

## CURATORIAL ASSISTANCE IN A TIGHT ECONOMY



View of Standing Figure of Tjayasetimu, 664–610 B.C., from *Eternal Egypt: Masterworks of Ancient Art from The British Museum*, as installed at the Brooklyn Museum of Art in 2001–2. The exhibition is now at the Walters Art Museum in Baltimore. © Trustees of the British Museum, courtesy AFA

In the face of budget cuts and evaporating funding, public and private art institutions throughout the United States are scaling back ambitious plans, with many struggling to get by. University museums and galleries are confronted with similar situations. Few major U.S. museums are currently mounting blockbuster exhibitions. Expensive traveling shows and international loans are being curtailed or canceled, and institutions are increasingly relying on their own permanent collections instead. While many small and midsize museums own many excellent works of art, some do not have the breadth found in major cities.

How can a museum or gallery maintain a rigorous exhibition schedule in these difficult economic times? Several nonprofit institutions organize touring exhibitions and arrange loans of works of art. Many in the museum world already know these organizations—American Federation of Arts, Smithsonian Institution Temporary Exhibition Service, Independent Curators International, The Exhibition Alliance, and Museum Loan Network, among others. Employing a staff of curators, registrars, art historians, artists, designers, and administrators, each has a different focus and purpose, but all bring high-quality works of art to audiences—and the results are innovative and surprising.

The best known of these curatorial organizations is American Federation of Arts (AFA), founded in 1909. A membership organization catering to institutions large and small, AFA has at any given time about thirty-five exhibitions in different stages of development. Six are on the road now, including *The Drawings of François*

*Boucher, The Sensuous and the Sacred: Chola Bronzes from South India*, and *Eternal Egypt: Masterworks of Ancient Art from The British Museum*.

At AFA, exhibition concepts are developed in-house. Helaine Posner, curator of exhibitions, explains, “We contact museums with strong collections in a certain area or period and work with them to organize an exhibition.” AFA publishes (and sometimes designs) catalogues to accompany their shows, as well as educational materials and brochures for the galleries.

Smithsonian Institution Temporary Exhibition Service (SITES) packages shows for

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James Cahill

## CAHILL IS 2004 DISTINGUISHED SCHOLAR

The CAA Distinguished Scholar’s Session was inaugurated in 2001 to engage senior scholars in the Annual Conference and celebrate their contributions to art history. But its aim is greater: At a time of great methodological shifts in the field, this sessions fosters dialogue within and among the different generations of art historians. Past honorees include James Ackerman, Leo Steinberg, and the late Phyllis Pray Bober. This year in Seattle, CAA will salute **James Cahill**, a renowned scholar of Asian art. The Distinguished Scholar’s Session will take place on Thursday, February 19, 2004, 2:30–5:00 P.M.

Cahill was born in Fort Bragg, CA, in 1926. He received his B.A. degree in Oriental languages from the University of California, Berkeley, in 1950, and his M.A. (1952) and Ph.D. (1958) in art history from the University of Michigan, Ann Arbor, having worked principally with Max Loehr. He studied with Shujiro

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## FROM THE EXECUTIVE DIRECTOR

### THE DIALOGUE BETWEEN AUDIENCE AND OBJECTS



PHOTO: ANDREI RALKO

Susan Ball, CAA  
Executive Director

**T**his past August, in less than a week, the art world tragically lost two exceptional curators, J. Kirk Varnedoe, 57, and James F. Romano, 56. Long associated with the

Museum of Modern Art in New York, Varnedoe was appointed in 2001 to a position at the Institute for Advanced Study in Princeton, NJ. Romano, who oversaw the reinstallation of the Brooklyn Museum of Art's exceptional Egyptian collection, had worked at the museum since 1976.

Though their specializations and styles were very different, the two shared a profound appreciation for the curator's ability to shape the dialogue between audience and objects. How curators and educators work together on this task varies, but the notion of the curator solely as advocate for the objects and the educator solely as advocate for the audience no longer serves, if in fact it ever really did. This is one of several reasons why such collaboration is the topic of animated, even heated, discussion.

A session at the 2003 meeting of the fledgling Association of Art Museum Curators (AAMC)—at which Romano spoke—dealt with the topic of how existing collections can be used more effectively in education. AAMC is quickly becoming a much-needed forum and collective voice for the curatorial profession, as art museums continue to evolve. A profile of this organization, which is applying to become a CAA affiliated society, will appear in the January issue of *CAA News*.

Other organizations that are concerned with curatorial issues include the American Association of Museums, which has a Curators' Committee comprising individuals from the broad range of museums; the Association of Art Museum Directors, which has an Art

Issues Committee; the Association of College and University Museums and Galleries; and, of course, CAA, which has a Museum Committee.

Varnedoe, Romano, and other scholars, curators, inspired by the previous generation and inspiring the next, have helped to erase the dividing line that sometimes exists between academic and museum professionals. As a graduate student, I gained invaluable experience organizing exhibitions at the Yale University Art Gallery, and I later served as faculty advisor to students who organized exhibitions at the University of Delaware.

We are all concerned about the future of the curatorial and museum professions. Jeanette La Vere, education and outreach coordinator at the University of Southern California's Fisher Gallery, and Lynn Robertson, executive director of the McKissick Museum at the University of South Carolina in Columbia, cochaired a session at the American Association of Museums' 2003 Annual Meeting, entitled "University Museums: Back on the Endangered Species List?" A panel talked about the impact of budget reductions on the very existence of university-based art institutions. CAA members who have a particular interest in the future of the curatorial profession, and the links between academic art historians and curators, will be interested in the cover story of this issue of *CAA News*, which describes a number of organizations that offer curatorial services.

During periods of economic weakness, jobs for curators at art institutions large and small are as much at risk as teaching jobs in art history. But the fate of college and university museums and galleries is especially worrisome. Campus-based art museums need, and deserve, our support. They are where a key portion of art-historical training takes place, both for students who become curators and for those who pursue careers in academia.

—Susan Ball, CAA Executive Director

## CAA RECOGNIZES GOLDEN JUBILEE MEMBERS

**T**he first eight names on the following list belong to the CAA members who joined the organization fifty years ago, in 1953. With this annual fall roster, we welcome them to Golden Jubilee status. One of the thirty-seven others, Rudolf Arnheim, who celebrated his 99th birthday on July 15, received a Special Award for Lifetime Achievement from CAA earlier this year. Thanks go to all for their many contributions over five, six, and (in one case) seven decades.

**Fifty-year members:** Dorathea K. Beard, Rodman R. Henry, Myron Laskin, Jr., Chu-Tsing Li, Margaret McCormick, Seymour Slive, Jack Wasserman, Richard S. Zeisler; **51 Years:** Theodore E. Klitzke; **52 Years:** John D. Hoag, J. Richard Judson, Frank T. Kacmarcik, Olga Raggio, Carl N. Schmalz, Jr.; **53 Years:** Jane Dillenberger, Alan M. Fern, Sadayoshi Omoto, Charles Parkhurst; **54 Years:** Dario A. Covi, Sol Alfred Davidson, Norman B. Gulamerian, Robert H. Rosenblum; **55 Years:** Rudolf Arnheim, William S. Dale, Clarke H. Garnsey, Peter H. Selz; **56 Years:** Dericksen M. Brinkerhoff, David R. Coffin, Ellen P. Conant, Beatrice Farwell, Ilene H. Forsyth, J. Edward Kidder, Jr., Mary Meixner, Ruth Philbrick; **57 Years:** Luraine Collins Tansey, Mario Valente; **58 Years:** James S. Ackerman, Ethel R. Cutler, Rosalie B. Green, Phyllis Williams Lehmann; **59 Years:** Howard S. Merritt, Marianne L. Teuber; **60 Years:** George B. Tatum; **61 Years:** Charles D. Cuttler; **72 Years:** S. L. Faison, Jr.

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# COMMITTEE ON WOMEN IN THE ARTS AWARD WINNERS

**C**AA's Committee on Women in the Arts (CWA) will honor two outstanding women—visual artists **Betye Saar** and **Nancy Spero**—at its 9th Annual Recognition Awards Ceremony at the Sheraton Seattle Hotel and Towers during the CAA Annual Conference in Seattle on Thursday, February 20, 2004, at 7:00 A.M. Please join us in celebrating their amazing and continuing careers!



Betye Saar

Internationally acclaimed artist **Betye Saar**, born and raised in Los Angeles, continues to intrigue and tantalize her audience with her strikingly provocative box art images. Her

interest in design and printmaking and her pursuit of the fine arts emerged through certain events that transformed her way of working. One such occurrence took place during a visit to the Pasadena Art Museum in California (now the Norton Simon Museum) in 1966, where she saw the esoteric, complex box constructions of Joseph Cornell on display. Another opportunity for change emerged in the Civil Rights and Black Power movements, as seen in her now-legendary box construction, *The Liberation of Aunt Jemima* (1972).

Still another influence was motherhood and family. In an interview with curator Robert Barrett in the catalogue for her exhibition, *Betye Saar: Secret Heart*, at the Fresno Art Museum in California in 1993, Saar recalled, "My creative impulse to make art came after college. The stimulus to become an artist came primarily from my family experiences." Her mother's "interest in handcrafts—knitting, jewelry making, and sewing" also influenced her artistic vision. In those early years of watching her mother's handiwork, she learned to interweave the aesthetic of fine art with the skill of craft.

Saar studied at the University of California, Los Angeles, and Pasadena City College as an undergraduate, with a concentration in design and printmaking. While attending Pasadena, she "was studying for a teaching credential to teach design in high school and junior college. They had ... a strong printmaking department ... [and she decided] to take printmaking classes. This experience was a bridge to fine arts." She then pursued graduate coursework at California State University, Los Angeles.

Saar's distinguished career and creative achievements span fifty years. Her work has appeared in many significant exhibitions, such as *The Decade Show: Frameworks of Identity in the 1980s* at the New Museum of Contemporary Art in New York in 1990, and *Painting and Sculpture in California: The Modern Era* at the San Francisco Museum of Modern Art in 1977. She has had solo exhibitions at the Fresno Art Museum, San Francisco Museum of Modern Art, Whitney Museum of American Art, and Studio Museum in Harlem. Her box art pieces are in the collections of the High Museum of Art, Hirshhorn Museum and Sculpture Garden, Metropolitan Museum of Art, National Museum of American Art, and Whitney Museum.

For Saar's exceptional artistic achievements, her efforts to educate her audience visually, her dedication to artistic excellence, and her inspirational influence to her daughters, we honor her.

—Dori Lemeh, CAA Committee on Women in the Arts member



Nancy Spero

**Nancy Spero's** career as an artist and activist demonstrates a continuous engagement with contemporary political, social, and cultural concerns. For nearly fifty years, her

paintings have chronicled wars and apocalyptic violence and have articulated visions of ecstatic rebirth and possibility. This complex network of themes and concerns has driven her creation of a figurative lexicon representing women from prehistory to the present. Her pioneering epic-scale scrolls, first appearing in the early

1970s, and her mural-scale wall-painting installations, begun in the 1980s, lead the viewer through associations and metaphors, gestures and unearthly mutations, achieved by an array of collage, painting, and printmaking techniques. In these spaces lurk fractured visual and textual narratives brought into focus by an extraordinary time traveler, a scavenger of the first rank, who observes, apprehends, and critiques. Her unique and uncompromising work has been displayed in numerous museums and galleries internationally.

Spero's legendary *War Series* (1966–70)—paintings on paper made in response to the Vietnam War—is among the most sustained and powerful group of works in the genre of history painting that condemns war and its consequences. The works depict defecating, phallic bombs, anthropomorphic helicopters pointing like forefingers to targets below, and mutant humans spewing paroxysms of death and chaos.

An antiwar activist and early feminist, Spero was a member of the Women Artists in Revolution (1969) and a cofounder of A.I.R. Gallery, the first women's cooperative gallery in New York (1972). She actively confronted sexism and racism in the exclusionary museum exhibition and collection policies of the time. Spero articulated these issues in panel discussions, letters, and pamphlets, and by participating in demonstrations at New York museums.

By 1971, Spero had developed her pictographic language of gesture and motion in her signature scroll paintings on paper: *Codex Artaud* (1971–72), *The Hours of the Night* (1974), *Torture of Women* (1976), and *Notes in Time on Women* (1979). Although her collaged and painted scrolls (some more than 250 feet in length) were Homeric in both scope and depth, the artist shunned the grandiose in her content and style, relying instead on an intimacy and immediacy while also revealing a continuum of shocking political realities harnessed to enduring myths. The artist re-presented previously obscured women's history, cultural mythology, and literary references with expressive figuration. Spero's themes evolved from chronicling and interpreting the intersection of history and myth to depicting a unique representation of the extremes of human experience, from the horrific to the transcendent. Harnessing a capacious imaginative energy and a ferocious will, she mined



Nancy Spero. *The First Language*, 1981. Painted collage and handprinting on paper, panel 19, 20" x 190" total size

the full range of power relations, unraveling the political as a manifestation of personal landscapes and exploring the psychotopography of individual memory and collective witness.

In 1987, following retrospective exhibitions in Great Britain, the United States, and Canada, Spero created images that

leapt from the scroll surface to the wall itself, refiguring representational forms of women over time and engaging in a dialogue with architectural space. Her wall paintings in Chicago, Vienna, Dresden, Toronto, and Derry form poetic reconstructions of the diversity of representations of women from the ancient to the contemporary world, validating a subjectivity of female experience.

Her scrolls and murals become symbolic spaces that put women at the center of a universe in which their perceptions, actions, and choices matter. Spero's work gives visual substance to women's social and political concerns, to their emotional lives and their intellectual activities, offering alternative possibilities for being and imagining. Her art sings as an open-ended chorus of individual and collective voices.

As an artist-in-residence, lecturer, panelist, installation artist, and painter, Spero continues to be a significant influence on new generations of artists. Her work and activism have inspired many artists and opened doors for many more. The inseparability of art from life, aesthetics from humanity, and knowledge from action, are givens for her. Bringing lost history to life, Spero offers glimpses into the means of re-visioning an interplay among the forces of the sensual—body in action, mythic archetypes reconfigured, and metaphysical yearnings grounded in the physical.

—Deborah Frizzell, CAA Committee on Women in the Arts member



This is the second in a series of articles on copyright issues sponsored by the CAA Committee on Intellectual

Property (CIP), in which a hypothetical question is posed on one aspect of rights, permissions, fair use, and related topics. We provide a short answer on the legal aspects of the question, followed by commentary from a practical perspective.

This feature is intended to provide general information and does not constitute legal advice. If you have specific legal questions, please contact an intellectual-property attorney.

**Q** I am writing an article for publication in a journal in the United States and would like to illustrate my text with photographs of works of art. The artworks are all currently protected by copyright. I photographed some of the works myself; I rented other photos from the museums that own the works of art. How should I proceed?

**A** You need written permission from the copyright holder of each artwork to publish the photographs, both the ones you took and those obtained from museums.

The owners of the actual, physical artworks are not necessarily—and usually will not be—the holders of the copyrights in the works. The artist who created the work is, almost always, the initial holder of the copyright.<sup>1</sup> These proprietary “copyrights” exist independent of the artwork itself: the artist can keep the artwork and assign, transfer, or sell its copyright (or, more often, can sell the artwork and retain the copyright to it). So a museum or collector who acquires a copyrighted painting, photograph, or sculpture rarely will own the copyright in such works—and therefore may not be able to authorize you to take or publish a photograph.

The holder of a copyright in a visual work has multiple rights: the exclusive right to reproduce the work in any form or media, to prepare adaptations or modifications of the work (so-called derivative works), and to distribute the work (and any copies of it) to the public, as well as the exclusive right to authorize others to do any of the above. Each of these various rights,

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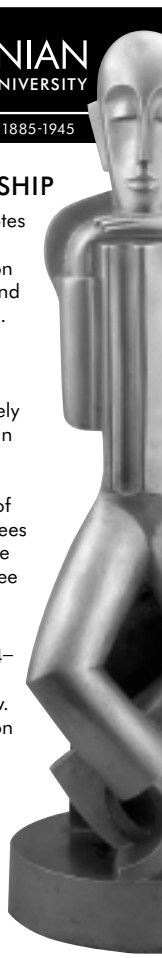
A MUSEUM OF ART AND DESIGN, 1885-1945

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Copyrights are property that will pass on to the artist’s heirs, who then control these rights for seventy years after the artist’s death in the United States.<sup>2</sup> Hence, getting permission to use a copyrighted work after the author’s death will usually involve dealing with his or her heirs, or a rights-clearance agency.

If the author of the work (the artist) was not in the United States when the work was created, foreign copyright laws may apply to rights clearances, even if you are publishing in the United States.

Conversely, if you are publishing outside the United States, other countries’ laws may be applicable, and these laws may differ from U.S. law on whether you are allowed to publish the photograph of the work without securing the permission of the copyright holder, under certain circumstances.

## CIP COMMENTARY

Identifying the copyright holder may require several inquiries. The owner of the artwork (e.g., a museum) can often supply you with contact information for the holder of copyright, but it is your responsibility (or in some cases your publisher’s) to seek the information if it is not supplied with the photograph. Where the artist created the work outside the United States, it may be more difficult to get necessary permissions, but permissions are required even if you are publishing reproductions of the work only in the United States.

Sometimes the artist (or the artist’s estate or heir) grants a museum or collector a limited license to distribute images of the work for certain specified uses, such as collection catalogues or scholarly publications; if so, the museum will specify those terms in the permission forms it sends you. A museum may charge you a fee for rental of a photograph and processing, but unless the museum owns the copyright to the art-

work (or has been given permission by the copyright owner to charge reproduction fees, which rarely happens), the museum should not charge an additional “copyright” or permission fee. Only the copyright holder has the right to authorize publication of copies and collect fees for granting others this right.

There is no legal difference between publication in a for-profit and a nonprofit journal or book with respect to obtaining the right to reproduce a photograph of a copyrighted artwork. However, in practice, fees are often negotiable and may be reduced or waived on occasion. Rights-holders may reduce fees for nonprofit use, for a publication with a small printing, or for use of an image where the text depends on its illustration, educational use (as in a textbook or scholarly text), and so on.

Be sure to plan ahead and begin the process of seeking permissions early: the process can be time-consuming and complex. Artists’ websites may provide contact information. Many well-known artists (and their heirs) use agencies to manage permissions for them and/or to provide photographs of works. Among these, in the United States, are the Artists Rights Society (ARS) and the Visual Artists and Galleries Association (VAGA).

It can be very difficult to locate and contact copyright holders (often the artist’s heirs) of a dead artist’s work that is still in copyright. If you make a good-faith effort to find and obtain the necessary permission to reproduce an image of an artwork but are unable to trace the copyright holder, you and your publisher may wish to consider whether your proposed use of the image would be considered a “fair use” under the U.S. copyright law. “Fair use”—which is based on a statutory provision and case law—may allow you to use copyrighted materials without the copyright holder’s consent for some purposes,

including criticism, comment, news reporting, teaching, scholarship, and research. In principle, “fair use” exists to permit certain uses that further public benefit and do not negatively affect the commercial interests of the copyright holder. If your publication is a nonprofit, scholarly work being published and distributed in the United States and your use generally satisfies the requirements for fair use set out in the copyright law, your case for asserting that your use is “fair” may be strong. But “fair use” is a complex topic and will be discussed in greater detail in the next Committee on Intellectual Property Q&A article for *CAA News*.

1. An exception is work created on the job under a “work for hire” agreement; under these agreements the employer owns the copyright.

2. This is a simplified rule and applies to works created after December 31, 1977, in the United States. This seventy-year term is the same in many European countries, although laws outside the United States vary. A chart listing years of copyright protection for artworks created before January 1, 1978, is illustrated in the September 2003 issue of *CAA News* and is posted online at [www.collegeart.org/caa/news/2003/Sept/CIPcommittee.html](http://www.collegeart.org/caa/news/2003/Sept/CIPcommittee.html).

## RULES OF THUMB

- United States copyright law grants artists control over the right to copy (including by reproducing in photographs), publicly display, distribute, and adapt their works.
- Copyrights are property rights separate from the physical work of art itself; the owner of the artwork and the holder(s) of the right to reproduce or distribute copies (or make derivative works) may be different parties.
- Permission from the copyright holder is required if a photograph of a copyrighted artwork is to be published, even if you take the photograph yourself, absent some specific exception (or fair use).
- A museum or other collecting institution often has permission to distribute images

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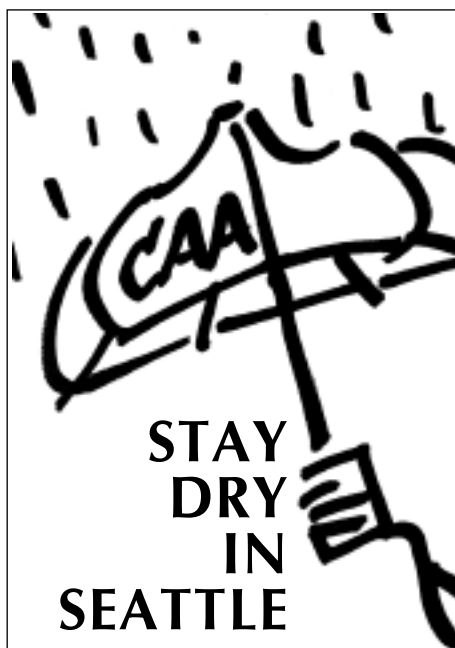
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New York, NY 10012  
Tel: 212-420-9160  
Fax: 212-420-9286  
[www.arsny.com](http://www.arsny.com)

Visual Artists and Galleries  
Association (VAGA)  
350 Fifth Avenue, Suite 6305  
New York, NY 10118  
Tel: 212-736-6666  
Fax: 212-736-6767  
[rpanzer@vagarights.com](mailto:rpanzer@vagarights.com)

For more information on securing copyright permissions, please see  
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- Most institutions will advise you to contact the copyright holder to authorize publication of a photograph of a copyrighted work, and will aid you in contacting the rights holder.
- Museums charge fees for renting and processing photographs of works of art under copyright (and in the public domain). These fees are sometimes described as “copyright” or “permission” fees, but these terms are misleading. In most cases, the fees museums charge for use of photographs of artworks under copyright would be more correctly described as rental or licensing fees. You may be asked to pay an additional fee to the actual holder of the copyright (usually the artist or his or her estate or heirs) for permission to publish the images.
- Keep good records. You should have paperwork on every image of a copyrighted artwork you wish to publish. Consult your publisher to determine if your documentation is sufficient for publication.



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PHOTO: E. CARL GRIMM

Joyce Hill Stoner in front of John Singleton Copley's *Seige of Dunkirk* (ca. 1814–15), from the Muscarelle Museum of Art at the College of William and Mary, treated by graduate students in the Winterthur–University of Delaware program in art conservation

## A CONVERSATION WITH JOYCE HILL STONER

Last June, Joyce Hill Stoner, professor of art conservation at the University of Delaware, adjunct painting conservator at Winterthur, and secretary of the CAA Board of Directors, received the American Institute for Conservation's University Products Award for Distinguished Achievement. In September, shortly after her Glasgow presentation of the performance/lecture, “Whistler Through the Eyes of his Women,” she spoke with *CAA News* about her work as a conservator, teacher, writer, and performer.

