michigan Department of English for 22 years. Email: tishod@umich.edu; phone: 734/665-5449.

The Erasmus Institute, supported in part by The Pew Charitable Trusts, offers Summer 2003 Graduate Student Seminars and a Faculty Seminar to be held on the campus of the College of the Holy Cross in Worcester, one hour west of Boston, during the month of June. Using a multidisciplinary focus and approach, one graduate student seminar is in History and the other in Art History. A Faculty Seminar will be on Religious Hermeneutics and Secular Interpretation. Applications are due February 15, 2003. See our web site for application instructions and information about our academic year fellowships. Erasmus Institute, 1124 Flanner Hall, University of Notre Dame, Notre Dame, IN 46556-5611; URL: www.nd.edu/~erasmus, Summer Programs.

“Expanding the Visual Field: Staging the Body Politic,” the 7th Annual Graduate Student Symposium sponsored by the Department of Art History at the University of Southern California, will be held on Saturday, April 5, 2003. This year’s theme examines the formation of socialized identities manifested by representations of the body within the public sphere. The symposium will be a one-day event, including the presentation of a paper by a keynote speaker. Graduate students are invited to submit papers that draw from a broad historical and geographical range in all areas and periods of art history and related fields. Interdisciplinary proposals are encouraged. Some funding is available for travel. Please submit a 500-word abstract of a 20-minute presentation and CV to: Symposium Committee, Department of Art History, University of Southern California, VKC 351 – MC 0047, Los Angeles, CA 90089-0047. Deadline: February 15, 2003. For more information consult our website: www.usc.edu/dept/LAS/Art_History. (Follow links to Events, then Graduate Student Symposium.) Or contact jenna_miller@medspring.com.

In search of Beverly Freiburger. Please contact Carolyn Peter at cpeter@arts.ucsd.edu if you know of the whereabouts of Beverly Freiburger who was associated with the UCLA Photography Department in the 1970s.

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

Andrew W. Mellon Pre-doctoral Curatorial Fellowship, The Frick Collection. The Frick Collection is pleased to announce the availability of a two-year pre-doctoral fellowship funded by the Andrew W. Mellon Foundation for an outstanding doctoral candidate who wishes to pursue a curatorial career in an art museum. Each year, for the next three years, an additional fellow will be selected. The fellowship will offer invaluable curatorial training and will provide the scholar and financial resources required for completing the doctoral dissertation. The Mellon fellowship will be awarded to a student working on a dissertation that pertains to one of the major strengths of the Collection and Library. The fellow will have a place of study, access to the collections and library, as well as introductions to New York City museums and libraries. Applicants must be within the final two years of completing their dissertation. The Mellon Fellow will receive a stipend of $27,700 plus benefits and a travel allowance.

Applications must include the following material:

A cover letter explaining the applicant’s interest in the fellowship. The letter should include a home address, phone number, fax number, and email address.

An abstract, not to exceed three typed pages double-spaced, describing the applicant’s area of research.

A complete curriculum vitae of education, employment, honors, awards, and publications.

A copy of a published paper or a writing sample.

Three letters of recommendation (academic and professional) sent directly to the address below.

The Frick Collection plans to make this appointment by March 15, 2003, and will consider all applications received by February 1, 2003. Finalists will be interviewed. Applications and letters of recommendation should be submitted as soon as possible to: Mellon Curatorial Fellow Search, Office of the Chief Curator, The Frick Collection, 1 East 70th Street, New York, NY 10021.

University of California, San Diego. UCSD announces a new graduate program in its Visual Arts Dept. leading to the Ph.D. and M.A. in Art History, Theory, and Criticism. For information, please see the website at http://visarts.ucsd.edu.

December 2, 2002

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

December 6, 2002

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

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

December 13, 2002

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

December 20, 2002

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

December 27, 2002

Deadline for submissions to the February 2003 issue of CAA Careers

January 1, 2003

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

January 10, 2003

Deadline for submissions to the March 2003 issue of CAA News

January 17, 2003

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

January 31, 2003

Deadline for applications to the CAA Professional Development for Art Professionals Program

February 19–22, 2003

91st CAA Annual Conference in New York

March 15, 2003

Deadline for spring applications for the Millard Meiss Publication Grant

Datebook

November 7, 2002

Deadline for submissions to the January 2003 issue of CAA News

December 1, 2002

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

CORRECTIONS

Chloe Chard, Jonathan Ribner, and Shearer West received 2002–3 visiting fellowships from the Yale Center for British Art at Yale University in New Haven, CT. CAA News reported otherwise in its September 2002 issue.