*CAA NEWS: What originally drew you to art conservation?*

JOYCE HILL STONER: Really good advice from my fine-arts professors at the College of William and Mary. After I painted a series of self-portraits in the styles of the old masters, my teachers looked me over, including my interests in math and languages, and said, “You ought to go into art conservation.” “What’s that?” I asked. Later, in 1968, I was one of four students accepted at the New York University Conservation Center—then the only fine-art conservation graduate program in the English-speaking world.

*CN: You completed your art-history Ph.D. in 1995, after treating paintings for almost twenty years. How has the combination of scholarly art history and technical practice influenced you?*

JHS: In teaching, I have always encouraged my conservation students to work closely with art historians and curators so that their treatments will be sympathetic to current knowledge about an artist and his or her milieu and techniques. These collaborations can be very symbiotic, and I try to illustrate this principle in my writing. My dissertation was on James McNeill Whistler’s brushstroke and facture—how his technique reflected his friendships with other artists and poets from decade to decade: Courbet to Rossetti to Fantin-Latour to Mallarmé.

*CN: You have studied the work of the three generations of Wyeth painters, and have yourself been painted by Andrew Wyeth. How did this come about?*

JHS: The Wyeth family lives in Winterthur’s “backyard,” and I first interviewed Jamie in 1982. Years later, I interviewed him and Andrew for a companion booklet for the 1998–99 exhibition *Wondrous Strange* at the Delaware Art Museum and the Farnsworth Art Museum in Maine. I have since become a consultant conservator for the family and have done a few collaborative treatments with both Andrew and Jamie, meaning that I would mend a tear and do the fill on a work, and the artist would do the inpainting.

I’ve written several articles on the Wyeths, including one published in *American Art* in 1999 about the often-ignored friendship between Andy Warhol and Jamie Wyeth, and the portraits they did of each other between 1976 and 1980.

*CN: One of your major conservation assignments was Whistler’s Peacock Room at the Smithsonian Institution’s Freer Gallery of Art. Please describe your most recent Whistler-related project.*

JHS: My recent Whistler activity is somewhat unusual. I’ve taken my dissertation and, with my background in theater, turned it into a highly accurate “performance art history” piece. “Whistler Through the Eyes of his Women” is a slide lecture in costume; Joanna Hiffernan, Maud Franklin, and Beatrix Godwin Whistler all appear. I performed it at the Whistler Centenary Festival in Glasgow, Scotland, and again at the Virginia Museum of Fine Arts in January 2004 and at the Minneapolis Institute of Arts in March.



PHOTO: JIM SCHNECK

Joyce Hill Stoner as Maud Franklin, Whistler's mistress and model in the 1870s and 1880s, in "Whistler Through the Eyes of his Women," a costumed performance/slide lecture

**CN:** *What have been your main concerns as a member of CAA's Board of Directors?*

**JHS:** One of the reasons I'm taking an active part in CAA is to encourage more art historians and artists to embrace artists' techniques, conservators' discoveries, and technical art history. Also, I would like to see more public-outreach programs, involving both artists and art historians, which could help the organization become better known and more useful to the outside world.

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## FOLLOW A FELLOW: CHANGING TIMES

*Evelyn Carmen Ramos is in her second year as a CAA Professional Development Fellow. A graduate of the University of Chicago, she is currently assistant curator for cultural engagement at the Newark Museum in Newark, NJ.*

About ten years ago, multiculturalism was all the rage. Museums everywhere sought to diversify their audiences through an ambitious array of "special" projects, from massive, survey-style exhibitions to educational outreach programs. In spite of its prickly nature, multiculturalism changed the ways museums define their missions, collections, and audiences. No longer bastions of the rich and highly educated of the American mainstream, art institutions are now much more culturally pluralistic in their audiences, exhibitions, and collections, and are increasingly committed to challenging, yet accessible, interpretation. This context nurtured my early academic and museum career, and I am indebted to the paradigm shift it ushered in.

But now, in 2003, what lies ahead? In my position as assistant curator for cultural engagement at the Newark Museum, I ponder this question frequently for two reasons: one, because I am working at a historically unique institution, long committed to innovative museum practice; and two, because of the precise nature of my position.

Many know the Newark Museum through its founder, John Cotton Dana. Philosophically committed to what he called the "new museum," Dana anticipated multiculturalism by nurturing an institution dedicated to community service. In his lifetime, the Newark Museum served a host of immigrant groups, who found their homeland cultures and urban realities represented in exhibitions and programs. After Dana's death in 1929, the museum began exhibiting and collecting work by African American artists, a commitment reinforced as the city of Newark became increasingly African American. After the 1967 Newark riots, the museum renewed its early goals by initiating the longest running, nationwide Black film festival, while continuing to showcase the work of



Evelyn Carmen Ramos (right) helps to install *Cuando las gallinas mean (When Hens Pee)*, a public-art project/vending machine inspired by a Puerto Rican expression, at El Pueblo Meat Supermarket in Newark, NJ

African American artists in special exhibitions and in integrated permanent-collection installations of American art.

It is perhaps because of this history that the Newark Museum recently began an audience-development program to attract two of New Jersey's fastest-growing ethnic enclaves—the Chinese and Latino communities. I was hired to work on the curatorial end of the initiative, which supports exhibitions of contemporary art, collaborative public-art projects, and larger exhibitions that explore aspects of Chinese and Latino cultures. In working on this project, I am mindful of the critical debate on race- and ethnicity-based exhibitions. Some consider that these exhibitions create ghettos or inadvertently affirm erroneous audience expectations about the work of racially or ethnically marked artists. On the other hand, I firmly believe that all artists operate within the context of a culture. Therefore, my creative work as a curator examines Latino and Chinese diasporic cultures in all of their complexity and nuances.

I approach this challenge as an opportunity informed by the particularities of my host institution. The Newark Museum's Western art holdings are primarily North American. Installed in an impressive series of galleries that present American art through a social, historical, and aesthetic lens, this presentation serves as both inspiration and catalyst.

Admirably, the installation—appropriately entitled *Picturing America*—constructs a story of American art and



culture informed by questions of national identity, race, gender, politics, and region. It also raises important questions for the future: which Chinese American and Latino communal experiences should find expression in a broadened social history of American art? And what of the contribution of avant-garde artists of Chinese and Latino descent to mainstream art movements in the U.S.? How should this work be integrated into an expanded narrative of American art? And the list goes on.

While museums interested in global artistic production focus on international Chinese or Latin American artists, the collections and philosophy of the Newark Museum have influenced me to focus on artists firmly ensconced in a United States art world. I believe this approach helps to expand the borders of American art and pushes the envelope of previous multicultural approaches, which too often focus on the experience of art-world exclusion rather than the creative strategies and the national implications of American artists of diverse backgrounds. What lies ahead for mainstream museums? In a phrase: cultural integration.

—Evelyn Carmen Ramos

## STUDENT AND EMERGING PROFESSIONALS COMMITTEE: NEW PROJECTS

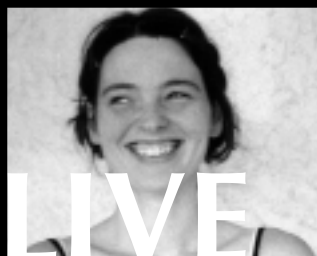
Since its founding in 1998, CAA's Student and Emerging Professionals Committee (SEPC) has represented students of the CAA community and recent graduates making the transition into the professional world. In addition, the SEPC bridges the gaps between the disciplines of studio art, art history, museum studies, and art education. SEPC also educates its constituents about the opportunities that the committee can provide, and about useful services available through CAA, beyond job placement. We have developed conference sessions and special projects that address the multifaceted needs of students and new professionals.

The members of the SEPC have noticed a marked interest in the committee, and in CAA in general, shown by undergraduates, especially at recent conferences and

through direct contact with SEPC members. Therefore, we would like to embark on a new project to encourage greater participation by this potentially powerful, underrepresented sector of the CAA community. The SEPC encourages the support of college and university faculty and department administrators to increase awareness of, and involvement in, CAA and the SEPC. Mention CAA in your classes, request membership material for distribution in your department, and let your students know about CAA's scholarly publications available in your library.

SEPC is excited about its full schedule of events planned for Seattle this year. Thanks to the hard work of SEPC member Dara Sicherman, we will establish a Student Center at the conference, staffed by SEPC members, to answer questions about the committee and our ongoing and upcoming projects. It will also provide a space for students and emerging professionals from all disciplines to network and share ideas. The center's location and hours will be listed in the final conference *Program*. The committee will also sponsor a reception in conjunction with our session, "Harnessing the Power of the Pen: Professional Writing Strategies for Future Artists, Art Historians, and Museum Professionals." We hope that this event will allow panel participants and the audience to continue the dialogue from our session, which will offer tips by artists, art historians, and museum professionals on the transition between academic and professional writing.

The SEPC also has programs in place to assist with conference travel costs. Our Student Host Program, now in its 4th year, brings together CAA members living in the conference area with student members looking for alternative accommodations. If you live in the Seattle area and have an extra room, couch, or floor space you would like to donate to a student member, or if you are a student in need of that extra room, couch, or floor, please contact SEPC member Stephanie Thomas at [st4w@virginia.edu](mailto:st4w@virginia.edu). Thomas is also assembling this year's "Student Survival Guide" for Seattle, an online resource that provides, among other things, advice on getting around the conference city, locations of cheap restaurants, and listings of cultural sites of interest. If you have ideas to contribute to this guide, write to Thomas at the above e-mail address. The "Student



### Professional Development Fellowship Program

Since 1993, the College Art Association has helped 65 M.F.A. and Ph.D. candidates bridge the gap between graduate study and a professional career.

Applications for 2004–5 are available online at [www.collegeart.org](http://www.collegeart.org). The application deadline is Friday, January 30, 2004.

Clockwise from top left: Erika Vogt, Sharon Parker, Adam Frelin instructing two Webster University students, Rise Wilson, Jason Weems



Survival Guide" will soon be posted on CAA's website.

The SEPC also maintains a Student Member listserv, which provides a forum for communication throughout the country and keeps our constituents informed of SEPC activities. If you wish to join, send an e-mail to **STUDENTMEM-L-SUBSCRIBE-REQUEST@listserv.collegeart.org**. Do not type anything in the subject line or message body: this is a "special action" address and will automatically result in a subscription. If you have further questions, please feel free to contact Patricia Flores at **pflores4@yahoo.com** or visit **www.collegeart.org/caa/aboutcaa/committees/pips/student/studentdescript.html**. On behalf of SEPC, I look forward to seeing many of you in Seattle.  
—Patricia Flores, Chair, CAA Student and Emerging Professionals Committee

## CAA 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 three new members at its business meeting, held at the 2004 CAA Annual Conference. Each new committee member will serve for one year and will be expected to nominate a minimum of five and a maximum of ten candidates for the Board. Service on the committee involves conducting telephone interviews with candidates during the summer months and meeting at CAA's offices in New York in September 2004 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 Rebecca Cederholm, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. Materials can also be e-mailed as Microsoft Word attachments to **rcederholm@collegeart.org**. *Deadline: January 5, 2004.*

## ART JOURNAL WELCOMES NEW EDITORIAL-BOARD MEMBER

**John Paul Ricco**, assistant professor of art history, theory, and criticism at the School of Art at Texas Tech University in Lubbock, has been appointed to serve on the *Art Journal* editorial board from July 2003 through June 2007.

## CALL FOR DISSERTATION LISTINGS

Dissertations in art history and visual studies, both completed and in progress, are published annually in the June issue of *The Art Bulletin* and listed online at **www.collegeart.org**. Ph.D.-granting institutions are requested to send a list of dissertation titles of your school's Ph.D. students to **dissertations@collegeart.org**. Full instructions regarding the format of listings may be found at **www.collegeart.org/caa/publications/AB/dissertations/index.html**; they have also been sent by e-mail and fax to department heads this fall. We do not accept listings from individuals. Improperly formatted lists will be returned to sender. For more information, write to the e-mail address listed above. *Deadline: December 1, 2003.*

## ADVOCACY UPDATE

### UPDATE ON STATE ARTS FUNDING

With state budgets suffering, most state arts agencies have experienced cuts in funding in fiscal year (FY) 2004. Of the forty-two state arts agencies reporting a budget decrease for the current fiscal year, ten had reductions of more than 15 percent. Unfortunately, the cuts come after an already bleak FY 2003. The National Assembly of State Arts Agencies reports that forty-two states diminished their arts budgets during the last fiscal year, with California and Massachusetts alone accounting for \$44 million in losses. State arts funding plunged from \$410 million two years ago to about \$350 million in FY 2003. Despite attempts by some state legislators to dissolve completely state arts

agencies as a cost-saving measure, currently fifty state and six jurisdictional government arts agencies are still operating. The various arts agencies help to support both established and emerging local artists and art organizations through grants and programs. They also help to bring art to rural and other underserved areas of the country, providing art education in schools and, in some cases, spurring economic development through the arts.

To make up for lost income, state governors are urging arts groups to find alternative funding sources, but corporate, foundation, and individual charitable giving is drying up as well. Total gifts by the nation's top sixty donors fell from \$12.7 billion in 2001 to \$4.6 billion last year, according to a survey in the February 20, 2003, issue of *The Chronicle of Philanthropy*. The following is a more detailed look at the status of state arts agency budgets around the country:

**Arizona:** Governor Janet Napolitano (D) signed a FY 2004 budget that cuts state arts funding to \$1.8 million, a reduction of 16 percent from 2003. In signing, she used her line-item veto for thirty-five sections; three of those affected funding for the Arizona Commission on the Arts.

**California:** With the FY 2004 state budget approved, the California Arts Council's funding has been slashed by approximately 86 percent, from \$18 million in 2002–3 to \$1 million. (The National Endowment for the Arts [NEA] is expected to provide a matching \$1 million, and another anticipated \$1 million in revenues will come in from designer license plates, bringing the expected state arts budget to \$3 million.) The council reports that this total represents a contribution of less than three cents per Californian per annum, with the national average being approximately one dollar. Based on this drastic budget reduc-

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**www.caareviews.org**

tion, all of its grant programs will be suspended and half of its staff positions will be eliminated.

**Colorado:** The state legislature, facing a \$1 billion revenue shortfall in FY 2004, reduced the Colorado Council on the Arts' budget from \$1.04 million to \$200,000. After this 80 percent cut, the council took another hit when Governor Bill Owens (R) ordered it to reduce overhead costs to \$40,000 a year, which meant that it was forced to vacate its office space and reduce its staff from seven to one. For a while it looked as if the state's action would cost the council an additional \$614,000 in federal funding, because the NEA only distributes its grants through viably functioning state arts councils. Fortunately, the NEA backed off their original threat to withhold the money and awarded the council \$613,600, allowing it to use some of the grant money for operations expenses. However, the NEA warned that they will keep close watch to make sure federal standards are being met and made clear that the funding was not meant to set a precedent.

## CAA LAUNCHES ONLINE VOTING

In an effort to increase member participation in Board elections and the Annual Business Meeting, CAA has developed an easy-to-use, secure online voting system. Participation in online voting is on a voluntary basis—in order to participate, members must indicate that you agree to receive CAA ballot and proxy information via e-mail, which will allow you to cast your ballots and proxies through the online voting system.

All members are encouraged to complete the e-mail communications section on your membership form this fall, either by using the new Member Portal at [www.collegeart.org](http://www.collegeart.org), or by completing the paper form you have received in the mail, in order to be able to cast your e-ballot in the 2004 Board election and your e-proxy for the 2004 Annual Business Meeting. Members who do not indicate on your membership forms that you want to participate in online voting will continue to receive paper ballots and proxies.

Please direct all questions regarding online voting to Marta Teegen at [mteegen@collegeart.org](mailto:mteegen@collegeart.org).

**Florida:** State lawmakers allocated just under \$5.9 million for the Division of Cultural Affairs' grants programs in FY 2004, which received \$32 million last year.

A \$200,279 grant from the NEA boosted the total budget to just over \$6 million. The division will continue some of its grant programs, though on a much smaller scale, while temporarily suspending others. The state legislature also voted to eliminate the Corporations Trust Fund (derived from corporate filing fees in the state), which until May functioned as a unique funding source for the division's operating costs. Now, the division will be funded from nonrecurring general revenue, thus increasing the level of competition for state dollars with other agencies each year.

**Massachusetts:** The Massachusetts Cultural Council has been level-funded at \$7.3 million for FY 2004. Last year, it suffered a 62 percent cut to its state appropriation, resulting in the elimination of eight funding programs and severe reductions to its five remaining grant programs. About ¼ of council staff were laid off.

**Michigan:** The state legislature passed a FY 2004 budget that includes a 47 percent cut to art and culture grants awarded by the Council for Arts and Cultural Affairs. The council also saw a 13 percent cut to their administrative budget. That said, it could have been significantly worse, as many in the state legislature had called for a total elimination of arts funding.

**Minnesota:** Overall arts funding was reduced by 32 percent for the next two years. This included a 60 percent cut to the state money that supports the Minnesota State Arts Board's operations budget, a 29 percent cut to the Regional Arts Councils, and a 30 percent cut to the board's grant programs. The Minnesota Humanities Commission fared even worse—it lost all of its state funding for the next two years.

**Missouri:** Earlier this year the state removed the Missouri Arts Council from general revenue funding, meaning the council will receive none of the \$3.9 million it did last year. In just two years, state support has gone from \$5.3 million to zero. Despite these cuts, the council has not yet been forced to reduce its operations drastically because it is partially funded by the Missouri Cultural Trust, an endowment for the arts funded by an income tax on non-

resident athletes and entertainers. A total of \$3,942,520 will be used for the council next year. Of that amount, \$1.3 million comes from interest on the trust fund and \$700,000 is federal funding from the NEA. Unfortunately, the trust money is also in danger, because the state legislature is using the athlete-and-entertainer tax revenue to fund other state programs in an attempt to close the state's estimated \$1 billion deficit.

**New Jersey:** Tens of thousands of New Jersey residents spoke out against a proposal by Governor James McGreevey (D) to eliminate the New Jersey State Council on the Arts by cutting its entire \$18 million budget, to help close the state's \$5 billion deficit. State legislators listened. They passed a FY 2004 budget with \$16 million appropriated to the council, \$2.7 million to the New Jersey Historical Commission, and \$500,000 for the New Jersey Cultural Trust. As part of the budget bill, a hotel/ motel occupancy tax, which provides FY 2004 cultural revenue and dedicates funding in FY 2005 for these three organizations, was also passed.

**Oregon:** The Oregon Arts Commission lost all of its legislative funding in March as a result of emergency cuts in FY 2003, which applied to all state services other than health and safety. In August, Governor Ted Kulongoski (D) asked that the commission and the Oregon Cultural Trust merge their administrations as a cost-saving maneuver, a suggestion that was endorsed by both organizations as well as state legislators. As a result, the commission was kept alive with a budget of \$1.2 million, which represents a 50 percent decrease. The trust will continue to be funded largely by the special tax credit set in place in 2001.

**Tennessee:** Despite statewide fiscal problems, Tennessee has been able to raise its level of arts funding for FY 2004. The Tennessee Arts Commission's overall budget will increase to \$5.25 million, nearly 17 percent from last year, because the commission's main funding source is derived from nontaxpayer revenue, mainly the sale of specialty license plates.

**Virginia:** Due to the state budget crisis, the Virginia Commission for the Arts' grant funds were slashed by 45 percent in FY 2004. The cut follows two budget

reductions ordered in FY 2003 that had already taken away \$1 million from the commission's budget. In total, the accumulated cuts have decreased the commission's annual budget from \$4.9 million to about \$2.7 million.

Although states across the country have made drastic reductions to a wide variety of programs and services in order to balance their budgets, cuts to state arts agencies are especially troubling, as they will result in the loss of matching funds from the federal cultural agencies and private donors alike. Furthermore, it is often very difficult to restore an agency's budget to the funding level it had prior to the cuts, which means that any future budget increases to state arts agencies will most likely be based on these newly reduced figures. A good source of information on state arts funding can be found on the National Assembly of State Arts Agencies (NASAA) website at [www.nasaa-arts.org](http://www.nasaa-arts.org). The NASAA website also includes links to your local state arts agencies at [www.nasaa-arts.org/aoa/saaweb.shtml](http://www.nasaa-arts.org/aoa/saaweb.shtml).  
—Rebecca Cederholm, CAA Governance and Advocacy Associate

## ANNUAL CONFERENCE UPDATE

### CONFERENCE EVENTS AT THE SEATTLE ART MUSEUM

The Seattle Art Museum (SAM) will host the post-Convocation reception on Wednesday evening, February 16, 2004. Those attending the reception will be able to experience Robert Venturi's signature postmodern building, completed in 1991, and view two outstanding exhibitions.

The first show, *International Abstraction: Making Painting Real*, illustrates the kaleidoscopic development of abstraction in painting and sculpture in the international community after World War I. The majority of the works in the exhibition are culled from the museum's collection and include paintings, sculptures, prints, and photographs by artists such as Jean Arp, Robert Delaunay, Marcel Duchamp, Arshile Gorky, Paul Klee,

Jackson Pollock, and Kurt Schwitters. The first part of the show focuses on the development of abstraction in Europe and its eventual dissemination in the United States as artists fled Europe in the late 1930s. The exhibition traces abstraction's roots in Germany, Russia, and France to its rapidly expanding role in the international world. Part 2 looks at the continued theme of abstraction from the 1940s to today, concentrating on Abstract Expressionism and Minimalism. Organized by the museum, *International Abstraction* is a collaboration between the Modern and Contemporary Art Department and Marek Wieczorek, assistant professor of art history at the University of Washington.

The second exhibition is devoted to the work of multimedia artist Christian Marclay, whose art forges links between contemporary art and music, sound and vision. His first major U.S. retrospective, this traveling show comprises approximately sixty works spanning two decades; it includes collage, photography, audio, video, and installation pieces. The Seattle curator is Lisa Corrin, SAM's deputy director of art and Jon and Mary Shirley



### CAA Members Take a Creative Route to the Annual Conference

This year, think outside the usual travel boxes and hop aboard Amtrak® to the Annual Conference of the College Art Association. On the train, you can ride in relaxing comfort, with plenty of room to stretch out, stroll, and enjoy miles of inspirational landscapes. Now, with new everyday low fares, Amtrak is the perfect way out of town anytime. Catch the train today at [www.amtrak.com](http://www.amtrak.com) or call 1-800-USA-RAIL.



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Curator of Modern and Contemporary Art.

SAM is also hosting an off-site conference session devoted to the aboriginal art of Australia. Organized by Brenda Croft, senior curator at the National Gallery of Australia, the session will be held on Friday, February 20, 2:00–4:30 P.M., in the museum's lecture hall. It will be followed by a tour of a local private collection.

## CAA TO HOST TOWN MEETINGS IN SEATTLE

With many of the goals in CAA's current Strategic Plan accomplished, CAA's Board of Directors and staff have recently begun work on the next plan, which will guide the organization in the years to come. As a part of the planning process, the membership, the Board, and the staff need not only to assess CAA's many strengths but also to confront its weaknesses. Members are encouraged to participate in two town meetings at the 2004 Annual Conference in Seattle, where you will be able to discuss issues of concern to you.

The first, "CAA Town Meeting: The Future Direction of Art and Art-History Scholarship," will take place Thursday, February 19, 12:30–2:00 P.M. The second, "CAA Town Meeting: Opportunities for Artists," is scheduled for Friday, February 20, 12:00–1:30 P.M.

We are counting on your participation throughout the planning process; close communication among the membership, the Board, and the staff will enable us to set meaningful goals for the years ahead. For more information on the town meetings, contact Marta Teegen at [mteegen@collegeart.org](mailto:mteegen@collegeart.org).

## CULTURAL DIVERSITY COMMITTEE SEEKS SESSION PARTICIPANTS

CAA's Cultural Diversity Committee seeks participants for its 1½-hour session, "Diversity in the Classroom," at the 2004 Annual Conference in Seattle. In recent years university and college curricula have begun to pay attention to issues of diversity, adding diversity-related topics to existing courses, and creating new classes that may satisfy a "diversity requirement." How can we encourage students to address issues surrounding diversity—race, gender, ethnic-

ity, sexual orientation, and differing abilities—in the studio and art-history classrooms? Is it sufficient to use new chapters in survey texts or to discuss minority artists when assigning studio projects? How might we move toward a culturally balanced curriculum? What innovative ways have art history and studio teachers found to help students gain deeper understanding about these issues, how they influence the work they are doing, and how these issues have affected artists in the past?

A variety of approaches is sought from teachers of art history and all studio areas. Participants may talk about a single project or take a more global approach. Our goal is to share ideas that can be taken into the classroom. Please forward individual proposals to the session chair, Joseph P. Ansell of Auburn University, at [anseljp@auburn.edu](mailto:anseljp@auburn.edu). *Deadline: December 15, 2003.*

## AIC TO HOLD WORKSHOP AT CAA CONFERENCE

This year's American Institute for Conservation of Historic and Artistic Works (AIC) session, "Learning Through Looking: Examining African Art," will be held at the Seattle Art Museum (SAM). Steven Mellor, conservator and director of conservation at the National Museum of African Art, Smithsonian Institution, and Pam McClusky, curator of African and Oceanic art at SAM, are the featured presenters. This gallery-based workshop will address questions of construction, surface condition, and evidence of history and use of sub-Saharan African art. Can we determine the original appearance of these artworks? Do they show evidence of ritual use? How much of their appearance reflects collecting standards and subsequent treatments?

Attendance will be strictly limited by advance reservation. Priority will be given to a balance among academic art historians, curators, conservators, and working artists. To enroll, contact Andrea Kirsh at 814 S. 48th St., Philadelphia, PA 19143; [akirsh@darkwing.uoregon.edu](mailto:akirsh@darkwing.uoregon.edu). Please include brief information identifying your training and current work by discipline.

## PROFESSIONAL DEVELOPMENT ROUNDTABLE MENTORS SOUGHT

CAA is seeking mentors and discussion leaders to assist with Professional Development Roundtables at the 2004 Annual Conference in Seattle.

Mentors will lead informal discussions on a wide range of topics relating to career choices, professional life, and work strategies. The roundtables will be geared toward two groups: emerging professionals and midcareer professionals.

Roundtable topics will reflect those frequently mentioned by CAA members as particular areas of concern within your lives and work. Past topics have included: Taking a First Job while Finishing School; Dealing with Demands from All Sides—The Demands on Junior Faculty Seeking to Secure Tenure; Disappointment, Even Despair: The Natural Consequences of Trying to Move Forward; and From Teaching to Administration.

Prospective mentors do not need to be career specialists but should have an interest in the emerging generation of scholars and artists or the desire to discuss midcareer issues with colleagues. Candor, a sense of humor, the ability to listen, and two hours of your time are required.

Interested individuals must be CAA members in good standing, be registered for the conference, and be available on Thursday, February 19, 2004, 12:30–2:00 P.M. Please send a brief letter of interest and résumé to Manager of Programs, Re: Roundtables, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline extended: December 12, 2003.*

## CURATORS AND CRITICS NEEDED FOR ARTISTS' PORTFOLIO REVIEW

CAA is seeking curators and critics to participate in the eighth annual Artists' Portfolio Review during the 92nd Annual Conference in Seattle, February 18–21, 2004.

The Artists' Portfolio Review provides an opportunity for artists from a wide range of backgrounds to have slides or videos of their work critiqued by professionals. The program pairs a member artist with a critic or curator for a twenty-minute appointment. The individual sessions are scheduled on

two days: Thursday, February 19, and Friday, February 20. Whenever possible, artists are matched with reviewers based on medium or discipline.

Volunteer curators and critics provide an important service to early-career artists, enabling them to receive professional criticism of their work. Given the competitiveness of today's art world, the value to artists of this contribution cannot be overestimated.

Interested candidates must be CAA individual members in good standing, register for the conference, and be willing to provide five successive twenty-minute critiques in a two-hour period. Please send a brief letter of interest and résumé to Manager of Programs, Artists' Portfolio Review, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline extended: December 12, 2003.*

## MENTORS NEEDED FOR CAREER DEVELOPMENT WORKSHOPS

The 2004 CAA Annual Conference will mark the eighth anniversary of the Career Development Workshops. To date, more than two thousand CAA members who are beginning their careers have met with professionals in their respective fields to receive valuable professional advice and guidance.

To ensure the continued success of the program, we seek mentors from all areas of art history, studio art, the museum professions, and other related fields. Mentors provide a significant professional service to members. Many participants have described this experience as extremely rewarding.

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

Mentor applicants must be members in good standing, must register for the conference, and must be prepared to give three consecutive hours of their time on one of the two days of the workshops: Thursday, February 19, and Friday, February 20. Art historians and studio artists must be tenured; curators must have five years of experience and have current employment at a museum or university gallery.

## 2004 ARTISTS' PORTFOLIO REVIEW REGISTRATION

THURSDAY, FEBRUARY 19 & FRIDAY, FEBRUARY 20, 2004

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

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

E-MAIL \_\_\_\_\_

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

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

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

Complete and return to Artists' Portfolio Review, CAA, 275 7th Ave., New York, NY 10001  
*Deadline: December 12, 2003*

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

Send a current c.v. and letter of interest to Manager of Programs, Career Development Workshops, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001.  
*Deadline extended: December 12, 2003.*

## ARTISTS' PORTFOLIO REVIEW OFFERED

The Artists' Portfolio Review at the 2004 Annual Conference in Seattle 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 19, and Friday, February 20. Interested artists should complete the Artists' Portfolio Review coupon above. 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 2004.

Participants will be chosen by a lottery of the applications received by the deadline; all applicants will be notified by mail in

January. Send the completed coupon to Artists' Portfolio Review, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline extended: December 12, 2003.*

## CAREER DEVELOPMENT WORKSHOPS OFFERED

Artists, art historians, and museum professionals at all stages of their careers are encouraged to apply for a one-on-one consultation with veterans in their fields at the 2004 Annual Conference in Seattle. 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 19, and Friday, February 20. Workshops are by appointment only; all participants must be CAA members in good standing for 2004.

To apply, complete the Career Development Workshop coupon on page 14. 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 12, 2003.*

## 2004 CAREER DEVELOPMENT WORKSHOPS

THURSDAY, FEBRUARY 19 & FRIDAY, FEBRUARY 20, 2004

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

### ART HISTORY

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

### STUDIO ART

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

### OTHER

☐ Curatorial  
☐ Publishing  
☐ Nonprofit

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

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

E-MAIL \_\_\_\_\_

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

Complete and return to Career Development Workshops, CAA, 275 7th Ave., New York, NY 10001  
Deadline: December 12, 2003

## PROJECTIONISTS AND ROOM MONITORS SOUGHT

Applications are being accepted for projectionist positions at the CAA Annual Conference in Seattle, to be held February 18–21, 2004. Successful applicants will be paid \$10 per hour and will receive complimentary conference registration.

Projectionists are required to work a minimum of four 2½-hour program sessions, from Thursday, February 19, to Saturday, February 21, and attend a training meeting at 7:30 A.M. on Thursday. Projectionists must be able to operate a 35-mm slide projector; familiarity with video and overhead projectors is preferred. Candidates must be U.S. citizens or permanent U.S. residents. Send a brief letter of interest to CAA Projectionist Coordinator, c/o Manager of Programs, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: January 1, 2004.*

Room monitors are needed for two of CAA's mentoring programs, the Artists' Portfolio Review and the Career Development Workshops, as well as for several off-site sessions, to be held during the 2004 Annual Conference in Seattle. Successful candidates will be paid \$10 per hour and will receive complimentary conference registration. Room monitors will work a minimum of four hours, checking in participants and facilitating the work of the mentors. Candidates must be U.S. citizens

or permanent U.S. residents. Send a brief letter of interest to CAA Room Monitors, c/o Manager of Programs, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: January 1, 2004.*

## AFFILIATED SOCIETY NEWS

### BECOMING AN AFFILIATED SOCIETY

CAA welcomes, as affiliated societies, groups of art professionals and other organizations whose goals are generally consonant with those of CAA, with a view toward facilitating intercommunication and mutual enrichment. It is required that a substantial number of the members of such groups will already be members of CAA. In the colored insert you will find the annual "Affiliated Society Directory," which describes each society and provides contact information for all fifty-four affiliates.

To be recognized by CAA as an affiliated society, a group must be national in scope and must present evidence that: 1) there is significant membership overlap between CAA and the group applying for affiliation; 2) it is primarily, or in large part, committed to the serious practice and advancement of

the visual arts or to the study of some broad, major area of the history of art; and 3) it possesses a formal organizational structure, that is, elected officers, an identifiable membership, and signs of ongoing activity such as a newsletter, periodical, exhibition record, website, listserv, or other documentation.

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

**CAA News:** CAA features information and articles about affiliated societies in each issue of *CAA News* and publishes the "Affiliated Society Directory" which includes the following information as provided by the societies: name, date of founding, size of membership, annual dues, name and address of president and/or corresponding secretary, and a statement of about fifty words on the society's nature or purpose. Each year, affiliates will receive a reminder about the directory, at which time the above information, as well as a current list of individual affiliate members (with membership overlap indicated, if possible), should be submitted to the Director of Programs. News of interest to the CAA membership as a whole may be sent by affiliated societies for possible publication in *CAA News* under the Affiliated Society News section. Let the CAA community know about the new and exciting things your organization is doing—activities, awards, publications, conferences, and exhibition announcements are all accepted.

**Annual Conference:** To the extent possible, CAA will provide each affiliated society with facilities at the Annual Conference for one business meeting and one special session lasting up to 1½ hours each during those time slots not reserved for CAA program sessions. In addition, each year every affiliated society will be permitted to propose one 2½-hour program session, which will be given special consideration by the Annual Conference Committee in its deliberations. Note: The program session must address a specific issue of concern to the affiliated society and cannot be an open session.

**Listserv:** The affiliated-societies listserv is a forum for organizations to post announcements, press releases, and other

information, as well as to enhance communication among the groups or with CAA staff. We encourage all affiliated societies to participate actively.

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

For information, visit [www.collegeart.org](http://www.collegeart.org) and click on the "Affiliated Societies" link or contact Emmanuel Lemakis, Director of Programs, at 212-691-1051, ext. 210; [elemakis@collegeart.org](mailto:elemakis@collegeart.org); or Lauren Stark, Manager of Programs, at 212-691-1051, ext. 248; [lstark@collegeart.org](mailto:lstark@collegeart.org).

## FATE SEEKS JOURNAL CONTRIBUTIONS

*FATE in Review*, the journal of Foundations in Art: Theory and Education (FATE), is seeking articles and book- and video-review submissions for its annual publication. Articles and reviews should address concerns of determining and teaching the core curriculum for the foundations in art (first-year) program. These may include studio art, design, art history, theory, and criticism.

Articles and reviews may not have been previously published. For further details, contact Kay Byfield, Editor, Dept. of Art, Northeast Texas Community College, Mt. Pleasant, TX 75456-1307; 903-572-1911, ext. 333; [kaybyfield@iname.com](mailto:kaybyfield@iname.com). *Deadlines ongoing.*

## HBA REPRESENTED AT CONFERENCE

Several members of the Historians of British Art (HBA) gave papers or served as moderators at the inaugural conference of the North American Victorian Studies Association, which was held October 17–19, 2003, at Indiana University in Bloomington (conference information can be found at [www.sla.purdue.edu/academic/engl/navsa](http://www.sla.purdue.edu/academic/engl/navsa)). HBA sponsored a panel, "Desire and Experience: Circuits of Artistic Consumption," featuring Juilee Decker, David Getsy, and Andrew Stephenson and chaired by Anne Helmreich. Elizabeth Pergam presented in

the session entitled "Visual Culture III: Art and Value in Victorian England."

## JAHF LAUNCHES WEBSITE

The Japan Art History Forum (JAHF) has established a website, [www.ku.edu/~jahf](http://www.ku.edu/~jahf), with entrances for both members and visitors. Members may gain access to information about the current membership, dues, course syllabi, bibliographies of Japanese artists, JAHF's activities, and practical advice such as handling art and using and buying digital cameras. Visitors can find general information about JAHF and how to join. In addition, nonmembers have access to lists of upcoming events and links to numerous websites devoted to Japanese art.

Concerning the JAHF listserv, the membership is presently debating whether to allow commercial posts; a vote is forthcoming.

## NCAA ELECTS PRESIDENT AND PRESENTS AWARDS

Joseph S. Lewis III, a former CAA Board member, was elected president of the National Council of Art Administrators (NCAA) at its 2002 annual conference, succeeding Judith Thorpe. Joel Wachs, president of the Andy Warhol Foundation, and Tom Philabaum, a Tucson-based glass artist, received awards for distinguished service to the field.

This year's conference, hosted by the Memphis College of Art, will take place November 12–15, 2003. NCAA will recognize Coleman Coker, a Memphis-based sculptor and architect, and Michael Kimmelman, a *New York Times* critic, for their achievements and support of the arts.

## QUEER CAUCUS HOLDS CONFERENCE AND ART EXHIBITION

The Queer Caucus for Art has scheduled its international conference, "Intersexions: Queer Visual Culture at the Crossroads," for November 12–13, 2004. Organized in conjunction with the Center for Lesbian and Gay Studies at the City University of New York (CUNY), the conference will take place at CUNY's Graduate Center in Manhattan. For information, contact the Caucus cochairs, Maura Reilly at

[maurareilly@yahoo.com](mailto:maurareilly@yahoo.com) or James Saslow at [saslowj@aol.com](mailto:saslowj@aol.com).

The caucus is also pleased to announce the upcoming exhibition, *Neoqueer: New Art by Lesbian, Gay, Bisexual, and Transgender Artists*, co-organized by David Lloyd Brown and Maura Reilly, at the Center of Contemporary Art in Seattle, January 15–February 28, 2004. The exhibition will be on view during the 2004 CAA Annual Conference. For more information, visit [www.cocaseattle.org](http://www.cocaseattle.org).

## SPE ANNOUNCES CONFERENCE PARTICIPANTS

The Society for Photographic Education (SPE) will hold its 41st national conference in Newport, RI, on March 25–28, 2004. The conference theme is "Photography and Place: Home-Neighborhood-Nation-World"; it will examine what "place" means in its broadest sense. We will look inside our homes and outside ourselves to our neighborhoods and natural environment, and further outward to those nations overseas or across borders where we have lived or visited. Photographer Frank Gohlke will give the keynote address, and Jerome Liebling, introduced by his renowned student, filmmaker Ken Burns, will be the Honored Educator. For more information, visit [www.spenational.org](http://www.spenational.org).



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Employment Display Ads  
Begin on Page 26





Ginger Sheridan. *Oak Street Pears*, 2002. Palladium print, 4x5"

## SOLO EXHIBITIONS BY ARTIST MEMBERS

Only artists who are CAA members are included in this listing; group shows are not published. When submitting information, include name, membership ID number, venue, city, dates of exhibition, title of show, and medium. Photographs, slides, and digital images will be used if space allows; please include the work's title, date, medium, and size. Please refer to the submission guidelines for images on this page; images cannot be returned. More artworks can be found on the CAA website. Please mail to Solo Member Exhibitions, CAA News, 275 Seventh Ave., 18th floor, New York, NY 10001; [caanews@collegeart.org](mailto:caanews@collegeart.org) (e-mail preferred).

### ABROAD

**Ginger Sheridan.** Gallery Ph7, Brussels, Belgium, September 1–October 31, 2003. *Ginger Sheridan: Recent Palladium Work*. Photography.

### MID-ATLANTIC

**Diane Barcelo.** Lawrence Art Gallery, Rosemont College, Rosemont, PA, November 6–25, 2003. *Island/Isle*. Installation.

**Elizabeth Hanemann.** Daywood Gallery,

Alderson-Broadbent College, Phillip, WV, September 15–October 17, 2003. *Theft*. Printmaking.

**Muriel Hasbun.** Conner Contemporary Art, Washington, DC, September 5–October 4, 2003. *Watched Over*. Photography.

**Patrick Craig Manning.** Gallery 1401, University of the Arts, Philadelphia, November 14–December 19, 2003. *demarcation*. Photography.

**Annu Palakunnathu Matthew.** Gallery 1401, University of the Arts, Philadelphia, August 22–September 26, 2003. *An Indian in India*. Photography.

**Creighton Michael.** University of Richmond Museums, Richmond, VA, August 20–December 14, 2003. *Articulated Spaces: Paintings by Creighton Michael*.

### MIDWEST

**Barry Anderson.** Gallery HQ, Kansas City, MO, September 5–October 4, 2003. *Ghosts*. Video installation.

**Thorsten Dennerline.** Contemporary Project Gallery, Saint Louis University Museum of Art, St. Louis, MO, September 9–October 12, 2003. *Our Amazing Brutality*.

**Jill Downen.** Ninth Street Gallery, St. Louis, MO, October 3–November 14, 2003. *Body/Building: Involuntary Anatomies*. Installation.

**Nicholas Hill.** Dunlap Gallery, Battelle Fine Art Center, Otterbein College, Westerville, OH, September 11–October 18, 2003. *Indelible Impressions: The Dresden Journal*. Intaglio.

**Jonathan W. Hills.** Tulsa Artists' Coalition Gallery, Tulsa, OK, September 5–30, 2003. *Progressions*. Sculpture.

**Michelle Kogan.** Mimosa, Highland Park, IL, August 26–October 21, 2003. *Images Revealed: Paintings and Drawings*.

**Pam Longobardi.** Hiestand Galleries, Miami University, Oxford, OH, August 26–October 1, 2003. *Works: 1996–2003*. Painting and works on paper.

**John Reth.** Robert E. and Martha Hull Lee Gallery, Miami University, Oxford, OH, August 26–October 1, 2003. *Excerpts from the Land of Plenty*. Installation.

**Craig C. Walkowicz.** Portage County Public Library, Stevens Point, WI, November 1–30, 2003. *Logical Contradictions*. Painting and drawing.

### NORTHEAST

**Richard Carboni.** Ben Shahn Galleries, William Patterson University, Wayne, NJ, October 27–November 26, 2003. *Richard Carboni: Works On Paper*.

**Jane Dickson.** Marlborough Gallery, New York, September 10–October 4, 2003. *Recent Works*. Painting.

**Adriane Little.** Big Orbit Gallery, Buffalo, NY, September 13–October 25, 2003. *Call Home Mothers Dead*. Video installation.

**Leo Mendonca.** Southern Vermont Arts Center, Manchester, VT, July 12–August 5, 2003. *Urban Fusions: Portugal*. Photography.

**Creighton Michael.** Collaborative Concepts, Beacon, NY, September 13–November 2, 2003. *Dialects of Line: Selected Works from 1985–2003*.

**Mimi Oritsky.** Amos Eno Gallery, New York, October 29–November 22, 2003. *Mimi Oritsky*. Painting.

**M. Delos Reyes.** E3 Gallery, New York, September 6–21, 2003. *Because of the Light...: The Day Series*. Photography.

**Veronica Szarejko.** Soho Photo Gallery, New York, October 7–November 1, 2003. *Where the Seeds Were Kept*. Photography.

**Meera Thompson.** Synchronicity Fine Arts, New York, September 2–27, 2003. *New Watercolors*.

**Alison Weld.** Ben Shahn Galleries, William Patterson University, Wayne, NJ, October 27–November 26, 2003. *Alison Weld*.

**Gina Werfel.** Prince Street Gallery, New York, September 30–October 25, 2003. *Paintings*.



Elizabeth Hanemann. *Apple & Eve*, 2003. Solar plate, pronto plate, 6x4"

### SOUTH

**Brian L. Bishop.** Freed-Hardeman University, Henderson, TN, October 6–31, 2003. *[Pause]*. Painting.

**Luca Buvoli.** Glassell School of Art, Houston, TX, September 12–November 30, 2003. *Luca Buvoli: Flying Preparatory Exercises*. Mixed media; Devin Borden Hiram Butler Gallery, Houston, TX, September 12–November 30, 2003.

**Gretchen Lee Coles.** Terlingua House Projects, Alpine, TX, May 2–11, 2003. *Apples and Oranges: An Art-Mapping Project*. Installation.

**Carola Dreidemie.** Texas Woman's University, Denton, TX, August 25–September 5, 2003. *Jubilee*. Photography.

**Christopher Payne.** Meridian Museum of Art, Meridian, MS, September 6–October 31, 2003. *Christopher Payne*. Sculpture.

**Duane Paxson.** Moon Gallery, Berry College, Mount Berry, GA, August 25–September 19, 2003. *Recent Work*. Sculpture.

**Joseph Whitt.** ArtLab, Art Museum of the University of Memphis, Memphis, TN, July 12–September 5, 2003. *Neverland*. Installation.

### WEST

**Robert Buelteman.** Silicon Valley Art Museum Headquarters, Belmont, CA, August 1–November 16, 2003. *Through the Green Fuse*. Photography.

**Alice Dubiel.** Gallery One, Ellensburg, WA, April 4–26, 2003. *The Topography of Resistance*. Works on paper and collography.

**Kathy Hutton.** Pirate: A Contemporary Art Oasis, Denver, CO, August 15–31, 2003. *Shelter*. Installation.

If you would like your work to be considered for inclusion in *CAA News* and/or online at [www.collegeart.org](http://www.collegeart.org) please provide the following:

For *CAA News*  
ONE black-and-white photograph, no larger than 5 x 7", OR ONE digital (JPEG or TIFF) file, no larger than 5 x 7", with a resolution of 300 dpi.

For [www.collegeart.org](http://www.collegeart.org)  
ONE color photograph, no larger than 5 x 7", OR ONE digital (JPEG) file, no larger than 5 x 7", with a resolution of 72 dpi.

PLEASE NOTE: A SEPERATE FILE MUST BE SUBMITTED FOR EACH PUBLICATION

**Julie McNeil.** First Street Gallery, Humboldt State University, Eureka, CA, August 26–September 21, 2003. *Glamour Wood*. Painting and drawing.

**Mercedes Shaffer.** Vice Chancellor's Invitational, University of California, Berkeley, CA, July 12, 2003–January 1, 2004. *Portraits of Trees*. Painting.

**Ali Smith.** University Center Gallery, University of Montana, Missoula, MT, October 27–November 21, 2003. *Garage Project*. Installation.

**Mel Smothers.** Reno Northwest Library, Reno, NV, September 2–October 24, 2003. *Melvision*. Painting.

## 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 2003) to [caanews@collegart.org](mailto:caanews@collegart.org).

**Rozmeri Basic.** *St. Donat and Alcuin's Acrostic: Case Studies in Carolingian Modulations* (Fucecchio, Italy: Kim Williams Books, 2003).

**Robert Bork.** *Great Spires: Skyscrapers of the New Jerusalem* (Cologne, Germany: University of Cologne, 2003).

**Julie F. Codell.** *The Victorian Artist: Artists' Lifewritings in Britain, ca. 1870–1910* (New York: Cambridge University Press, 2003); **Julie F. Codell, ed.** *Imperial Co-Histories: National Identities and the British and Colonial Press* (Madison, NJ: Fairleigh Dickinson University Press, in association with Associated University Presses, 2003).