Also in the September issue, the names of Rebecca L. Green and Marcce Dupay were omitted as corecipients of a Grants, Awards, & Honors listing with Andrew E. Hersherberger.
Wayne is no stranger to CAA, having delivered its Convocation address at the Metropolitan Museum of Art for the 1990 Annual Conference in New York.

Stones for Kanemitsu, her documentary on the Tamarind Institute, which trains fine-art lithographers who, in turn, have created their own print shops across the country.

Wayne is widely associated with the art of lithography, having founded and directed the Tamarind Lithography Workshop (now the Tamarind Institute), funded by the Ford Foundation, in 1960. At that time “master printers were extinct in the United States and were dying out in Europe.” With Garo Antreasian and Clinton Adams, Tamarind helped to produce The

Tamarind Book of Lithography: Art and Techniques (New York: Harry N. Abrams, Inc. 1971), which is still the primary authority on that print medium. However, Wayne has always worked in many media; to her regret and the world’s loss, her tapestries and paintings are not as widely known as her prints.

Wayne’s exhibition history dates to 1935—she suggests that she won a lot of awards by wearing out the competition—and she garnered many prizes since then, including thirteen purchase awards from France’s Biennale d’Epinal, the Library of Congress in Washington, DC, and the Los Angeles County Museum of Art, among others.

Wayne has had some seventy-five solo exhibitions in Europe, Australia, Mexico, and the U.S. In recent years Wayne has had three major retrospectives at the Neuberger Museum of Art, the Palm Springs Desert Museum in California, and, in 1999, the Los Angeles County Museum of Art. Her art is represented in more than sixty-three museum collections, including the Bibliothèque Nationale in Paris, the Museum of Modern Art and Whitney Museum of American Art, both in New York, the National Gallery of Art in Washington, DC, the Bibliothèque Royale de Belgique in Brussels, and the Norton Simon Museum in Pasadena, CA.

Wayne is no stranger to CAA, having delivered its Convocation address at the Metropolitan Museum of Art for the 1990 Annual Conference in New York. She also has participated in numerous CAA panels and in 1973 delivered her influential, witty, and often-reprinted paper, “The Male Artist as a Stereotypical Female.” Wayne’s bibliography—more than one thousand entries in books, anthologies, catalogues, and journals—is an exhaustive compilation of her extensive writing, speaking, and persuasive activism.

Now in her mid-eighties and with several lifetimes of work behind her, the vibrant Wayne is quite uninterested in speaking of past achievements. She has recently become professor of research at the Rutgers Center for Innovative Printmaking and Paper in New Brunswick, NJ, where she hopes to produce several new projects, one on the aurora borealis and another entitled Jimmy and June (featuring herself and the artist James Ensor). The third will be a Thomas Bros.—like map of D’hir Amat, a country of her own designing. She is also planning a takeover on the Très Riches Heures de Jean, Duke of Berry, to be called Les Très Riches Peches de la Duchesse de Tamarindo. Of course, her intense interest in the genetic code and language, her habit of pushing old classic materials to develop new complicated ideas and make credible inverted, introspective, and impulsive thoughts, and her interest in revisiting the conceptual and political problems of the 1940s and 1950s all drive Wayne’s artmaking. She says, “After all the work I did on optics and the genetic code, these projects will be a gas.”

For her never-ending passion to think, see, and teach, and for her dedication to removing all barriers to the free expression of all artists CWA honors June Wayne.

—Dori Lemeh and Eleanor Dickinson, CWA members
Since 1993, the College Art Association has helped 59 M.F.A. and Ph.D. candidates bridge the gap between graduate study and a professional career.

Applications for 2003-2004 are available online at www.collegeart.org. The application deadline is Friday, January 31, 2003.

To find out how to apply for a fellowship, see page 6 of this issue.