**David Dearinger and Isabelle Dervaux.** *Challenging Tradition: Women of the Academy, 1826–2003* (New York: National Academy of Design, 2003).

**Thomas Andrew Denenberg.** *Wallace Nutting and the Invention of Old America* (New Haven: Yale University Press, 2003).

**Rachel Dressler.** *Of Armor and Men in Medieval England: The Chivalric Rhetoric of Three English Knight's Effigies* (Burlington, VT: Ashgate, 2003).

**Michelle Facos and Sharon Hirsh, eds.** *Art, Culture, and National Identity in Fin-de-Siècle Europe* (New York: Cambridge University Press, 2003).



**Maribeth Graybill, Johsua S. Mostow, and Norman Bryson, eds.** *Gender and Power in the Japanese Visual Field* (Honolulu: University of Hawai'i Press, 2003).

**Maria Fabricius Hansen.** *The Eloquence of Appropriation: Prolegomena to an Understanding of Spolia in Early Christian Rome* (Rome: L'Erma di Bretschneider, 2003).

**Sharon Hirsh.** *Grace Hartigan: Painting Art History* (Carlisle, PA: Trout Gallery, Dickinson College, 2003).

**Evelyn Karet.** *The Drawings of Stefano da Verona and His Circle and the Origins of Collecting in Italy: A Catalogue Raisonné* (Philadelphia: American Philosophical Society, 2002); *I Disegni di Stefano da Verona e della Sua Cerchia e le origini del collezionismo* (Verona, Italy: Catalogo Ragionato, Accademia di Agricoltura Scienze e Lettere di Verona, 2003).

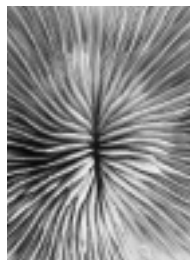
**Ellen Johnston Laing.** *Art and Aesthetics in Chinese Popular Prints: Selections from the Muban Foundation Collection* (Ann Arbor: Center for Chinese Studies, University of Michigan, 2002).

**Sarah McPhee.** *Bernini and the Bell Towers: Architecture and Politics at the Vatican* (New Haven: Yale University Press, 2002).

**Naomi Miller.** *Mapping the City: The Language and Culture of Cartography in the Renaissance* (New York: Continuum Books, 2003).

**Josephine Murphy.** *Novelli: A Forgotten Sculptor* (Boston: Branden Books, 2003).

**Solveiga Rush.** *Mikhail Eisenstein: Themes and Symbols in Art Nouveau Architecture of Riga 1901–06* (Riga, Latvia: Neputns, 2003).



**N. Elizabeth Schlatter.** *Structures of Nature: Photographs by Andreas Feininger* (Richmond, VA: University of Richmond Museums, 2002).

**Daniel A. Siedell.** *Enrique Martinez Celaya: The October Cycle, 2000–2002* (Lincoln, NE: Sheldon Memorial Art Gallery and Sculpture Garden, University

**Luba Freedman.** *The Revival of the Olympian Gods in Renaissance Art* (New York: Cambridge University Press, 2003).

of Nebraska, in association with Marquand Books, 2003).

**Terry Smith.** *Transformations in Australian Art, vol. 1, Nineteenth Century: Landscape, Colony and Nation* (Sydney: Craftsman House, 2002); *vol. 2, Twentieth Century: Modernism and Aboriginality* (Sydney: Craftsman House, 2002).

**Sarah Stewart Taylor.** *O' Artful Death* (New York: St. Martin's Press/Minotaur, 2003).

**Franklin Toker.** *Fallingwater Rising: Frank Lloyd Wright, E. J. Kaufmann, and America's Most Extraordinary House* (New York: Alfred A. Knopf, 2003).

**Philip Ursprung.** *Grenzen der Kunst: Allan Kaprow und das Happening, Robert Smithson und die Land Art* (Munich, Germany: Verlag Silke Schreiber, 2003).

**Susan Verdi Webster.** *Arquitectura y empresa en el Quito colonial: José Jaime Ortiz, Alarife Mayor* (Quito, Ecuador: Editorial Abya Yala, 2002).

## PEOPLE IN THE NEWS

### IN MEMORIAM

**Edward Porter Alexander,** a museum expert, died July 31, 2003. He was 96.

Born in Keokuk, IA, Alexander earned his B.A. from Drake University, an M.A. from the University of Iowa, and a Ph.D. from Columbia University. He was president of the American Association of Museums and founded and directed the Museum Studies Program at the University of Delaware. He wrote several books on museums: *Museums in Motion: An Introduction to the History and Functions of Museums* (Nashville: American Association for State and Local History, 1979), *Museum Masters: Their Museums and Their Influence* (Nashville: American Association for State and Local History, 1983), and *The Museum in America: Innovators and Pioneers* (Walnut Creek, CA: AltaMira Press, 1997).

**Harold Altman,** a painter, printmaker, and lithographer, died July 28, 2003, at the age of 79.

Altman taught art at Pennsylvania State University, the University of Madison, Wisconsin, and the University of North Carolina, Greensboro. He trained at the Art Students League and Cooper Union in New York and at the Académie de la Grande Chaumière in Paris, where he had his first solo exhibition in 1951. He showed his work internationally and received two Guggenheim fellowships.

New York's Whitney Museum of American Art and Museum of Modern Art have collected his work.



Joseph Lambert Cain

**Joseph Lambert Cain,** an artist and educator known as Jo Cain, died in Fairfield, IA, on September 7, 2003, at the age of 99.

Throughout his career, Cain showed his work at many distinguished U.S. museums. In 1929, he received a Carnegie Fellowship and was awarded multiple Tiffany Foundation fellowships. In 1933, he received a commission to create what was then the largest mural in the U.S., a 20,000-square-foot series of paintings, presenting an epic vision of the works of humankind, for the New York Training School in Warwick. He became an integral member of the New York art scene, founding a notable coalition of artists called "The Group."

Cain and his wife, painter Matene Racheotes, founded and headed the Art Dept. at the University of Rhode Island in 1944, where, over the years, he established a distinguished undergraduate program. He remained active as an advocate of contemporary art and art education by speaking at CAA, major museums, and on the radio, and by hosting art events and organizing art exhibitions. In 1953 he cowrote, with Frederic Clayton, and self-published an art-appreciation text, *Art Is the Artist: A Brief Guide to the Understanding of the Visual Arts*.

Cain's work moved from realism in the 1920s to a highly personal, Cubism-based, abstract style. In the 1950s and 1960s, his work became increasingly abstract, finally turning into colorful sculptural reliefs made from plastic. Most of Cain's carefully studied compositions feature the human figure, and all of them convey universal themes. Cain used his great skill as a draftsman and his sophisticated sense of color to portray a dynamic, joyful world that he clearly adored.

—Michael Peter Cain, artist

**John Coplans,** a founder and former editor of *Artforum* magazine and a renowned photographer, died August 21, 2003. He was 83.

Born in London, Coplans taught and painted there before moving to San Francisco in 1960, where he continued teaching and also worked as a critic and curator. With Philip Leider and John Irwin, he helped to found *Artforum* in 1962. He became editor of the magazine in 1971 and served for about 7 years.

Coplans was appointed director of the Akron Art Institute (now the Akron Art Museum) in 1978 and delved into photography at that time. His first solo exhibition was at the Daniel Wolf Gallery in New York in 1981; his celebrated series of ongoing self-portraits debuted at the Pace/MacGill Gallery in 1986. His work has appeared internationally, and solo exhibitions have been held at the Museum of the Art Institute of Chicago, the Museum of Modern Art, and Andrea Rosen Gallery in New York.

**Bhupen Khakhar**, a painter, died August 8, 2003, in Baroda, India. He was 69.

Khakhar was both an accountant and an artist. Largely self-taught, he painted colorful, narrative-based works that combined images of everyday life and fantasy. He was a significant figure in the 1960s Indian art scene. In the 1980s, his subject matter included his homosexuality, which was considered a controversial move. The Centre Pompidou in Paris gave him a solo exhibition in 1986, and a retrospective was staged at the Reina Sofia National Art Center in Madrid in 2002.

**Robert Koch**, a decorative-arts expert who studied the work of Louis Comfort Tiffany, died on August 13, 2003, at the age of 85.

Born in New York, Koch earned a B.A. degree from Harvard University, an M.A. from New York University, and a Ph.D. from Yale University. In 1958 he organized an exhibition of Tiffany's work at the Museum of Contemporary Crafts in New York. Koch taught at Southern Connecticut State University. His books include *Louis Comfort Tiffany, Rebel in Glass* (1964) and, with Janet Zapata, *Will H. Bradley, American Artist in Print, A Collector's Guide* (New York: Hudson Hills Press, 2003).

**Anne Paul**, a specialist in the pre-Columbian art of South America, died on April 8, 2003, at age 56.

Paul received her B.A. from the University of California, Riverside, and her Ph.D. from the University of Texas at Austin, both degrees in art history. She taught at the University of Georgia, at various institutions in the Dallas area, in Bonn, Germany, and in Nancy, France, where she moved in the early 1990s with her family. The world's foremost authority on the embroidered fabrics of the Paracas culture of southern coastal Peru, Paul, at the time of her death, had been involved in the planning of textile exhibitions in Paris, Tokyo, and Göteborg, Sweden. Among Paul's many publications are *Paracas Ritual Attire: Symbols of Authority in Ancient Peru* (Norman: University of Oklahoma Press, 1990) and as editor, *Paracas Art and Architecture: Object and Context in South Coastal Peru* (Iowa City: University of Iowa Press, 1991).

Paul, who worked as a lecturer at the School of the Art Institute of Chicago for several years before beginning graduate studies, had interests that ranged far beyond her esoteric specialty. She loved French Romanesque sculpture, but was equally enthusiastic about the work of Donald Judd and Christo. Her first articles were on French paintings and a Maya vase. But above all Paul devoted her scholarly life to the study of Paracas textiles, and her death leaves a very big gap in the emerging field of Andean art history.

—Virginia E. Miller, Associate Professor, University of Illinois, Chicago



James Frank Romano

**James Frank Romano**, curator in the Dept. of Egyptian, Classical, and Middle Eastern Art at the Brooklyn Museum of Art (BMA), died August 11, 2003. He was 56.

Romano was born in Far Rockaway, Queens, and grew up in Hewlett, Long Island. He received his B.A. from Harper College, now the State University of New York, Binghamton, in 1969. He often told the story of how, as an undergraduate, he was inspired to study ancient Egyptian art by the head of a female sphinx in the galleries at the BMA. Astounded by the appearance of the carved surface, as smooth as human skin, he vowed to understand the culture that could create such a masterpiece.

At the Institute of Fine Arts, New York University, he received both M.A. (1972) and Ph.D. (1989) degrees in Ancient Near Eastern and Egyptian art and archaeology. In his dissertation, Romano was the first to study thoroughly the iconography of the ancient Egyptian god commonly called Bes. As a scholar, Romano's area of specialization was the sculpture, relief, and personal arts of the 18th dynasty. Throughout his career, however, he demonstrated his expertise in many other aspects of Egyptian art, working extensively with Middle Kingdom objects and publishing a major study of late Old Kingdom royal sculpture.

Romano was a member of the Dept. of Egyptian, Classical, and Middle Eastern Art at BMA from 1976 until his sudden death, becoming curator in 1988. His most recent work there leaves a legacy of newly installed galleries. In November 2002, he completed the first phase of reinstallation in the Hagop Kevorkian Gallery of Middle Eastern Art, placing on view all of BMA's Assyrian reliefs as well as three cases of ancient Middle Eastern objects. He spent more than 10 years as project director for the second and final phase of reinstallation in the Egyptian galleries, reviewing over 4,000 objects in galleries and storerooms, supervising the installation of more than 600 objects, and writing didactics and labels that are a model of their kind. The complete reinstallation opened to critical acclaim on April 11, 2003.

In addition to his curatorial duties, Romano served as a consultant to several Egyptian installations at other museums, taught at Queens College in Flushing, NY, for many years, and lectured widely. He was author or coauthor of numerous scholarly publications, most recently the catalogue for a traveling exhibition that he organized, *In the Fullness of Time: Masterpieces of Egyptian Art from American Collections* (Salem, OR: Hallie Ford Museum of Art, Willamette University, 2002).

Romano was above all a consummate teacher. In his lectures to the public or to students, his dealings with those who worked for and with him, and in his writing, he unfailingly imparted knowledge leavened with humor. An audience convulsed with laughter while their eyes lit up with a new understanding of Egyptian art was a familiar sight at his lectures. As a fine scholar and a great human being, he enriched the lives of everyone who encountered him.

—Madeleine E. Cody, Research Association, ECAMEA, Brooklyn Museum of Art

**Fred Sandback**, a sculptor, died June 23, 2003, at the age of 59.

Since the late 1960s, Sandback created site-specific works with yarns of various colors, stretched from walls, floors, and ceilings. He studied philosophy at Yale University and in 1969 earned an M.F.A. in sculpture at the Yale School of Art and Architecture.

Sandback became one of a small group of avant-garde artists sponsored by the Dia Center for the Arts. With Dia's support, Sandback operated the Fred Sandback Museum in Winchendon, MA, from 1981 until 1996, which displayed his work.

**Leonard J. Slatkes**, professor of art history at Queens College, died August 22, 2003, at the age of 73.

Slatkes was a New York eccentric of a high order, a zestful lover of 17th-century Dutch painting and famous for his broad erudition, tenacious analytical capacity, and outspoken character. He was a familiar figure at gallery and auction exhibitions of old-master paintings in New York, where his opinions on attribution—sometimes brilliantly on the mark, sometimes oddly contrarian—were unfailingly interesting. A generous, outgoing colleague, he was invariably interesting, good-humored company, sometimes argumentative, but never unkind.

Slatkes was well known as an authority on the Caravaggesque masters of the 17th-century School of Utrecht in particular, and he possessed a wide knowledge of Dutch Baroque art in general. He published books on Dirck van Baburen, Rembrandt, Johannes Vermeer, and the etchings of Adrian van Ostade, as well as numerous articles on other northern Baroque artists. Caravaggism, both in northern and southern Europe, was an abiding interest.

Slatkes received a B.F.A. from Syracuse University in 1952 and an M.A. from Oberlin College in 1954. He then traveled on a Fulbright fellowship to the University of Utrecht, where he completed a Ph.D. in art history in 1962, with a dissertation on the Dutch Caravaggist Dirck van Baburen. In 1966, he joined the faculty of Queens College in New York, where he remained as a respected teacher for the rest of his life. In addition, he was a professor at the University of Chicago and the University of Pittsburgh. He received many awards for his scholarly work, including several Fulbright fellowships to the Netherlands and fellowships from the National Endowment for the Humanities, the American Council of

Learned Societies, and the Samuel H. Kress Foundation. Slatkes leaves many warm friends and affectionate colleagues. He will be greatly missed.

—Elaine Banks Stainton, Senior Editor, Harry N. Abrams, Inc.



Kirk Varnedoe

14, 2003. He was 57.

Varnedoe organized many important exhibitions at MoMA and wrote their catalogues, including *Van Gogh's Postman: The Portraits of Joseph Roulin* (2001); *Jackson Pollock* (with Pepe Karmel, 1998), whose catalogue won CAA's Alfred H. Barr, Jr., Award in 2000; *Jasper Johns: A Retrospective* (1996); *Cy Twombly: A Retrospective* (1994); *High and Low: Modern Art and Popular Culture* (with Adam Gopnik, 1990); and *Vienna 1900: Art, Architecture, and Design* (1986). Varnedoe was also cocurator of the recent *Matisse Picasso* exhibition at the museum.

Varnedoe's interest in exhibiting the work of living and women artists resulted in 1989 in his "Artist's Choice" series, in which contemporary artists selected and installed temporary exhibitions of works from the museum's collection. In 1993, Varnedoe oversaw the expansion and renovation of the museum's galleries for contemporary art. He also reinstalled the permanent collection to include prewar Russian, German, and Italian art. He was responsible for the acquisition of many important works of both early modern and postwar art.

Before arriving at MoMA, Varnedoe organized shows for other institutions, such as *Gustave Caillebotte: A Retrospective Exhibition* at the Houston Museum of Fine Arts in 1976–77 and *Northern Light: Realism and Symbolism in Scandinavian Painting* at the Brooklyn Museum of Art in 1982–83. His first curatorial experience was *Rodin Drawings: True and False*, organized in 1971–72 with Albert Elsen for the National Gallery of Art in Washington, DC; and his first exhibition at MoMA was the controversial show, "Primitivism" in 20th Century Art: Affinity of the Tribal and the Modern, organized with William Rubin in 1984.

Varnedoe received his M.A. from Williams College in 1970 and his Ph.D. in art history from Stanford University in 1972. He taught at Stanford in 1973–74, and at Columbia University from 1974 to 1980. From 1980 to 1988, he taught at the Institute of Fine Arts, New York University. In 1993, he was elected a fellow of the American Academy of Arts and Sciences; in 1999, the government of France declared him an Officer of the Ordre des Arts et Lettres; and in 2000, he was elected to the American Philosophical Society. The MacArthur Foundation granted him one of its "genius" fellow-

ships in 1984; *A Fine Disregard: What Makes Modern Art Modern* (New York: Harry N. Abrams, 1990) was the outcome of the grant.

As the Andrew Mellon Professor at the Center for Advanced Study in the Visual Arts at the National Gallery in Washington, DC, he delivered the annual Mellon Lectures in spring 2001. Varndoe resigned from MoMA in 2001 for a position at the Institute for Advanced Study in Princeton.

## ACADEME

**Rachel Dressler** has been promoted to associate professor of art history in the Art Dept. at the State University of New York, Albany.

**Christopher Johns** has been named the Norman L. and Roselea J. D. Goldberg Chair in Art History at Vanderbilt University in Nashville, TN.

**Mark Ledbury**, formerly lecturer in art history at the University of Manchester in England, has been appointed associate director of the Research and Academic Program at the Sterling and Francine Clark Art Institute in Williamstown, MA.

**Donald A. McColl**, chair of the Dept. of Art at Washington College in Chestertown, MD, has been granted tenure, promoted to associate professor of art history, and appointed curator of the Douglass Cater Society of Junior Fellows.

**Jeff McMahon** has been appointed director of the M.F.A. Performance Program in the Theatre Dept. of the Herberger College of Fine Art at Arizona State University in Tempe.

**Patricia Morton** has been named chair of the History of Art Dept. at the University of California, Riverside.

**Myroslava M. Mudrak** has been appointed chair of the Dept. of History of Art at Ohio State University in Columbus for the 2003–4 academic year

**Mara Adamitz Scrupe** has been appointed to the Barbara L. Bishop Endowed Chair in Art at Longwood University in Farmville, VA.

**Sally A. Struthers**, formerly chairperson of the Art Dept. at Sinclair Community College in Dayton, OH, has been promoted to dean of fine and performing arts.

The Dept. of Visual Arts at the New College of Florida in Sarasota has appointed **Barry Freedland** as assistant professor and **Joseph Whitt** as visiting assistant professor.

The Visual Arts Dept. at the University of California, San Diego, has appointed the following new faculty members: **Norman Bryson**, **Natalie Jeremijenko**, **Jordan Crandall**, **Brett Stalbaum**, and **Roberto Tejada**.

## MUSEUMS

**Robert Fleck**, head of the École Regionale des Beaux-Arts in Nantes, France, has been selected to the directorship of Hamburg's Diechtorhallen, beginning January 1, 2004.

PHOTO: CHARLES THOMPSON



Willard Holmes

**Willard Holmes**, formerly deputy director and chief operating officer of the Whitney Museum of American Art in New York, has been appointed director of the Wadsworth Atheneum Museum of Art in Hartford, CT.

**Charles Mason**, formerly curator of Asian art at the Allen Memorial Art Museum at Oberlin College in Ohio, has been appointed curator of Asian art at the Samuel P. Harn Museum of Art of the University of Florida in Gainesville.

PHOTO: DAVID BARNES



Anne L. Poulette

**Anne L. Poulet**, former curator emerita of the Museum of Fine Arts, Boston, has joined the Frick Collection in New York as director.

**Chase W. Rynd**, formerly executive director of the Frist Center for the Visual Arts in Nashville, TN, has been appointed president of the National Building Museum in Washington, DC.

**Lynn Upchurch** has been selected director of development at the Crocker Art Museum in Sacramento, CA.

**Olga Viso** has been promoted from curator of contemporary art to deputy director at the Smithsonian Institution's Hirshhorn Museum and Sculpture Garden in Washington, DC.

**Adam D. Weinberg**, formerly the Mary Stripp and R. Crosby Kemper Director of the Addison Gallery of American Art at Phillips Academy in Andover, MA, has been appointed Alice Pratt Brown Director of the Whitney Museum of American Art in New York.

The Lyman Allyn Art Museum in New London, CT, has appointed **Christopher B. Steiner**, associate professor and chair of art history at Connecticut College, as interim director, and **Nancy Stula** as interim deputy director and curator.

The Museum of Modern Art in New York has appointed 2 senior curators to the Dept. of Painting and Sculpture: **Joachim Pissarro**, formerly of the Yale University Art Gallery, and **Ann Temkin**, formerly curator of modern and contemporary art at the Philadelphia Museum of Art.

## ORGANIZATIONS

**Lesley A. Martin** has been selected executive editor at Aperture, where she will manage their publishing program for books.

**Mel Watkin**, formerly chief curator at the Contemporary Art Museum St. Louis, has been appointed director of the new photography project at the Public Policy Research Center of the University of Missouri, St. Louis.

## GRANTS, AWARDS, AND HONORS

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

**Tom Aprile** was awarded an outdoor sculpture commission at the Virginia Center of the Creative Arts (VCCA), where he was in residence in October 2002. He built a full-scale glass block labyrinth on the lawn in the Russian Garden in front of the VCCA fellows' residence.

**Michael Aurbach**, professor of art at Vanderbilt University in Nashville, TN, and CAA president, has received a Tennessee Arts Commission Grant for 2003–4.

**Karen Baldner** has received a Creative Renewal Fellowship from the Indianapolis Arts Council for the integration of new skills in text creation and the book arts.

**Michael J. Brohman** has been awarded a 2003 artist's fellowship from the Colorado Council on the Arts. He has also received an Excellence in Teaching Award from the College of Arts and Media at the University of Colorado, Denver, which honors a faculty member from each academic dept. who has made significant contributions to the quality of education.

**Mario Carpo**, head of the Study Centre of the Canadian Centre for Architecture in Montréal, has been awarded a Spiro Kostof Award for 2003 by the Society of Architectural Historians for his book, *Architecture in the Age of Printing: Orality, Writing, Typography, and Printed Images in the History of Architectural Theory* (Cambridge, MA: MIT Press, 2001).

**Billie J. A. Follensbee**, assistant professor of art history at Southwest Missouri State University in Springfield, has been awarded a 2003 Dumbarton Oaks

Summer Fellowship for her research project, "The Importance of Weaving in Formative Period Gulf Coast Cultures." She has also won a 2003–4 Faculty Research Grant her school for the same project.

**Amaury A. García**, a student at the Center for Asian and African Studies, El Colegio de Mexico, has been awarded the 2003–4 Japan Foundation Fellowship Program's grant for doctoral candidates to conduct research at the International Research Center for Japanese Studies in Kyoto, in order to complete his Ph.D. dissertation, entitled "The Control of the Makura-e Prints in Japan, 1660–1867."

**David Kohan** has received a professional fellowship in painting from the Virginia Museum of Fine Arts for 2003–4. He also received a professional fellowship in painting from the Virginia Commission for the Arts for 2001–2.

**Petra Kuppers**, assistant professor of performance studies at Bryant College in Smithfield, RI, has received an Innovation and Invention Award from the National Endowment of Science, Technology, and the Arts (Britain) for a CD-ROM entitled *Sleeping Giants: Community Arts Approaches* (see [www.olimpas.net](http://www.olimpas.net)). The CD-ROM, aimed at people interested in running community arts workshops, presents video poems, photography, and websites created with mental-health system survivors, as well as information about work processes, session ideas, and access issues.

**Sharon M. Loudon** has received the Established Artist Fellowship from UrbanGlass in Brooklyn, NY.

**Julie McNeil** was awarded an artist residency by the Morris Graves Foundation in Loleta, CA, as well as a College of the Redwoods Foundation grant, in July 2003.

**Richard Meyer** has won the Smithsonian American Art Museum's 2003 Charles C. Eldredge Prize for Distinguished Scholarship in American Art for his book, *Outlaw Representation: Censorship and Homosexuality in Twentieth-Century American Art* (New York: Oxford University Press, 2002).

**Christina Nielsen** has been awarded an Andrew W. Mellon Curatorial Fellowship in European Decorative Arts at the Museum of the Art Institute of Chicago to publish a catalogue and work on a reinstallation of medieval and Renaissance art.

**Constance Pierce**, assistant professor of painting in the Visual and Performing Arts Dept. of St. Bonaventure University in St. Bonaventure, NY, was awarded 2 grants in May 2003 from Journey Project, funded by Lilly Endowment, Inc., to conduct summer seminars entitled "Visual Journal: Creative Renewal and the Inward Journey" for faculty and staff of the university. She also received a James Martine Endowment Grant for the

Improvement of Teaching and Learning to support an exhibition of visual journals created as an innovative aspect of her core course in art and literature.

**Corine Schleif** of Arizona State University in Tempe has been awarded a National Endowment for the Humanities Collaborative Grant to work on the project "Opening the Geese Book," in collaboration with **Volker Schier**. The project focuses on images, music, texts, and meanings of the 16th-century gradual Morgan MS M.905, and employs digital media.

**Tova Snyder** received a fellowship from the National Academy of Design's Edwin Austin Abbey Memorial Fund Workshop for Mural Painting in America.

**Ellen Handler Spitz**, Honors College Professor of Visual Arts at the University of Maryland, Baltimore County, has been honored with a senior fellowship at the Center for Children and Childhood Studies at Rutgers University for the 2003–4 academic year.

**Mark Trowbridge** received a Jane and Morgan Whitney Fellowship from New York's Metropolitan Museum of Art and a 2003–4 fellowship from the National Endowment for the Humanities. He is preparing a book, tentatively entitled *Jerusalem in Bruges: Painted Passions and Processional Dramas in the Late-Medieval Low Countries*.

The Canadian Center for Architecture in Montréal has awarded 11 research fellowships for 2003–4. The program facilitates residencies for scholars and architects to conduct research at the center for 3–8 months. CAA members include: **Samuel D. Albert, Maarten Delbeke, Anthony Gerbino, D. Medina Lasansky, Amy F. Ogata, and Timothy Rohan**.

The Georgia O'Keeffe Museum Research Center in Santa Fe, NM, has announced its 2003–4 scholars. CAA members include: **William Louis Anthes, Alan C. Braddock, Theresa Leininger-Miller, Linda Kim, and Mark Andrew White**.

The Radcliffe Institute for Advanced Study at Harvard University in Cambridge, MA, has announced its 2003–4 fellows. CAA members are: **Wanda Corn, Laura Miller, Erika Naginski, A. Laurie Palmer, and Irene Winter**.

## INSTITUTIONAL NEWS

The **Amon Carter Museum** in Fort Worth, TX, has signed an agreement with the Smithsonian Institution's Archives of American Art in Washington, DC, to become an associated repository of the

archives' unrestricted microfilm. The museum will join the Huntington Library, Art Collections, and Botanical Gardens in San Marino, CA, and the regional archives in New York, in sharing direct access to the archives's microfilm holdings. The first material will be available to researchers by appointment as early as summer 2004.

## CONFERENCES & SYMPOSIA

For an expanded list of conferences and symposia, visit [www.collegeart.org/caa/resources/index.html](http://www.collegeart.org/caa/resources/index.html).

### CALLS FOR PAPERS

The **20th Annual Boston University Graduate Symposium on the History of Art**, entitled "Sacred/Profane," will be held at the Museum of Fine Arts, Boston, March 20, 2004. Papers are sought that address the fine line between the sacred and profane in visual culture. The nexus of the sacred and profane has been used to describe everything from the function of carnival in the Middle Ages to the efficacy of blood or bones in some non-Western cultural practices, the psychological boundaries between the self and other, and the function of excess in contemporary capitalist culture. How are boundaries maintained and/or disrupted between what is valued and what is not? Possible topics include, but are not limited to: the relationship between the heavenly and the earthly; ecstasy and repulsion; purity and abjection; high and low culture; cult objects and iconoclasm; the circulating value and meaning of objects in cultural economies; and the social relations between self and other. Send a 1-page abstract and a c.v. to Jaimey Hamilton, Boston University, Dept. of Art History, 725 Commonwealth Ave., Rm. 302, Boston, MA 02215; [jaimeyh@bu.edu](mailto:jaimeyh@bu.edu). *Deadline: December 5, 2003.*

The **Centre for the Study of Visual and Literary Cultures in France** at the University of Bristol is organizing a conference entitled "Emile Gallé Centenary: La Lorraine Artiste." Gallé was an extraordinary polymath: artist, author, critic, political activist, educator, and botanist. Upon the centenary of his death, this conference, to be held September 18–19, 2004, will explore the rich cultural milieu of his native Nancy and Lorraine. Papers are invited on a range of themes relevant to the artistic, literary, historical, and scientific cultures of this complex region. Conference proceedings will be published in an online journal, *Art on the Line* ([www.waspijournals.com/AOTL](http://www.waspijournals.com/AOTL)). Send paper proposals by e-mail or post to Claire O'Mahony, Dept. of History of Art, University of Bristol, 43

Woodland Rd., Bristol, BS8 1UU, U.K.; [clairemahony@bristol.ac.uk](mailto:clairemahony@bristol.ac.uk); [www.bris.ac.uk/Depts/ArtHistory](http://www.bris.ac.uk/Depts/ArtHistory). *Deadline: March 31, 2004.*

### TO ATTEND

The **Dept. of Art History and Archaeology** and the **Society of Fellows, Heyman Center at Columbia University** will host an international conference, "The Persistence of Traditions: Monuments and Preservation in Late Imperial and Modern China," April 2–3, 2004. This interdisciplinary symposium, one of the first of its kind in the West, is cosponsored by the Chiang Ching-kuo Foundation and the Getty Conservation Institute and will be devoted to the topic of cultural-heritage preservation in China. Although *wenhua yichan* (cultural heritage) is a neologism that has become popular in recent years, the preservation of historic monuments, buildings, and cultural sites has a long history. Academic studies of this topic are just beginning, and research has been fragmented into disciplines such as art history, architectural history, social and cultural history, history of religions, archaeology, and historic preservation. The goal of this symposium is to bring together scholars and professionals working in various disciplines to initiate dialogue on issues of common interest and to promote further research in this nascent field. For more information, contact Guolong Lai at 212-854-6774; [gl2101@columbia.edu](mailto:gl2101@columbia.edu).

## RESOURCES & OPPORTUNITIES

For an expanded list of resources and opportunities, visit [www.collegeart.org/caa/resources/index.html](http://www.collegeart.org/caa/resources/index.html).

### CALLS FOR ENTRIES

The **Women's Center**, a nonprofit support and referral center located in Chapel Hill, NC, is organizing their annual juried exhibition and sale for February 2004. All North Carolina women artists may enter. A maximum of 2 works may be submitted per artist. Work should not exceed 4 ft. in height or width or 50 lbs. in weight. Work selected for the show is eligible for sale, with 1/3 of the proceeds benefiting the center. For more information, call 919-968-4610; [www.womenspace.org](http://www.womenspace.org). *Deadline: December 1, 2003.*

The **William and Mary Review**, a literary and art magazine published by the College of William and Mary, is accepting submissions for the 2004 edition. Please send slides of unpublished work (any media), contact information, and an

S.A.S.E. (for the return of unselected work) to Selina Spinos, Art Editor, *The William and Mary Review*, Campus Center, P.O. Box 8795, College of William and Mary, Williamsburg, VA 23187; [Review@wm.edu](mailto:Review@wm.edu). *Deadline: February 1, 2004.*

## CALLS FOR PARTICIPATION

**Bridge to Asia**, a San Francisco-based nonprofit that supports higher education in China, is seeking art and art-history books, journals, magazines, syllabi, museum and exhibition catalogues, lecture notes, and slide collections for faculty and students in China. Sixteen institutions urgently need new and used materials in Western and Eastern art, art education, museum studies, and other subjects and subfields for their libraries, studios, and faculty and student reading rooms. Bridge to Asia can receive your donations and forward them to China. Gifts of funds and materials may be tax-deductible. Please pack your donations in an envelope or carton and ship them by UPS, or mail them by media-mail rate, to Bridge to Asia, ART/HISTORY, Foreign Trade Services, Pier 23, San Francisco, CA 94111; or to Bridge to Asia, ART/HISTORY, Follett Higher Education Group, 2211 West St., River Grove, IL 60171-1800. For more information, contact Bridge to Asia, 665 Grant Ave., San Francisco, CA 94108; 415-678-2990; fax: 415-678-2996; [asianet@bridge.org](mailto:asianet@bridge.org); [www.bridge.org](http://www.bridge.org).

The **Corcoran Gallery of Art** is seeking artwork by William MacLeod, the first curator of the museum, and documentary material related to his life and career. MacLeod was a landscape painter during the 1840s and 1850s in New York and Washington, DC. He worked as a curator at the Corcoran Gallery of Art in 1873 and retired in 1892. His career spanned the early-19th-century development of the art scene in Washington, DC, and the establishment of modern art museums in America. The gallery is editing MacLeod's journals for publication and planning an exhibition for 2005. Readers with information are requested to contact Marisa Bourgoïn, Archivist, Corcoran Gallery of Art, 500 17th St. NW, Washington, DC 20006; 202-639-1721; [bourgoïn@corcoran.org](mailto:bourgoïn@corcoran.org).

The **Fort Worth Community Arts Center (FWCAC)** is seeking exhibition proposals from curators, and slides from artists for all art forms, including new media, as it develops its 2003–4 calendar. FWCAC is a public space whose mission to exhibit contemporary art, with a focus on regional artists. FWCAC is interested in proposals for group exhibitions and solo exhibitions for its multiple gallery spaces. Please note that curators may not be included in their own exhibitions. FWCAC is also interested in individual artist submissions of personal work to be reviewed for use in curators' exhibitions.

The exhibitions typically run for 6 weeks. Slides and exhibition proposals are reviewed quarterly by the center's Exhibition Advisory Panel. For more information, visit [www.artscouncil.fw.org](http://www.artscouncil.fw.org) and click on Artists Opportunities. *Deadlines are ongoing.*

## GRANTS AND FELLOWSHIPS

**The Pembroke Center Postdoctoral Fellowship** for 2004–5, entitled "The Orders of Time," will investigate the question of time, looking at interdisciplinary as well as discipline-specific, historical, and cross-cultural conceptions of temporality. Rey Chow will place such discussions in relation to time's classic correlate—space—taking into account how the intimacy, differentiation, and tension between time and space have been an inherent part of social and cultural ideologies with lingering effects. In addition, we will ask how thinking and writing about time have informed the constructions of gender, class, culture, ethnicity, religion, and other important social divisions, and how such social divisions themselves are implicated in time. Fellowships are open to scholars from all disciplines. Recipients may not hold a tenured position in an American college or university. The term of appointment is September 1, 2004–May 31, 2005; the stipend is \$35,000. Selection will be announced in February. For application forms, contact Elizabeth Barboza, Pembroke Center, Box 1958, Brown University, Providence, RI 02912; 401-863-2643; [Elizabeth.Barboza@brown.edu](mailto:Elizabeth.Barboza@brown.edu). *Deadline: December 12, 2003.*

**The American Institute for Yemeni Studies (AIYS)**, a nonprofit consortium of academic institutions, expects to award pre- and postdoctoral fellowships under a variety of programs, subject to the renewal of funding by the U.S. State Dept.'s Bureau of Educational and Cultural Affairs (ECA). AIYS maintains a research center in Sana'a, Yemen, consisting of a library, hostel, conference/working space, and administrative offices. Scholars in all fields of the humanities and social sciences and from fields in the sciences such as paleontology and botany are eligible to apply. It should be noted that ECA-supported fellowships for U.S.-based scholars may only be held by U.S. citizens. Applications for Arabic language study in Yemen must be related to a research interest in Yemen. Yemeni citizens may apply to the program that funds small research grants for Yemeni scholars. For details, contact Maria Ellis, Executive Director, American Institute for Yemeni Studies, P.O. Box 311, Ardmore, PA 19003-0311; 610-896-5412; [mellis@sas.upenn.edu](mailto:mellis@sas.upenn.edu); [www.aiys.org/fellowships](http://www.aiys.org/fellowships). *Deadline: December 31, 2003.*

**The Luce Fellowship Program** of the Cincinnati Art Museum encourages research activity at the pre- or postdoctor-

al level by making available the art and archival collections of the museum. Candidates will be selected either to initiate new research or to continue work on an existing topic in the art of Cincinnati, drawing on the museum's holdings of fine and decorative art. Scholars will be provided access to these collections for object-oriented research. The fellowship is not intended to support directly thesis or dissertation preparation but should be considered an independent study program that reflects the candidate's major interest and builds on previously demonstrated proficiency. Proposals are sought from candidates knowledgeable about the history of American art and culture and from qualified individuals in related disciplines. Preference will be given to proposals that relate specifically to museum collections and resources. Awards are based on merit and are open to all qualified individuals. The fellowship stipend is \$3,500 for a minimum 4-week period of full-time research at the museum. Applicants must submit a letter of intent that includes a detailed plan of work (about 4 pages), c.v., official transcripts, and 2 letters of recommendation to Anita Ellis, Chief Curator and Director of Curatorial Affairs, Cincinnati Art Museum, 953 Eden Park Dr., Cincinnati, OH 45202; 513-639-2940; [aellis@cincyart.org](mailto:aellis@cincyart.org). *Deadline: January 5, 2004.*

**The Erasmus Institute**, an international Catholic center for advanced studies at the University of Notre Dame, is accepting applications for 3 types of residential fellowships: for dissertation students (advanced graduate students in the writing phase), for recent Ph.D.s and untenured faculty, and for senior faculty. The institute was founded to foster mainstream academic research that draws on the intellectual traditions of the Abrahamic faiths. Fellowships are provided for a complete academic year, although applications for a single semester will be considered. Fellowships are both stipendiary and nonstipendiary. Stipendiary dissertation fellowships provide \$15,000; postdoctoral fellowships \$35,000; and faculty fellowship stipends vary according to the fellow's 2003–4 salary at time of application. The institute also welcomes applications for residence from scholars with funding from other sources. For application instructions, contact Erasmus Institute Residential Fellowships, 1124 Flanner Hall, Notre Dame, IN 46556-5611; 574-631-9346; [erasmus@nd.edu](mailto:erasmus@nd.edu); [www.nd.edu/~erasmus](http://www.nd.edu/~erasmus). *Deadline: January 30, 2004.*

**The National Museum of Women in the Arts's Library Fellows Program** will award \$12,000 to support a project to produce an artist's book in a limited edition of 125. The artist will keep 25 copies as a form of remuneration for their creative efforts. The remaining copies will be sold by the museum, and the money generated from the sales will benefit the Library and Research Center and annual exhibitions of artists' books. The award-winning artist will have the book displayed in the center for 1 year, and the book will be added to the museum's per-

manent collection. In addition, the book will be promoted in *Women in the Arts* magazine, and the museum will issue a special press release for the book and distribute it to the press, other media, art libraries, and collectors of artists' books. The artist is also responsible for designing and printing a promotional brochure (500 copies), for which additional funds will be provided. Selection of a project is based on aesthetic and intellectual value, the applicant's previous achievements, the thoroughness of the proposal, production costs, and the potential market and audience for the book. Guidelines can be obtained from the National Museum of Women in the Arts, Library and Research Center, 1250 New York Ave. NW, Washington, DC 20005; 202-783-7365; [www.nmwa.org/library/guidelines.asp](http://www.nmwa.org/library/guidelines.asp). *Deadline: January 31, 2004.*

## ONLINE RESOURCES

**The Daumier Foundation** is working on a new catalogue on the lithographic work of Honore Daumier. The complete catalogue will be available at [www.daumier.org](http://www.daumier.org) after a period of extensive research involving all major museums and universities in the U.S. and Europe. The website is viewable now via the Internet to supply researchers, collectors, and students with immediate access to the latest information gathered.

## CLASSIFIEDS

For more information about advertising in CAA News, visit [www.collegeart.org](http://www.collegeart.org) or write to [caanews@collegeart.org](mailto:caanews@collegeart.org).

## FOR RENT

**EXPERIENCE SEATTLE DURING 2004 CONFERENCE.** ARTIST'S HOME (B&B) NEAR PUGET SOUND OR IN HOUSEBOAT. [teddiursamjor@yahoo.com](mailto:teddiursamjor@yahoo.com).

**LONDON.** B&B OFFERED IN WRITER'S BEAUTIFUL N. LONDON HOUSE. £35.00. £65.00 DOUBLE. [suehubbard.london@virgin.net](mailto:suehubbard.london@virgin.net).

**PARIS.** LOVELY, FULLY FURNISHED ONE BEDROOM APARTMENT; 50 SQ. M.; 17E, NEAR PARC MONCEAU; METRO: COURCELLES. TWO WEEKS TO TEN MONTHS. [abrpr@juno.com](mailto:abrpr@juno.com).

**VENICE.** RIALTO AREA. BEAUTIFUL LARGE APARTMENT FOR RENT, AUGUST TO MAY. CONTACT [mpkare01@louisville.edu](mailto:mpkare01@louisville.edu) FOR DETAILS AND PICTURES.

## OPPORTUNITIES

**ANDREW W. MELLON CURATORIAL FELLOWSHIPS AT THE NATIONAL GALLERY OF ART.** THE NATIONAL

GALLERY OF ART IS PLEASED TO ANNOUNCE TWO POST-DOCTORAL FELLOWSHIPS FOR 2004, FUNDED BY THE ANDREW W. MELLON FOUNDATION, FOR OUTSTANDING SCHOLARS WHO WISH TO EXPLORE A CAREER IN ART MUSEUMS. THESE TWO-YEAR FELLOWSHIPS, RENEWABLE FOR A THIRD YEAR, WILL PROVIDE CURATORIAL TRAINING AND SUPPORT SCHOLARLY RESEARCH RELATED TO THE COLLECTIONS OF THE NATIONAL GALLERY OF ART. THE IMPORTANT COLLECTIONS OF EUROPEAN AND AMERICAN ART AND THE SCHOLARLY RESOURCES OF THE GALLERY ARE AMONG THE BEST IN THE UNITED STATES, INCLUDING A MAJOR RESEARCH LIBRARY, PHOTOGRAPHIC ARCHIVES, AND EXTENSIVE CONSERVATION FACILITIES. WASHINGTON, D.C., IS RICH IN OTHER MUSEUMS, RESEARCH INSTITUTIONS, UNIVERSITIES, AND LIBRARIES, INCLUDING THE LIBRARY OF CONGRESS.

MELLON CURATORIAL FELLOWS WILL BE FULLY INTEGRATED INTO A SPECIFIC CURATORIAL DEPARTMENT WITH DUTIES, PRIVILEGES, AND STATUS EQUIVALENT TO AN ASSISTANT CURATOR. IN WORKING ON THE GALLERY'S COLLECTION CATALOGUES, AND IN DEVELOPING TEMPORARY EXHIBITIONS, THE FELLOWS' TWO MAIN SCHOLARLY ACTIVITIES, THEY WILL BE INVOLVED IN INTERDISCIPLINARY RESEARCH WITH CURATORS, CONSERVATORS, SCIENTISTS, EDUCATORS, REGISTRARS, AND ELECTRONIC IMAGING STAFF.

MELLON FELLOWS WILL DIVIDE THEIR TIME BETWEEN SPECIFIC RESEARCH PROJECTS AND MORE GENERAL CURATORIAL TRAINING AND WORK WITHIN THE DEPARTMENT, INCLUDING RESEARCH ON THE COLLECTION AND NEW ACQUISITIONS, WORK ON THE PRESENTATION OF THE COLLECTION, PARTICIPATION IN ASPECTS OF SPECIAL EXHIBITION PROJECTS, AND OPPORTUNITIES TO GIVE PUBLIC LECTURES AND GALLERY TALKS. IN CONSULTATION WITH THE SUPERVISING CURATOR, MELLON FELLOWS WILL ALSO DEVELOP A CONCRETE PROJECT INTENDED TO COMPLEMENT THEIR OWN RESEARCH INTERESTS.

THE GALLERY IS SEEKING APPLICANTS FOR TWO FELLOWSHIPS. CONSIDERATION WILL BE GIVEN TO CANDIDATES IN THE FIELDS OF EUROPEAN AND AMERICAN PAINTINGS, DRAWINGS, PRINTS, PHOTOGRAPHS, AND SCULPTURE. APPLICANTS MUST HAVE COMPLETED A PH.D. BEFORE BEGINNING A FELLOWSHIP AND WITHIN THE LAST FIVE YEARS. THEY WILL BE JUDGED ON THEIR SCHOLARLY EXCELLENCE AND PROMISE, AS WELL AS THEIR INTEREST IN THE MUSEUM PROFESSION. CANDIDATES OUTSIDE THE UNITED STATES ARE WELCOME TO APPLY.

THE STARTING STIPEND IS APPROXIMATELY \$40,000, ADJUSTED ANNUALLY. FELLOWS RECEIVE AN ANNUAL TRAVEL ALLOWANCE AND ARE ELIGIBLE TO OBTAIN MEDICAL AND TERM LIFE INSURANCE THROUGH THE FEDERAL GOVERNMENT.

LETTERS OF APPLICATION MUST INCLUDE THE FOLLOWING:

- A COVER LETTER THAT ADDRESSES THE CANDIDATE'S INTEREST IN THE FELLOWSHIP. IT SHOULD INCLUDE THE APPLICANT'S HOME ADDRESS, PHONE NUMBER, AND IF AVAILABLE, E-MAIL ADDRESS AND/OR FAX NUMBER.
- A STATEMENT NOT TO EXCEED THREE



DOUBLE-SPACED TYPED PAGES, DESCRIBING THE APPLICANT'S AREA OF RESEARCH AND POTENTIAL RELATIONSHIPS TO THE MUSEUM'S COLLECTIONS

- A COPY OF A PUBLISHED PAPER OR OTHER WRITING SAMPLE
- THREE LETTERS OF RECOMMENDATION (ACADEMIC AND PROFESSIONAL), WHICH SHOULD BE SENT DIRECTLY TO THE ADDRESS BELOW
- A COMPLETE CURRICULUM VITAE OF EDUCATION, EMPLOYMENT, HONORS, AWARDS AND PUBLICATIONS

**APPLICATIONS MUST BE RECEIVED BY DECEMBER 8, 2003.** THEY SHOULD BE MAILED TO ELIZABETH POCHTER, OFFICE OF THE DEPUTY DIRECTOR, NATIONAL GALLERY OF ART, 2000B SOUTH CLUB DRIVE, LANDOVER, MD 20785. WITH QUESTIONS, PLEASE CALL 202-842-6012 OR E-MAIL: [E-Pochter@nga.gov](mailto:E-Pochter@nga.gov).

ALL APPLICATIONS WILL BE REVIEWED BY A CURATORIAL SELECTION COMMITTEE, AND INTERVIEWS WILL BE HELD IN WASHINGTON, D.C., EARLY IN THE NEW YEAR. BEGINNING DATES OF THE FELLOWSHIPS WILL BE DETERMINED BY MUTUAL AGREEMENT.

**ANDREW W. MELLON PREDOCTORAL CURATORIAL FELLOWSHIP, THE FRICK COLLECTION.** THE FRICK COLLECTION IS PLEASED TO ANNOUNCE THE AVAILABILITY OF A TWO-YEAR FELLOWSHIP FUNDED BY THE ANDREW W. MELLON FOUNDATION FOR AN OUTSTANDING DOCTORAL CANDIDATE WHO WISHES TO PURSUE A CURATORIAL CAREER IN AN ART MUSEUM. THE FELLOW WILL BE EXPECTED TO DIVIDE HIS OR HER TIME BETWEEN THE COMPLETION OF THE DISSERTATION AND ACTIVITIES IN THE CURATORIAL DEPARTMENT. **APPLICANTS MUST BE WITHIN THE FINAL TWO YEARS OF COMPLETING THEIR DISSERTATION.** THE TERM WILL BEGIN IN SEPTEMBER 2004 AND CONCLUDE IN AUGUST 2006. THE FELLOW WILL RECEIVE A STIPEND OF \$28,500 PER YEAR PLUS BENEFITS AND A TRAVEL ALLOWANCE. FINALISTS WILL BE INTERVIEWED. THE APPLICATION DEADLINE FOR THE FELLOWSHIP IS FEBRUARY 1, 2004. THE FRICK COLLECTION PLANS TO MAKE THE APPOINTMENT BY THE END OF MARCH. APPLICATIONS AND LETTERS OF RECOMMENDATION SHOULD BE SUBMITTED TO: MELLON CURATORIAL FELLOW SEARCH, OFFICE OF THE CHIEF CURATOR, THE FRICK COLLECTION, 1 EAST 70TH STREET, NEW YORK, NY 10021. PLEASE SEE OUR WEBSITE ([www.frick.org](http://www.frick.org)) FOR DETAILS.

**ARTISTS' ENCLAVE AT I-PARK.** FOUR TO FIVE WEEK RESIDENCIES, RURAL NATURAL PARK SETTING. OPEN TO ARTISTS, WRITERS, MUSICIANS, LANDSCAPE DESIGNERS, AND ARCHITECTS WORLDWIDE. INCLUDES ACCOMMODATIONS AND STUDIO SPACE. \$20 APPLICATION FEE. I-PARK, P.O. BOX 124, EAST HADDAM, CT 06423; 860-873-2468 OR 877-276-1306 (VOICE MAIL); EMAIL [ipark2002@ureach.com](mailto:ipark2002@ureach.com); [www.radekassociates.com](http://www.radekassociates.com) FOR COMPLETE DESCRIPTION. **DEADLINE: JANUARY 15, 2004.**

**THE BOWERY GALLERY** IS ACCEPTING APPLICATIONS FROM ARTISTS OUTSIDE THE NEW YORK CITY AREA FOR AN INVITATIONAL EXHIBITION IN SUMMER 2004. FOR

INFORMATION SEND S.A.S.E. TO HEARNE PARDEE, 2855 MALLORCA LANE, DAVIS, CA 95616. **DEADLINE: DECEMBER 19, 2003.**

**CALL FOR PAPERS: THE CLEVELAND SYMPOSIUM,** TO BE HELD AT THE CLEVELAND MUSEUM OF ART ON APRIL 16, 2004. OPEN TO CURRENTLY ENROLLED GRADUATE STUDENTS. INTERESTED CANDIDATES SHOULD SUBMIT AN ABSTRACT OF 400 WORDS OR LESS; A COVER SHEET INCLUDING THE STUDENT'S NAME, EMAIL ADDRESS, AND TITLE OF PAPER; AND A C.V. PROSPECTIVE PAPERS MAY ADDRESS ANY CHRONOLOGICAL PERIOD AND GEOGRAPHICAL AREA OF ART HISTORY. SEND TO: [clevelandsymposium@hotmail.com](mailto:clevelandsymposium@hotmail.com). **DEADLINE: JANUARY 23, 2004.**

**ENCAUSTIC WORKSHOPS IN SANTA FE.** MONOTYPES, PAINTING, COLLAGE, AND DRAWING TECHNIQUES. ONGOING SCHEDULE. [www.paularoland.com](http://www.paularoland.com) OR 505-989-3419.

**"EXPANDING THE VISUAL FIELD: CONFIGURATIONS OF POWER,"** THE 8TH ANNUAL GRADUATE SYMPOSIUM SPONSORED BY THE DEPARTMENT OF ART HISTORY AT THE UNIVERSITY OF SOUTHERN CALIFORNIA, WILL BE HELD IN APRIL 2004. RECENT WORLD EVENTS HAVE NECESSITATED A REEVALUATION OF THE ROLE OF ART IN POLITICAL DISCOURSE. IN THIS LIGHT, GRADUATE STUDENTS ARE INVITED TO SUBMIT PAPERS FROM ALL AREAS AND PERIODS OF ART HISTORY AND RELATED FIELDS THAT CONSIDER THE INTERSECTIONS OF VISUAL REPRESENTATION AND THE EXERCISE OF POWER. PLEASE SUBMIT A 500-WORD ABSTRACT AND CV BY FEBRUARY 13, 2004 TO: SYMPOSIUM COMMITTEE, DEPARTMENT OF ART HISTORY, UNIVERSITY OF SOUTHERN CALIFORNIA, VKC 351 – MC0047, LOS ANGELES, CA 90089-0047. FOR FURTHER INFORMATION, PLEASE CONSULT OUR WEBSITE AT [www.usc.edu/dept/LAS/Art\\_History](http://www.usc.edu/dept/LAS/Art_History).

**THE HANS HARTUNG AND ANNA-EVA BERGMAN FOUNDATION** EACH YEAR MAKES A LIMITED NUMBER OF GRANTS TO PROMOTE RESEARCH IN ITS COLLECTIONS. THESE GRANTS ARE GEARED TOWARDS GRADUATE STUDENTS AND POST-DOCTORAL SCHOLARS WHO ARE WORKING ON TOPICS DEALING WITH POST WORLD WAR II ART AND CULTURE IN FRANCE. GRANTS WILL ALLOW RESEARCHERS TO WORK AT THE CENTER FOR THREE WEEKS IN JUNE (7TH–26TH). DURING THE LAST WEEK OF THEIR STAY, RECIPIENTS WILL PARTICIPATE IN A SEMINAR WITH 4 SPECIALISTS OF POST-WAR ART AND CULTURE: LAURENCE BERTRAND DORLEAC AND ERIC DE CHASSEY (FRANCE), BENJAMIN BUCHLOH (U.S.A.), SERGE GUILBAUT (CANADA), FOR THE YEAR 2004.

WITH A PER DIEM OF 1,000 US\$ FOR THE DURATION, THE GRANT WILL COVER ROUND-TRIP TRAVEL TO THE ARCHIVE CENTER, LODGING AND MEALS.

APPLICATIONS FOR THE PROGRAM MUST BE POSTMARKED BY **DECEMBER 1ST** FOR AWARDS THAT WILL BE ANNOUNCED THE FOLLOWING MARCH.

CANDIDATES SHOULD SEND A CV ALONG

WITH A PROPOSAL DESCRIBING THE TYPE OF RESEARCH TO BE DONE AT THE FOUNDATION, A PRÉCIS (3 PAGES) ABOUT THE ARGUMENT DEVELOPED IN THE THESIS IN PROGRESS AND THE REASON WHY A STAY AT THE FOUNDATION WOULD BE IMPORTANT FOR THE PRODUCTION OF THE WORK.

RECIPIENTS ARE ASKED TO MENTION THE NAME OF THE CENTER ON ANY PUBLICATIONS RESULTING FROM RESEARCH CONDUCTED AS PART OF THE GRANT AND TO PROVIDE THE CENTER WITH A COPY.

FOUNDATION HANS HARTUNG ET ANNA-EVA BERGMAN, FRANÇOIS HERS / DIRECTEUR, 173 CHEMIN DU VALBOSQUET, F-06600 ANTIBES, FRANCE; [www.fondationhartungbergman.fr](http://www.fondationhartungbergman.fr).

**JENTEL FOUNDATION** OFFERS ONE-MONTH RESIDENCIES IN A RURAL RANCH SETTING IN WYOMING THAT INCLUDE ACCOMMODATION, STUDIO, AND \$400 STIPEND TO VISUAL ARTISTS IN ALL MEDIA AND WRITERS IN ALL GENRE. FOR APPLICATION, DOWNLOAD [www.jentelarts.org](http://www.jentelarts.org). **JANUARY 15, 2004 DEADLINE FOR MAY 15–DECEMBER 13, 2004, AND SEPTEMBER 15, 2004 DEADLINE FOR JANUARY 15–MAY 13, 2005.**

**YALE CENTER FOR BRITISH ART VISITING FELLOWSHIPS.** THE YALE CENTER FOR BRITISH ART OFFERS A LIMITED NUMBER OF ONE, TWO, THREE, OR FOUR MONTH RESIDENT FELLOWSHIPS TO SCHOLARS IN POSTDOCTORAL OR EQUIVALENT RESEARCH RELATED TO BRITISH ART, AND TO MUSEUM PROFESSIONALS WHOSE RESEARCH INTERESTS INCLUDE BRITISH ART. THESE FELLOWSHIPS ALLOW SCHOLARS OF EITHER LITERATURE, HISTORY, THE HISTORY OF ART, OR RELATED FIELDS TO STUDY THE CENTER'S HOLDINGS OF PAINTINGS, DRAWINGS, PRINTS, AND RARE BOOKS, AND TO MAKE USE OF ITS RESEARCH FACILITIES.

FELLOWSHIPS INCLUDE COST OF TRAVEL TO AND FROM NEW HAVEN AND ALSO PROVIDE ACCOMMODATION AND A LIVING ALLOWANCE. RECIPIENTS ARE REQUIRED TO BE IN RESIDENCE IN NEW HAVEN DURING THE FELLOWSHIP PERIOD. ONE FELLOWSHIP PER ANNUM IS RESERVED FOR A MEMBER OF THE AMERICAN SOCIETY FOR EIGHTEENTH-CENTURY STUDIES. BY ARRANGEMENT WITH THE HUNTINGTON LIBRARY, SAN MARINO, CALIFORNIA, SCHOLARS MAY APPLY SEPARATELY FOR TANDEM AWARDS; EVERY EFFORT WILL BE MADE TO OFFER CONSECUTIVE DATES.

APPLICATIONS FOR FELLOWSHIPS BETWEEN JULY 2004 AND JUNE 2005 SHOULD BE MAILED BY JANUARY 15, 2004, INCLUDING A CURRICULUM VITAE, A BRIEF OUTLINE OF THE PROPOSED RESEARCH, AND THE PREFERRED MONTH(S) OF TENURE. TWO CONFIDENTIAL LETTERS OF RECOMMENDATION SHOULD ARRIVE BY THE SAME DEADLINE. FOR FURTHER INFORMATION, CALL 203-432-2850, OR VISIT THE CENTER'S WEBSITE AT [www.yale.edu/ycba](http://www.yale.edu/ycba).

APPLICATIONS SHOULD BE SENT TO OFFICE OF THE DIRECTOR, YALE CENTER FOR BRITISH ART, P.O. BOX 208280, NEW HAVEN, CT 06520-8280. EXPRESS MAIL ADDRESS: 161 YORK STREET, NEW HAVEN, CT 06510.

# DATEBOOK

## November 7, 2003

Deadline for submissions to the January 2004 issue of *CAA News*

## December 1, 2003

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

2004 CAA Annual Conference session chairs receive final drafts of speakers' papers

## December 12, 2003

Deadline for applications to the Artists' Portfolio Review and Career Development Workshops for the 2004 Annual Conference in Seattle

Deadline for critics and curators to apply for the Artists' Portfolio Review at the 2004 CAA Annual Conference in Seattle

Deadline for mentors and discussion leaders to apply for the Professional Development Roundtables at the 2004 Annual Conference in Seattle

Deadline for mentors to apply for the Career Development Workshops at the 2004 CAA Annual Conference in Seattle

## December 15, 2003

Deadline for Early Bird registration and inclusion in the Directory of Attendees for the 2004 CAA Annual Conference in Seattle

## December 19, 2003

Deadline for paying 2004 calendar-year membership dues to guarantee timely receipt of the January 2004 issue of *CAA News*

## January 1, 2004

Deadline for applications for projectionist and room-monitor positions at the 2004 Annual Conference in Seattle

## January 5, 2004

Deadline for nominations and self-nominations to serve on the CAA Nominating Committee

## January 8, 2004

Deadline for submissions to the March 2004 issue of *CAA News*

## January 12, 2004

Deadline for Advance registration for the 2004 CAA Annual Conference in Seattle

## January 31, 2004

Deadline for applications to the CAA Professional Development Fellowship Program

## February 18–21, 2004

92nd CAA Annual Conference in Seattle



**March 12, 2004**

Deadline for submissions to the May 2004 issue of *CAA News*

**March 15, 2004**

Deadline for spring submissions to the Millard Meiss Publication Grant

**May 10, 2004**

Deadline for submissions to the July 2004 issue of *CAA News*

**July 9, 2004**

Deadline for submissions to the September 2004 issue of *CAA News*

**September 10, 2004**

Deadline for submissions to the November 2004 issue of *CAA News*

**February 16–19, 2005**

93rd CAA Annual Conference in Atlanta



## CURATORIAL ASSISTANCE CONTINUED FROM PAGE 1

Installation view of *IDEA Photographic: After Modernism* at the Museum of New Mexico's Museum of Fine Arts in Santa Fe. The exhibition was organized with grants from the Museum Loan Network (MLN)

municipal libraries, city-hall galleries, and neighborhood community centers, in addition to art museums and galleries. Drawing from the many branches of the Smithsonian Institution, SITES develops art and photography exhibitions as well as shows of historical, cultural, and scientific interest, such as *Close Up in Black: African American Film Posters*. Proponents of visual and material culture may find much to explore and ponder in a show from SITES.

Independent Curators International (ICI), founded in 1975, works on the same model as AFA, but with a focus on contemporary art, usually either solo exhibitions, such as *Mark Lombardi: Global Networks*, or group shows with a particular concept, theme, or critical approach. Shows are put together by independent and institutionally affiliated curators; catalogues and printed materials are often provided. Susan Hapgood, director of exhibitions at ICI, says, "We frequently receive unsolicited curatorial proposals, and welcome them. Proposal ideas should be thought through in terms of practicality, because

we sometimes find that while an idea may be intriguing, it may not be well suited to an exhibition format and may better exist as a book, article, or television show, for example."

Costs for exhibition rentals range widely, and an institution must carefully think through the financial impact of securing artwork this way. Daniel Siedell, curator at the Sheldon Memorial Art Gallery, University of Nebraska, Lincoln, agrees: "It takes a tremendous amount of intellectual and administrative energy to produce your own shows, and so it is often much more efficient—although at times not cheaper—to 'buy' an exhibition prepackaged, in which the intellectual energy is brought in from the outside. I think the development of intellectual component is the biggest problem in museums, particularly midsize museums, which may have only one or two curators."

Sheldon notes that exhibitions obtained through a curatorial organization have been seen elsewhere, which may have both advantages and disadvantages. "It may affirm and perpetuate conformity. Getting 'outside' shows doesn't provide

us with an opportunity to celebrate and interpret our own collection. However, we do host traveling shows that underscore various aspects of our collection, so we can use AFA and other like organizations to broaden the interpretive scope of our permanent collection." He laments that many traveling shows are booked well in advance, and tour dates are sometimes filled before his gallery can sign up.

The Exhibition Alliance (TEA), formerly known as the Gallery Association of New York State (GANYS), concentrates on the eastern United States, with special emphasis on New York State. It provides consultations and services on catalogue publication design, gallery installation, exhibition planning and management, transportation, and storage; it also holds workshops and seminars for institutions. TEA is a membership organization but does provide its services to nonmembers.

The economic downturn in the last couple of years has obliged TEA to reduce its traveling exhibition staff. While it still assembles shows, the organization now focuses on

strengthening its members' own collections. "In the past ten years," Donna Ostraszewski, executive director of TEA, says, "We have responded to an increased call from museums to help them plan, design, and implement temporary and permanent exhibitions that remain at home." Many institutions have small curatorial staffs and limited budgets, and consultation with TEA can help immensely with short- and long-range planning.

The Museum Loan Network (MLN), administered by the Office of the Arts at the Massachusetts Institute of Technology, operates differently. It awards implementation grants that facilitate the long-term loan of objects, for at least one year, that otherwise would be sitting in storage. Museums that are reinstalling a permanent collection and need to fill in gaps may draw upon MLN. This program allows them to use their own creativity and curatorial skills, rather than relying on prepackaged exhibitions.

MLN also offers survey grants to institutions to catalogue their permanent collection for inclusion in MLN's



Ram. Qing dynasty, 19th century. Gift of Arthur M. Sackler. From the SITES traveling exhibition, *Magic, Myth, & Minerals: Chinese Jades from the Arthur M. Sackler Gallery*, on tour from 2003 to 2006

digital database of 10,000+ objects that are available for loan. It also awards travel grants to potential borrowers to visit other museums' collections to examine potential loans. Since its inception in 1993, MLN has awarded 304 grants to 210 institutions; 326 organizations have signed up to use the loan database.

Recently, for example, the Museum of New Mexico's Museum of Fine Arts used an MLN travel grant and an MLN implementation grant to collaborate with Santa Fe

Community College (SFCC) in creating *IDEA Photographic: After Modernism*, which was on view at the museum from October 11, 2002, to January 19, 2003. Curator Steve Yates and Prof. Siegfried Halus organized this exhibition based on the museum's postwar photography collection and long-term loans (secured through MLN) from the San Francisco Museum of Modern Art and the Princeton University Art Museum. Before the exhibition began, Yates and Halus developed two seminar classes so that SFCC students could first research the more than 125 artists who were included in the show and then study the works of art themselves, before they were hung. The two also invited guest artists, critics, and scholars, including Thomas Barrow, Betty Hahn, and Lucy Lippard, among others, to speak on topics related to the project. Yates and Halus used the grant money to publish an exhibition catalogue and create a website, [www.museumofnewmexico.org/mfa/ideaphotographic](http://www.museumofnewmexico.org/mfa/ideaphotographic).

Students contributed to the catalogue and the wall-label texts—essentially helping to shape the exhibition as a

whole. Yates says, "As coauthors of the artists' biography and bibliography section of the book and website, the students also contributed new history and points of view." Moreover, the project brought "the classroom to the museum and the museum to the classroom—beyond slide lectures and books."

"All museums have something to learn from each other," says Lori Gross, executive director of MLN. Indeed, the five nonprofit organizations described here are, in one way or another, working hard to meet the urgent needs of the museum and gallery world. Judith Richardson, executive director at ICI, comments, "It is very important to provide opportunities for artists and art audiences outside major cultural centers, to give them access to new artistic developments occurring elsewhere, whether from New York galleries and international biennials or from other sources." But, she explains, we should not make undue assumptions about the differences between major urban centers and the "heartland," a somewhat dated term. Richardson continues: "There are major vibrant contemporary art venues, communities, collections, and institutions throughout the country. Our work is more about making connections among these various locations, and finding our way to places that are eager to know more and to introduce their audiences to what artists and curators are thinking and doing elsewhere."

—Christopher Howard, Editor, CAA News

## JAMES CAHILL CONTINUED FROM PAGE 1

Shimada at Kyoto University in 1954–55 on a Fulbright Scholarship, after holding a museum-training fellowship at the Metropolitan Museum of Art in New York. In 1956, he worked with Osvald Sirén in Stockholm on his seven-volume *Chinese Painting: Leading Masters and Principles* (New York: Ronald Press, 1956–58).

On his return to the States in 1956, Cahill joined the staff of the Smithsonian Institution's Freer Gallery of Art in Washington, DC, where he served until 1965 as curator of Chinese art. From 1965 until his retirement in 1994, he was professor of the history of art at the University of California, Berkeley. CAA awarded him its Distinguished Teaching of Art History award in 1995.

Cahill's many publications include the widely read and much-reprinted *Chinese Painting* (Milan: Skira, 1960) and many other books and exhibition catalogues, as well as numerous articles on Chinese and Japanese painting that have appeared in both scholarly journals and popular publications. He was also joint author of the first volume of *The Freer Chinese Bronzes* (Washington, DC: Smithsonian Institution, 1967). He undertook a five-volume series on later Chinese paintings, three of which have been published: *Hills Beyond a River: Chinese Painting of the Yuan Dynasty, 1279–1368* (New York: Weatherhill, 1976); *Parting at the Shore: Chinese Painting of the Early and Middle Ming Dynasty, 1368–1580* (New York: Weatherhill, 1978); and *The Distant Mountains: Chinese Painting of the Late Ming Dynasty, 1570–1644* (New York: Weatherhill, 1982).

For additional information, visit the following websites:

American Federation of Arts:  
[www.afaweb.org](http://www.afaweb.org)

Smithsonian Institution  
Temporary Exhibition  
Service: [www.sites.si.edu](http://www.sites.si.edu)

Independent Curators  
International:  
[www.ici-exhibitions.org](http://www.ici-exhibitions.org)

The Exhibition Alliance:  
[www.ganys.org](http://www.ganys.org)

Museum Loan Network:  
<http://loanet.mit.edu>

He has also compiled *An Index of Early Chinese Painters and Paintings: T'ang, Sung, and Yüan* (Berkeley: University of California Press, reprinted in 2003 and is working on a computer database of a similar index for Ming painting. Translations of his books have been published in Chinese, Japanese, Korean, and several European languages.

For the 1978–79 academic year, he was Charles Eliot Norton Professor of Poetry at Harvard University in Cambridge, MA, delivering a series of lectures entitled “The Compelling Image: Nature and Style in 17th-Century Chinese Painting.” These appeared in 1982 as a book, which was awarded CAA’s Charles Rufus Morey Prize in 1984. His Franklin D. Murphy lectures for the University of Kansas

were published as *Three Alternative Histories of Chinese Painting* (Lawrence: Spencer Museum of Art, University of Kansas, 1988) and the Bampton Lectures given at Columbia University appeared as *The Painter’s Practice: How Artists Lived and Worked in Traditional China* (New York: Columbia University Press, 1994). The Reischauer Lectures delivered at Harvard University in 1993 were published as *The Lyric Journey: Poetic Painting in China and Japan* (Cambridge, MA: Harvard University Press, 1996), and a fifth lecture series, the Getty Lectures presented at the University of Southern California in 1994 as “The Flower and the Mirror: Representations of Women in Late Chinese Painting,” is presently being revised for

publication. Another forthcoming book is entitled *Pictures for Use and Pleasure: Urban Studio Artists in High Qing China*. A companion volume, tentatively entitled *Chinese Erotic Painting: Supplement to Pictures for Use and Pleasure*, is also in preparation.

In 1973 Cahill was a member of the Chinese Archaeology Delegation, the first group of art historians from the U.S. to visit China, and in 1977 he returned there as chair of the Chinese Old Painting Delegation, which was given unprecedented research access to collections there. Since then he has visited China frequently, lecturing at art academies and universities, organizing and participating in symposia, seeing exhibitions and collections, and doing research.

Cahill and his wife, the artist

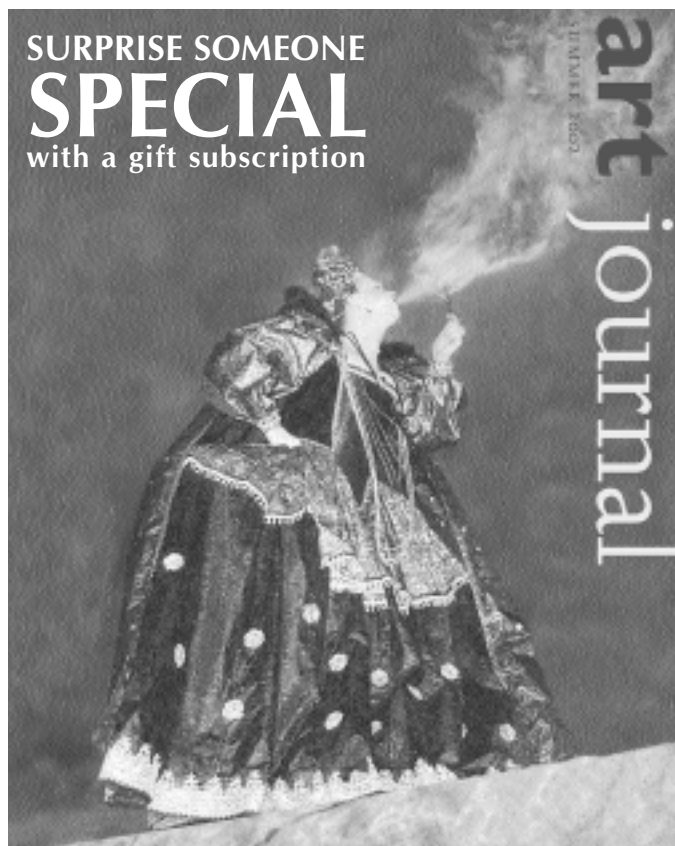
and art historian Hsingyuan Tsao, spent the 1998–99 academic year at the Institute for Advanced Study in Princeton, NJ. They now live in Vancouver, where she teaches at the University of British Columbia. Their twin sons Julian and Benedict were born in August 1995.

## ADVERTISE IN CAA NEWS



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or call 212/691-1051, ext. 220

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for a subscription starting with the Winter 2003 issue

## Savannah College of Art and Design

### Professors

To help meet the needs of a growing student body and to keep class size to a minimum, the Savannah College of Art and Design, located in historic Savannah, Georgia, seeks qualified faculty candidates. Candidates should demonstrate professional knowledge and have college-level teaching experience in their fields. Preference is given to those candidates with experience teaching coursework through the Web.

#### About the College

The Savannah College of Art and Design is a private, nonprofit college that exists to prepare talented students for careers in the visual and performing arts, design, the building arts, and the history of art and architecture. The college offers 22 major areas of study and awards bachelor's and master's degrees.

#### To Apply

Interested candidates should send a cover letter, curriculum vitae, samples of own work and student work (if applicable), official transcripts and three reference letters to: Human Resources, Savannah College of Art and Design, P.O. Box 3146, Savannah, GA 31402-3146, or fax to 912.525.5322, or e-mail to [scadhr@scad.edu](mailto:scadhr@scad.edu). AC-INT, WMA/AA/EDE.

For further details, please visit the college Web site at [www.scad.edu](http://www.scad.edu).

Animation  
Architecture \*  
Art History \*\*  
Broadcast Design  
Electronic Design  
Fashion  
Film and Television  
Foundation Studies  
Furniture Design  
Graphic Design  
Historic Preservation \*  
Illustration  
Industrial Design \*  
Interactive Design and Game Development  
Interior Design \*  
Media and Performing Arts (Performance/Dance)  
Metals and Jewelry  
Painting  
Photography  
Printmaking  
Sculpture  
Sequential Art  
Sound Design  
Visual Effects

M.F.A. degree required  
\* Terminal degree required  
\*\* Ph.D. required



## DIRECTOR OF THE NASHER MUSEUM OF ART

Duke University invites nominations and applications for the position of Director of the Nasher Museum of Art at Duke University. Designed by noted architect, Rafael Vinoly, the new museum will open in 2004, replacing the former Duke University Museum of Art. The university seeks a Director with the vision, energy and expert knowledge necessary to develop a museum of national and international reputation. The successful candidate must provide the leadership necessary to build on the current collections' strengths, develop an ambitious exhibition program and cultivate multiple constituencies to promote future museum acquisitions. At present, the museum has strong permanent holdings in medieval, pre-Columbian and African art, as well as significant works of modern and contemporary art. The new director will be expected to develop the museum and to enhance its contribution to the broader community through the organization of exhibitions and through acquisitions. The University anticipates that the successful candidate will collaborate effectively with the Department of Art and Art History and other departments in the University, as well as with local, national and international arts institutions and museums, engaging as broad an art community as possible. At the core of the museum's academic mission is a commitment to teaching and scholarship.

The Director will report to the University Provost and will oversee an expanding staff and operating budget. The successful candidate will possess an advanced degree in Art or Art History. Equally important is a distinguished record of accomplishment in a museum or similar cultural institution, including the organization of major exhibitions and success in fund raising. Exceptional management and communications skills are vital, as is an understanding of the art museum in a university context.

The Search Committee will begin the selection process on **October 30**, and will continue its deliberations until an appropriate candidate is appointed by the Provost. Nominations for the position and applications from qualified candidates, including a curriculum vitae and the names of four referees, should be sent to: **Chair, Search Committee for the Director of the Nasher Museum of Art, Box 90001, Duke University, Durham, NC 27708-0001.**

## Duke University

Duke University Is An Equal Opportunity/Affirmative Action Employer

## EDUCATION



## INDIANA UNIVERSITY KOKOMO Lecturer in Fine Arts

One of eight campuses of Indiana University, Indiana University Kokomo is a comprehensive non-residential campus located 50 miles north of Indianapolis in Kokomo, Indiana, a city with a population of about 47,000. Committed to student success, the campus serves approximately 3,000 students from an 11-county area in north central Indiana. An additional 350 students pursue degrees in technology in cooperation with Purdue University. IUK has approximately 210 faculty and staff and 100 part-time employees. Associate, baccalaureate, and master's degrees are offered. Additional information about Indiana University Kokomo can be accessed at <http://www.iuk.edu>.

Applications are invited for a lecture's position in Fine Arts scheduled to begin August 1, 2004. In order to qualify for the position, candidates must have completed all requirements for a Masters of Fine Arts or comparable masters degree. The successful candidate will be a visual arts generalist, able to teach a wide range of courses in several media. Duties will include teaching art history, foundation (2-D, 3-D, and drawing), as well as introducing courses in painting, sculpture, and printmaking. Candidates will also teach advanced courses in areas of specialization and participate in the freshman learning community program. Additionally, the candidate will participate in campus service activities related to student life (coordinating an art club, etc.). Preference will be given to candidates with prior teaching experience, some record of achievement or expertise in campus service contributions, or experience with new instructional technologies. Evidence of effective teaching and a record of service will be required for continuation of employment.

To apply for the position, interested candidates must submit a current curriculum vitae, transcripts, a statement of teaching philosophy, a statement of past campus service or prior achievements in campus service and list of three references to:

**Dr. Sue Ridlen, Humanities Department,  
Indiana University Kokomo,  
2300 South Washington Street, P.O. Box 9003,  
Kokomo, IN 46904-9003**

Review of applications will begin December 15, 2003 and continue until the position is filled.

Indiana University Kokomo is an Equal Opportunity and Affirmative Action institution. Persons with disabilities that need modifications or adjustments to participate in this application process should contact the Office of Affirmative Action at (765) 466-9529. Verification of a disability under ADA may be required.

## ASSISTANT/ASSOCIATE PROFESSOR OF ART EDUCATION, TENURE TRACK

We are seeking an experienced art educator with knowledge of curriculum theory and design, cultural theory/criticism, research methodologies and teacher education. Candidates should have an earned doctorate, substantial experience in university level or K-12 teaching, a distinctive line of research and publication, and an active art practice.

Send a letter of application including CV, sample publications, slide portfolio of personal/student work, evaluations of your teaching, and names of three referees. Review of applications has begun and will continue until the search is completed. Position to commence Fall 2004.

Teachers College, Columbia University as an institution is committed to a policy of equal opportunity in employment.

**Send materials to:** Dr. Graeme Sullivan, Chair, Art Education Search Committee, Box 78, Teachers College, Columbia University, 525 West 120th Street, NY, NY 10027.

<http://www.tc.columbia.edu/academic/a&hdept/arted/>

## TEACHERS COLLEGE COLUMBIA UNIVERSITY



## Director, Art Museum University of New Mexico

### The University of New Mexico

The University of New Mexico, a Carnegie Research I University, seeks a director for the UNM Art Museum who will report directly to the UNM Associate Provost for Academic Affairs. The Art Museum is an independent museum serving the entire campus and encourages multi-disciplinary interaction between artists, students and faculty. The Museum's photography and print collections are among the finest in the nation; with a permanent collection of over 30,000 objects, the museum plays a strong role in the artistic life of New Mexico.

**Responsibilities:** Oversee and manage the Art Museum and Jonson Gallery. Plan and manage budgetary functions including productivity analyses and developing strategies for generating revenue. Direct the acquisition and management of art objects and oversee exhibitions and permanent collection installations. Direct public relations and out reach to the community and coordinate staff participation in the Museum Studies program and other interdepartmental educational activities. Represent the Museum on the Museum Director's Consortium and other committees including thesis/dissertation.

**Minimum Qualifications:** Master's degree from an accredited university, five years of museum setting experience. **Desired Qualifications:** MFA or terminal degree in a closely related field. History of successful administrative and curatorial experience including successful fund-raising and grant activity and documented leadership role in developing Museum Studies Program.

**Application:** Cover letter expressing interest and qualifications must accompany a curriculum vitae, Supplement to Resume Form (access the form at <http://www.unm.edu/~employ/pages/howtoapply2.htm>) and three professional references. For the job description and a detailed posting: <http://jobs.unm.edu/jobopenings.cfm>. Job Requisition M36876. Candidates interested in faculty appointments should indicate such; adjunct or part-time faculty appointments may be possible. The University of New Mexico actively seeks and encourages nominations and applications from individuals who are members of under-represented groups. Screening of candidates begins March 1, 2004. Salary is commensurate with experience and credentials. Submit nominations and applications to:

**Search Coordinator: Director, Art Museum**  
Attn: Kelvin Beliele c/o Dr. David E. Stuart  
MSC07 4225  
1 University of New Mexico  
Albuquerque, NM 87131-0001  
[kelvin@unm.edu](mailto:kelvin@unm.edu)  
Phone: 505-277-6004  
Fax: 505-277-9275

The University of New Mexico is an Equal Opportunity/Affirmative Action Employer and Educator.  
For additional information about UNM, see <http://www.unm.edu>

### FACULTY POSITION

#### School of Historical Studies, Institute for Advanced Study Princeton, New Jersey

The Institute for Advanced Study intends to make a new professorial appointment in the School of Historical Studies. It will be in art history. Only candidates with distinguished scholarly accomplishments will be considered. Applications and nominations, including bibliography, *curriculum vitae*, and any further credentials should be sent by November 15, 2003, to: The Administrative Officer, School of Historical Studies, The Institute for Advanced Study, Einstein Drive, Princeton, New Jersey 08540.

All communications will be held in strict confidence.  
The Institute is an equal opportunity, affirmative action employer.



### School of Art Assistant/Associate Professor

Applications are invited for a full-time, nine-month, tenure-track position beginning August, 2004, to teach Painting.

**Qualifications:** Master of Fine Arts in Painting and a minimum of three years of teaching experience beyond the graduate assistant level required. Extensive and active exhibition record and strong commitment to teaching required. Proven ability to teach all levels of undergraduate and graduate students in drawing and painting. Familiarity with range of current practice in representation and abstraction, knowledge of recent theoretical issues and a primary focus in drawing and painting required.

**Application Deadline:** January 9, 2004.

To apply, please submit a letter of application referring to the above position title and number; current resume; transcripts; artist's statement; teaching philosophy; twenty (20) slides of recent work in slide sheet; SASE; and the names, addresses and phone numbers of three (3) references to: **Painting Search, School of Art, Kent State University, P.O. Box 5190, Kent, OH 44242-000.**

**Web Site:** <http://www.kent.edu/art/>.

All documents submitted to Kent State University for employment opportunities are public records and subject to disclosure under the Ohio Public Records Law.

*Kent State University is an Equal Opportunity,  
Affirmative Action Employer*

#### Assistant Professor/Printmaking/Studio Monmouth University

Full-time, tenure track position to begin in the 2004-5 academic year. The successful applicant must be well schooled in all of the traditions of printmaking, possessing hands-on knowledge of intaglio, relief, serigraphy, and stone lithography. It would be most beneficial for the applicant to have the ability and flexibility to teach other studio courses such as drawing or studio courses according to the needs of the department. In short, versatility will be regarded as a plus. It also may help for the candidate to have working knowledge regarding current happenings or directions in printmaking. Participation in academic advising, curriculum development, committee work, mentoring, and the supervision of student internships will be an ongoing expectation for this position. The candidate should hold the MFA degree in printmaking, present a strong and consistent exhibition record, and exhibit a love for classroom teaching. College level teaching experience is a necessity. Applicants should bring their CV, 20 samples of their current professional work and 20 samples of student work in the form of slides, CD or DVD, a sample syllabus, and any other relevant support material to the Monmouth University table at CAA or mail to: Professor Karen Bright, Chair, Department of Art and Design, 400 Cedar Ave., West Long Branch, NJ 07764. Monmouth University is an AA/EO Institution. Accepting applications through March 1, 2004 or until position is filled.

#### Assistant Professor, Graphic Design Monmouth University

Full-time, tenure track position to begin in the 2004-5 academic year. To teach all levels of graphic design, motion graphics and/or digital animation. The desired candidate will be a designer/media artist whose creative practice and research demonstrate a deep understanding of the relationship between emerging technologies and experimental graphic design practices. Participation in academic advising, curriculum development, committee work, mentoring, and the supervision of student internships will be an ongoing expectation for this position. The successful candidate should hold an MFA or equivalent degree in Graphic Design or related field, present well-demonstrated knowledge and skills in the latest software applications, a solid record of innovative artistic production, a strong professional attitude, and a love for teaching in the classroom. College level teaching experience is a necessity. Applicants should bring their CV, 20 samples of their current professional work and 20 samples of student work in the form of slides, CD or DVD, a sample syllabus, and any other relevant support material to the Monmouth University table at CAA or mail to: Professor Karen Bright, Chair, Department of Art and Design, 400 Cedar Ave., West Long Branch, NJ 07764. Monmouth University is an AA/EO Institution. Accepting applications through March 1, 2004 or until position is filled.

visit <http://www.collegeart.org/onlinecareercenter/index.html>  
**CAA's NEW Online Career Center**



# AFFILIATED SOCIETY DIRECTORY

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

## American Council for Southern Asian Art

ACSAA (formerly American Committee for South Asian Art). Founded: 1966. Membership: 265. Annual dues: \$35 regular; \$10 student and unemployed; \$40 institutional; \$50 contributing; \$100 sustaining. Purpose: To promote the understanding of the arts of all the countries of Southern Asia, including India, Pakistan, Nepal, Bangladesh, Sri Lanka, and Southeast Asia. ACSAA publishes a biannual newsletter and frequent bibliographies and holds a major symposium every 2 years. Info: Secretary: Joan Cummins, Museum of Fine Arts, Boston, Avenue of the Arts, 465 Huntington Ave., Boston, MA 02115-5523; [jcummins@mfa.org](mailto:jcummins@mfa.org); <http://kaladarshan.arts.ohio-state.edu/acsaa/hp.html>.

## American Institute for Conservation of Historic and Artistic Works

AIC. Founded: 1958. Membership: 3,200. Annual dues: \$55 student and retiree; \$110 individual; \$125/year associate membership; \$185/year institutional membership (plus one-time filing fee of \$10 for each category). Purpose: To advance the practice and promote the importance of preservation of cultural property through publications, research, and the exchange of knowledge, as well as by establishing and upholding professional standards. AIC holds an annual conference and publishes a bimonthly newsletter, a scholarly journal, an annual membership directory, and other publications. Info: Jay Krueger, Senior Conservator of Modern Paintings, National Gallery of Art, Washington, DC 20565. Executive Director: Elizabeth F. "Penny" Jones, 1717 K St. NW, Ste. 200, Washington, DC 20006; 202-452-9545; fax: 202-452-9328; [info@aic-faic.org](mailto:info@aic-faic.org); <http://aic.stanford.edu>.

## American Institute of Graphic Arts

AIGA. Founded: 1911. Membership: 15,600. Annual dues: \$275 professional; \$100 fulltime educator; \$65 student. Purpose: To further excellence in communication design as a broadly defined discipline, strategic tool for business, and cultural force. AIGA holds design competitions in 13 categories to promote excellence in design; mounts exhibitions for its New York gallery and to travel; publishes examples of design excellence in an annual, large-format book; publishes periodicals on design and business, design education, and visual culture; produces biennial conferences on design and design's role in business strategy and on individual professional interests, such as design for film and television, interaction design, and brand experience; organizes educational seminars regionally; supports 46 chapters and student groups on 200 campuses; maintains a website with directory of designers, job board, and information resources. Info: Executive Director: Richard Greffé, AIGA, 164 Fifth Ave., New York, NY 10010; 212-807-1990; [grefe@aiga.org](mailto:grefe@aiga.org); [www.aiga.org](http://www.aiga.org).

## American Print Alliance

APA. Founded: 1992. Council membership U.S. and Canada: 20 councils, representing 5,000 artists. Annual council dues: \$100; subscriptions: \$35 regular, \$30 council members, \$15 students, \$50 institutions. Purpose: To advance and promote print, paper, and book arts by publishing critical literature, organizing exhibitions, collecting resource information, and encouraging professional practices. APA publishes the journal *Contemporary Impressions* twice a year, with one commissioned print for subscribers; publishes the *Guide to Print Workshops*; sponsors traveling exhibitions; provides competition information, technical articles, online exhibitions and gallery,

directory of print study rooms, and much more on the website. Info: Director: Carol Pulin, 302 Larkspur Turn, Peachtree City, GA 30269; [director@printalliance.org](mailto:director@printalliance.org); [www.printalliance.org](http://www.printalliance.org).

## American Society for Eighteenth-Century Studies

ASECS. Founded: 1969. Membership: 2,600. Annual dues: \$50–75 individual, \$30 student, \$50 retired, \$150 institutional. Purpose: To encourage and advance studies and research in the history of 18th-century culture in its broadest sense. ASECS holds an annual conference; publishes a quarterly news circular, a quarterly journal, an annual volume of essays, and a biannual teaching pamphlet; cosponsors joint fellowships with major research libraries; provides travel research fellowships; and offers a number of awards to recognize outstanding scholarship in the field. Info: Executive Director: Byron R. Wells, ASECS, P.O. Box 7867, Wake Forest University, Winston-Salem, NC 27109; 336-727-4694; fax: 336-727-4697; [asecs@wfu.edu](mailto:asecs@wfu.edu); [www.press.jhu.edu/associations/asecs](http://www.press.jhu.edu/associations/asecs).

## American Society for Hispanic Art Historical Studies

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

## Art Libraries Society of North America

ARLIS/NA. Founded: 1972. Membership: 1,050. Annual dues: \$50–135 individual (based on income); \$40 student; \$100 institutional; \$135 business affiliate. Purpose: To foster excellence in art librarianship and visual-resources curatorship for the advancement of visual arts and to provide an established forum for professional development and sources for up-to-date information on trends and issues in the field. It holds an annual conference, sponsors awards in art-related activities, and publishes *Art Documentation* twice yearly, ARLIS/NA Update bimonthly, an Annual Handbook and List of Members, and one occasional paper series. Info: Executive Director: Elizabeth Clarke, Association Administrator: Vicky Roper, 329 March Rd., Ste. 232, Box 11, Kanata, ON K2K 2E1, Canada, 800-817-0621; [arlisna@igs.net](mailto:arlisna@igs.net) Cate Cooney, Marquand Library of Art and Archaeology, Princeton University, Princeton, NJ 08544.

## Art Museum Image Consortium

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

## Arts Council of the African Studies Association

ACASA. Founded: 1982. Membership: 800+. Annual dues: \$50 regular; \$20 student, unemployed, and retired; \$75 institutional. Membership runs January 1–December 31. Purpose: To promote scholarship, communication, and

collaboration among scholars, artists, museum specialists, and others interested in African and African diaspora arts. ACASA's business meeting is held at the ASA annual conference; ACASA holds a triannual conference in varying locations; ad hoc meetings are held at the CAA Annual Conference. A triannual newsletter is published. Info: Secretary-Treasurer: Constantine Petridis, Assistant Curator of African Art, Cleveland Museum of Art, 11150 East Blvd., Cleveland, OH 44106-1797; 216-707-2678; [cpetridis@clevelandart.org](mailto:cpetridis@clevelandart.org); [www.2h-net.msu.edu/%7Eartswel/welcome/acasa.html](http://www.2h-net.msu.edu/%7Eartswel/welcome/acasa.html).

## Association for Latin American Art

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

## Association for Textual Scholarship in Art History

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

## Association of Art Editors

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

## Association of Art Historians

AAH. Founded: 1974. Membership: 1,100+. Annual Dues: \$92–125 individual (depending on subscription); \$37 student/unwaged; \$237 corporate; \$42 institution (*Bulletin* only). Purpose: AAH represents the interests of art and design historians in all aspects of the discipline including art, design, architecture, film, media, photography, cultural studies, and conservation. Members are active in museums and galleries, publishing, teaching, research, and environmental work. Among the benefits offered to members are an annual conference, a journal (*Art History*), a quarterly magazine (*The Art Book*), a triannual newsletter (*Bulletin*), and a variety of symposia. Professional interest groups with their own program of activities include: universities and colleges, art galleries and museums, freelance professionals, schools, and students. Membership is open to art and design historians and to all those interested in the advancement or the study of art history. Info: Claire Davies, Administrator, AAH 70 Cowcross St, London, EC1M 6EJ; +44-0-20-7490-3211; [admin@aah.org.uk](mailto:admin@aah.org.uk); [www.aah.org.uk](http://www.aah.org.uk).

## Association of College and University Museums and Galleries

ACUMG. Founded: 1980. Membership: 425. Annual dues: \$25 individual; \$10 student; \$50 institution; \$75 corporate. Purpose: To address the issues that are relevant and unique to college and university museums and galleries. ACUMG holds an annual issue-oriented, one-day conference in conjunction with the annual meeting of the AAM. It also publishes *News and Issues*, a newsletter containing information on issues of concern, and offers members a forum to share information through published articles. Info: President: Lisa Tremper Hanover, Director, Philip and Muriel Berman Museum of Art at Ursinus College, 601 E. Main St., Collegeville, PA 19426; [lhanoover@ursinus.edu](mailto:lhanoover@ursinus.edu). Membership Dues: Joseph Mella, ACUMG Treasurer, Vanderbilt University Fine Arts Gallery, Vanderbilt University, VU Station B, 35-1801, Nashville, TN 37203; 615-343-1704; [jjoseph.mella@vanderbilt.edu](mailto:jjoseph.mella@vanderbilt.edu); [www.acumg.org](http://www.acumg.org).

## Association of Historians of American Art

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

## Association of Historians of Nineteenth-Century Art

AHNCA. Founded: 1994. Membership: 500+. Annual dues: \$20; \$15 students; \$200 benefactors; \$100 patrons; \$50 supporting; \$30 sustaining. Purpose: To foster communication and collaboration among historians of 19th-century art of all nations through such activities as a newsletter and research colloquia. AHNCA organizes 2 sessions and holds its business meetings at the CAA Annual Conference. It publishes an annual directory of members and an online journal ([www.19th-artworld-wide.org](http://www.19th-artworld-wide.org)). Info: Elizabeth Mansfield, Secretary, AHNCA, Dept. of Art and Art History, University of the South, Sewanee, TN 37383; 931-598-1493; [emansfie@sewanee.edu](mailto:emansfie@sewanee.edu). Membership queries: Membership Assistant, AHNCA, Dept. of Art History and Archaeology, University of Maryland, 1211-B Art/Sociology Bldg., College Park, MD 20742-1335; [sofi822@hotmail.com](mailto:sofi822@hotmail.com); [www.inform.umd.edu/arth/ahnca](http://www.inform.umd.edu/arth/ahnca).

## Association of Research Institutes in Art History

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

## Australian Council of University Art and Design Schools

ACUADS. Founded: 1981 as the National Conference of

Heads of Art and Design Schools (NCHADS); name changed to ACUADS in 1994. Membership: 30 heads of art and design schools. Annual dues: AU\$700. Purpose: To play a proactive role in shaping quality education for artists, crafts practitioners, and designers and to promote the status of the visual-arts industry in the wider economic, social, and cultural development of Australia. ACUADS represents the concerns and interests of the tertiary art sector to government and policy-making bodies. The Executive is an elected body that meets several times a year. ACUADS's annual conference and AGM is held in September/October each year. Members and interested parties receive an electronic monthly newsletter. Info: Chair: Ted Snell, Head, School of Art, Curtin University of Technology, GPO Box U1987, Perth, Western Australia 6845; [t.snell@curtin.edu.au](mailto:t.snell@curtin.edu.au); Secretary: Jody Fitzhardinge; [j.fitzhardinge@curtin.edu.au](mailto:j.fitzhardinge@curtin.edu.au); <http://acuads.curtin.edu.au>.

## Catalogue Raisonné Scholars Association

CRSA. Founded: 1993. Membership: 120. No annual dues. Purpose: To provide a forum for discussing the catalogue raisonné. Sessions at the CAA Annual Conference address authenticity, opinion, research, and other scholarly issues, and funding, legal issues, and publishing, technology, and similar practical concerns. CRSA sponsors a list-serv for news and member discussions. Info: President: Nancy Mowll Mathews, Williams College Museum of Art, 15 Lawrence Hall Dr., Ste.2, Williamstown, MA 02167. [nmathews@williams.edu](mailto:nmathews@williams.edu); Newsletter editor: Scott Ferris, P.O. Box 73, Franklin Springs, NY 13341, [kentiana@dreamscape.com](mailto:kentiana@dreamscape.com).

## Coalition of Women in the Arts Organizations

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

## Community College Professors of Art and Art History

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

## Council of American Overseas Research Centers

CAORC. Founded: 1981. Membership: 19. Annual dues: \$2,750. Purpose: To promote advanced research, particularly in the humanities and social sciences, with focus on the conservation and recording of cultural heritage and the understanding and interpretation of modern societies. CAORC, a private, nonprofit federation of independent overseas research centers, fosters research projects across national boundaries and encourages collaborative research and programmatic coherence among member centers, and works to expand their resource base and service capacity. CAORC member centers maintain a permanent presence in the host countries where they operate—in Europe, Latin America, the Near and Middle East, South Asia, West Africa. Each year the Multi-Country Research Fellowship Program awards approximately 9 fellowships to U.S. doc-

toral candidates and scholars who have already earned their Ph.D. in the humanities, social sciences, and allied natural sciences who wish to conduct research of regional or trans-regional significance. Info: Mary Ellen Lane, Executive Director, CAORC, Smithsonian Institution, P.O. Box 37012, NHB Room CE-123, MRC 178, Washington, DC 20013-7012, 202-842-8636; fax: 202-786-2430; [caorc@caorc.si.edu](mailto:caorc@caorc.si.edu); [www.caorc.org](http://www.caorc.org).

## Design Forum: History, Criticism, and Theory

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

## Foundations in Art: Theory and Education

FATE. Founded: 1977. Membership: 400–600. Annual dues: \$45 for 2 years; \$100 institutional. Purpose: To promote excellence in the development and teaching of college-level foundation courses in both studio art and art history, and to foster discussion, analysis, strategies, goals, and understanding in visual-arts core curriculum. FATE's newsletter, journal (*FATE in Review*), and regional and national conferences provide a platform for exchange and publication. Info: Barbara Nesin, CAA Representative, Dept. of Art, 350 Spelman Ln., Box 337, Spelman College, Atlanta, GA 30314; 404-223-7614; [batyat@yahoo.com](mailto:batyat@yahoo.com) or [bnesin@spelman.edu](mailto:bnesin@spelman.edu), President: Ralph Larmann, Dept. of Art, 1800 Lincoln Ave., University of Evansville, Evansville, IN 47714; 812-479-2782; [RL29@evansville.edu](mailto:RL29@evansville.edu); Diane Highland, Membership Coordinator, [csdeh2@eiu.edu](mailto:csdeh2@eiu.edu); [www.foundationsinart.org](http://www.foundationsinart.org).

## Glass Art Society

GAS. Founded: 1971. Membership: 3,800+. Annual dues: North America: \$45 individual, \$70 family, \$20 student. Outside North America: \$60 international individual, \$85 international family, \$30 international student. Purpose: To encourage excellence, advance education, promote the appreciation and development of the glass arts, and support the worldwide community of artists who work with glass. Membership benefits include 6 newsletters a year, the *Annual Journal*, the *Resource Guide*, a copy of and inclusion in the membership/education roster, a link from the GAS website to member website, access to the GAS database, opportunity to attend our annual conference, and eligibility for GAS Funds from the Craft Emergency Relief Fund. Info: Glass Art Society, 1305 4th Ave., Ste. 711, Seattle, WA, 98101; 206-382-1305; fax: 206-382-2630; [info@glassart.org](mailto:info@glassart.org); [www.glassart.org](http://www.glassart.org).

## Historians of British Art

HBA. Founded: 1992. Membership: 260. Annual dues: \$10 for students, \$15 for all others. Purpose: To foster communication and to promote the study and sharing of ideas among those engaged in any type of scholarship or other professional endeavor related to British art of every area and period. HBA has affiliate sessions at the CAA Annual Conference, in addition to a separate business meeting and site visits to examine works of British art when possible. *HBA Newsletter* is published biannually, and a directory of members is available. HBA prizes include 3 awards for books or multiauthored publications on British art and a travel award to a graduate student presenting a paper at the CAA conference. Info: Julia M. Alexander, [Julia.Alexander@yale.edu](mailto:Julia.Alexander@yale.edu).

## Historians of Eighteenth-Century Art and Architecture

HECAA. Founded: 1991. Membership: 100. Annual dues: \$10 professional; \$5 student. Purpose: To promote knowl-



edge of all aspects of visual culture through the encouragement of research and publication among members, and to encourage graduate-student training in the visual culture of the long 18th century. HECAA holds sessions at conferences and publishes a newsletter. Info: President: Melissa Hyde, School of Art and Art History, P.O. Box 115801, 302 FAC, University of Florida, Gainesville, FL 32603; 325-392-0201, ext. 245. Membership and Newsletter Editor: Anne Schroder, 2507 Foxwood Dr., Chapel Hill, NC 27514; ph/fax: 919-932-6186; [anneschro@aol.com](mailto:anneschro@aol.com); <http://plaza.ufl.edu/mhyde/hecaa>.

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

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

### Historians of Islamic Art

HIA. Founded: 1983. Membership: 225. Annual dues: \$25 regular; \$15 student. Purpose: To promote high standards of scholarship and instruction in the history of Islamic art, to facilitate communication among its members through meetings and the HIA newsletter and directory, and to promote scholarly cooperation among persons and organizations concerned with the study of Islamic art. HIA holds periodic *majlis*, or meetings, of its members, often in conjunction with meetings of CAA or Middle East Studies Association. Info: Eva Hoffman, 2003-5 President, Dept. of Art and Art History, Tufts University, Medford, MA 02155; 805-893-7584; [eva.hoffman@tufts.edu](mailto:eva.hoffman@tufts.edu); Rich Turnbull Secretary/Treasurer, [rhturnbull@aol.com](mailto:rhturnbull@aol.com); Oya Pancaroglu, newsletter and website editor, [oya.pancaroglu@oriental-institute.oxford.ac.uk](mailto:oya.pancaroglu@oriental-institute.oxford.ac.uk); [www.historian-sofislamicart.org](http://www.historian-sofislamicart.org).

### Historians of Netherlandish Art

HNA. Founded: 1983. Membership: Approximately 650. Annual dues: \$25 student; \$45 regular; \$65 supporting; \$100 patron; \$200 benefactor; \$100 institution. Purpose: To foster communication and collaboration among historians of northern European art from about 1350 to 1750. HNA holds an annual meeting and program in conjunction with the CAA Annual Conference; publishes two newsletters per year, which includes *HNA Review of Books*, and an online Directory of Members; and holds scholarly conferences every 3-5 years. Info: President: Alison Katering. Secretary/Newsletter Editor: Kristin Lohse Belkin, 23 S. Adelaide Ave., Highland Park, NJ 08904; ph/fax: 732-937-8394; [kbelkin@aol.com](mailto:kbelkin@aol.com). Treasurer: Marjorie E. Wieseman, Cincinnati Art Museum, 953 Eden Park Dr., Cincinnati, OH 45202; [www.hnanews.org](http://www.hnanews.org).

### International Association of Art Critics

AICA/US. Founded: American affiliate in early 1950s. Membership: 300. Annual dues: \$55. Purpose: To promote critical work in the field and to help ensure its methodological basis, to create permanent links among members through international meetings and exchange, and to contribute to the international understanding of different cultures. AICA/US aims to protect and further art criticism as a profession in the U.S. and to act on behalf of the physical preservation and moral defense of works of art.

Frequent membership meetings are organized nationally and abroad, as well as lectures and symposia, open to members and nonmembers. AICA/US also publishes a newsletter. Membership is by application and invitation only. President 2000-2: Amei Wallach, 1600 Park Ave., Mattituck, NY 11952; [ameiw@prodigy.net](mailto:ameiw@prodigy.net); [www.aicausa.org](http://www.aicausa.org).

### International Association of Word and Image Studies

IAWIS. Founded: 1987. Membership: 200. Annual dues: €65-80 for 3 years. Purpose: To provide an international forum for different disciplines and approaches bearing on the interaction of the verbal and visual, and to foster the study of word and image relationships in a general cultural context and in the arts in the broadest sense. IAWIS has a triennial international conference and publishes a biannual newsletter. Info: Michele Hannoosh, Saint Catharine's College, Cambridge CB2 1RL, U.K.; [mh268@hermes.cam.ac.uk](mailto:mh268@hermes.cam.ac.uk); [www.let.uu.nl/scholar\\_assocs/I.A.W.I.S.](http://www.let.uu.nl/scholar_assocs/I.A.W.I.S.)

### International Center of Medieval Art

ICMA. Founded: 1956. Membership: 1,400. Annual dues: \$55 U.S. active members; \$60 non-U.S. active members; \$20 students (all countries); \$80 joint membership; \$45 independent scholar/retiree; \$1,200 benefactor; \$600 supporting; \$300 patron; \$150 contributing. Purpose: To promote the study of medieval art and civilization. ICMA publishes a newsletter and the journal *Gesta* and sponsors sessions at international conferences, manages the Distinguished and Visiting Scholar Lecture Series, and awards an annual Electronics Prize. Contact: ICMA Administrator: [ICMA@medievalart.org](mailto:ICMA@medievalart.org); [www.medievalart.org](http://www.medievalart.org).

### International Sculpture Center

ISC. Founded: 1960. Membership: 6,000+. Annual dues: \$95 basic; \$200 associate; \$350 professional; \$170 university; \$60 student; \$60 senior (65+); \$50 subscription only. Purpose: To advance the creation and understanding of sculpture and its unique, vital contribution to society. ISC 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. ISC publishes *Sculpture Magazine*, an international, monthly publication dedicated to all forms of sculpture, and maintains a website. ISC also produces international sculpture conferences, education programs, and special events. Info: Mary Catherine Johnson, Director of Programs, International Sculpture Center, 14 Fairgrounds Rd., Ste. B, Hamilton, NJ 08619; 609-689-1051 ext. 110; fax: 609-689-1061; [mary@sculpture.org](mailto:mary@sculpture.org); [www.sculpture.org](http://www.sculpture.org).

### Italian Art Society

IAS. Founded: 1986. Membership: 225+. Annual dues: \$15 (within the U.S.); \$20 (in Canada and overseas); \$10 student; Includes Bibliography of Members' Publications and Newsletter. Purpose: To foster communication among disciplines and scholarship devoted to the study of Italian art and civilization of all historical periods. IAS sponsors sessions at the International Congress on Medieval Studies and the CAA Annual Conference. Info: President: Debra Pincus, National Gallery of Art; [d-pincus@nga.gov](mailto:d-pincus@nga.gov). Secretary-Treasurer: Roger Crum, Visual Arts Dept., University of Dayton, 300 College Park, Dayton, OH 45469-1690; [roger.crum@notes.udayton.edu](mailto:roger.crum@notes.udayton.edu); <http://vassun.vassar.edu/%7Ejamusacc/IAS/iashome.htm>.

### Japan Art History Forum

JAHF. Founded: 1997. Membership: 200. Annual dues: \$10 individual; \$100 supporting. Purpose: To promote the study and understanding of Japanese art history and material culture by coordinating structured and informal opportunities for interchange and dialogue among members at special exhibitions and symposia of Japanese art and at other scholarly conferences in North America, and by encouraging research and dissemination of research

through discussions on our e-mail network. The JAHF e-mail listserv functions as an active forum for substantive art-historical discussions, recent research, bibliographical material, and for organizing panels for professional meetings. Info: President: Frank Chance; [fchance@hotmail.com](mailto:fchance@hotmail.com), Lee Butler, Secretary, [lee\\_butler@byu.edu](mailto:lee_butler@byu.edu); [www.ku.edu/~jahf/index.html](http://www.ku.edu/~jahf/index.html).

### Leonardo/The International Society for the Arts, Sciences, and Technology

Founded: 1968. Membership: 1,000+. Annual dues: \$77 individual associate membership. Purpose: To promote and document work at the intersection of the arts, sciences, and technology, and to encourage and stimulate collaboration among artists, scientists, and technologists. Projects include the art, science, and technology publications *Leonardo* and *Leonardo Music Journal* and its CD series; the Leonardo Book Series; the "Leonardo On-Line" website, the web journal *Leonardo Electronic Almanac*, and the digital *Leonardo Reviews*. Other activities include an awards program, participation in conferences and symposia, and collaborative events. Info: Melinda Klayman, Director of Development and Communications, 425 Market St., 2nd Fl., San Francisco, CA 94105, 415-405-3335, [mklayman@leonardo.info](mailto:mklayman@leonardo.info); [www.leonardo.info](http://www.leonardo.info).

### Mid America College Art Association

MACAA. Founded: 1936. Membership: Varies by conference; biennial dues included in conference fee. Purpose: To promote and foster the making and teaching of art at the university and college level in the mid-America region, and to enhance the condition of the profession through the communication of new ideas, concepts, processes, and theories of concern to the membership. This artist-led organization holds a biennial conference for the professional benefit of the membership. Membership is open to institutions, faculty, and students through attendance at the biennial conference. Info: President: Wayne E. Potratz, Dept. of Art, Regis Center for Art, University of Minnesota, 405 21st Ave. S., MN, 55455; [potra001@umn.edu](mailto:potra001@umn.edu); [www.uga.edu/macaa](http://www.uga.edu/macaa).

### National Art Education Association

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

### National Association of Artists' Organizations

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

### National Conference of Artists

NCA. Founded: 1958. Membership: 500. Annual dues: \$35 general; \$10 student; \$100 institution; \$50 chapter; \$500 life. Purpose: To preserve, promote, and develop the

creative forces and expressions of African American artists and other artists of African heritage. Through its research in the arts, annual convention, regional meetings, and correspondence, NCA seeks to bring artists together to discuss mutual concerns, exchange ideas, and promote cultural exchange and interchange of works of local, national, and international origin. Members receive a quarterly newsletter and are invited to attend the annual convention. Info: President: Napoleon Jones-Henderson, President, NCA, 12 Morley St., Roxbury, MA 02119; <http://ncanewyork.com/index.html>.

### National Council of Art Administrators

NCAA. Founded: 1972. Membership: 200. Annual dues: \$50. Purpose: To provide a forum for the exchange of ideas, the identification of problems, and the generation of shared solutions to the issues that confront visual-art professionals in higher education today. NCAA supports an annual conference hosted by an educational institution to encourage dialogue and networking. Members receive a newsletter and directory. Info: Joseph Lewis, NCAA President, Dean, School of Art and Design, State University of New York/Fashion Institute of Technology, Seventh Ave. at 27th St., New York, NY 10001-5992; 212-217-7665; [lewisjoe@sfita.cc.fitsuny.edu](mailto:lewisjoe@sfita.cc.fitsuny.edu).

### Pacific Arts Association

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

### Private Art Dealers Association

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

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

QCA. Founded: 1989. Membership: 300. Annual dues: \$25 employed; \$5 low income and students. Purpose: To nurture and encourage the study of lesbian, gay, bisexual, and transgender history, theory, criticism, and studio practice in the arts, and to foster, through its various activities, better communication and understanding among its members, academic communities, lesbian, gay, bisexual, and transgender communities, and the public at large. Activities include a newsletter and conference panels. Info: Cochairs: Maura Reilly, Dept. of Art and Art History, Tufts University, 11 Talbot Ave., Medford, MA 02155; [maura.reilly@tufts.edu](mailto:maura.reilly@tufts.edu); and James Saslow, Queens College and the Graduate Center, City University of New York, [saslowj@aol.com](mailto:saslowj@aol.com); <http://artcataloging.net/glc/glc.html>.

### Radical Art Caucus

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

### Renaissance Society of America

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

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

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

### Society for Photographic Education

SPE. Founded: 1963. Membership: 1478. Annual dues: \$60 regular; \$35 student and senior. Purpose: To provide a national forum for the discussion of photography as a means of creative expression and cultural insight. Through its programs and publications, SPE seeks to promote a wider understanding of photography in all of its forms, and to foster the development of its practice, teaching, scholarship, and critical analysis. Info: Jennifer Yamashiro, Executive Director, Miami University, 110 Art Bldg., Oxford, OH 45056; 513-529-8328; [SocPhotoEd@aol.com](mailto:SocPhotoEd@aol.com); [www.spenational.org](http://www.spenational.org).

### Southeastern College Art Conference

SECAC. Founded: 1942. Membership: 576 individual members, 38 student members, and 122 institutional members. Annual dues: \$35 individual; \$10 student; \$45 contributing; \$100 institutional. Purpose: To promote art in higher education through facilitating cooperation among teachers and administrators in universities, colleges and junior colleges, professional art schools, and museums in the 12-state southeastern region. SECAC holds an annual conference; publishes a journal, the SECAC Review, and a triannual newsletters; and awards an annual artist's fellowship. Info: Anne W. Thomas, Administrator, P.O. Box 508,

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

### Southern Graphics Council

SGC. Founded: 1973. Membership: 1,050. Annual dues: \$15 Student; \$35 Regular. Purpose: To educate the public and promote the appreciation of the art of making original prints, books, handmade paper, and drawing. SGC serves as a resource to educational and nonprofit organizations, universities, and the public at large, providing for the exchange of technical and critical information on the art of printmaking. It also promotes the art of printmaking through traveling exhibitions, annual conferences, and a newsletter. Though SGC began as a regional organization, its membership has grown to represent a national and international voice. Info: Anita Jung, Treasurer, Associate Professor of Art, School of Art, 1715 Volunteer Blvd. University of Tennessee, Knoxville, TN 37996-2410; 865-974-3408; [ajung@utk.edu](mailto:ajung@utk.edu).

### Visual Culture Caucus

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

### Visual Resources Association

VRA. Founded: 1982. Membership: 600. Annual dues: \$35–110 individual; \$125 institutional. \$25 student; \$25 retired; \$100–299 contributing; \$300+ patron; Subscriptions: \$100 VRA Bulletin subscription only; \$25 VRA Listserv subscription only. Purpose: To provide leadership in the field of image management, to develop and advocate for standards, and to provide educational tools and opportunities for a multidisciplinary membership. VRA offers a forum for vital issues, including documentation and access to images of visual culture, integration of technology-based instruction and research, and intellectual-property policy. Through collaboration and partnership with the broader information management and educational technology communities, VRA actively supports the primacy of visual culture in the educational experience. Our international membership includes: information and digital-image specialists; art, architecture, film and video librarians and archivists; museum curators; architectural firms; galleries; publishers; image-system vendors; rights-and-reproductions officials; photographers; art historians; artists; and scientists. Info: President: Elisa Lanzi, Smith College, Director of Image Collections, Art Dept. Imaging Center, Brown Fine Arts Center, Northampton, MA 01063; 413 585-3106; [elanzi@smith.edu](mailto:elanzi@smith.edu). President-Elect, Kathe Hicks Albrecht, Visual Resources Curator, Art History Program, American University, 4400 Massachusetts Ave. NW, Washington, DC 20016, 202-885-1675; [kalbrec@american.edu](mailto:kalbrec@american.edu); [www.vraweb.org](http://www.vraweb.org).

### Women's Caucus for Art

WCA. Founded: 1972. Membership: 2,000. Annual dues: \$30 regular; \$50 professional member; \$75 institution; \$100 supporting; \$25 subsidized (student/limited income). Purpose: To serve to win parity in the valuation of creative and scholarly work by women, to create new opportunities for women to document, produce, and exhibit works, and to assemble for the exchange of ideas. WCA offers a national network of 33 local chapters, exhibitions, publications, a monthly email bulletin, a triannual newsletter, and regional and national conferences hosted by local chapters, which provide an occasion to teach, learn, present work, and celebrate scholarly and creative achievements by women. Info: National Administrator: National WCA, P.O. Box 1498, Canal Street Station, New York, NY 10013; [info@nationalwca.com](mailto:info@nationalwca.com); [www.nationalwca.com](http://www.nationalwca.com).



NOVEMBER 2003

**College Art Association**

275 Seventh Avenue  
New York, NY 10001  
[www.collegeart.org](http://www.collegeart.org)

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