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

CONTINUED ON PAGE 24

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

CONTINUED ON PAGE 23

IN THIS ISSUE

3 CAA Committee on Women in the Arts Award Winners
4 Committee on Intellectual Property Q&A
11 Annual Conference Update
17 People in the News
FROM THE EXECUTIVE DIRECTOR

THE DIALOGUE BETWEEN AUDIENCE AND OBJECTS

This 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, N.J. Romano, who oversaw the reinstallion 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. Jeannette 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

The 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.

COMMITTEE ON WOMEN IN THE ARTS AWARD WINNERS

CAA’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!

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 handicrafts—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.


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’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...
the full range of power relations, unraveling the political as a manifestation of personal landscapes and exploring the psychophotography 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, panellist, 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

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 works 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. 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,
right” in the work, can be sold, assigned, transferred, or bequeathed to others. The copyright holder has the right to control if, where, or when a photograph of the artwork will be published or otherwise displayed. The copyright holder may make permission contingent on specified terms, such as prohibiting alterations to the image (for example, cropping or overprinting), approval of text or color quality of the reproduction, or requiring a certain credit line.

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. 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 artwork (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 http://Copyright.iupui.edu/permsec.htm.

**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

**CONTACT INFORMATION FOR VAGA AND ARS**

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<tr>
<th>Artists Rights Society (ARS)</th>
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<td>536 Broadway, 5th Floor</td>
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For more information on securing copyright permissions, please see http://copyright.iupui.edu/permsec.htm.
of copyrighted artworks only under certain conditions.

- 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.

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.

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 oft-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.
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 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.

Admirably, the installation—appropriately entitled Picturing America—constructs a story of American art and
cultural integration. What lies ahead for mainstream museums? In a phrase: national implications of American artists rather than the creative strategies and the cultural approaches, which too often focus on the experience of art-world exclusion rather than the cultural 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

S

ince 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. 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. The application deadline is Friday, January 30, 2004.

Clockwise from top left: Erika Vogt, Shalon Parker, Adam Frelin instructing two Webster University students, Risë Wilson, Jason Weems
ART JOURNAL WELCOMES NEW EDITORIAL-BORDER MEMBER

John Paul Rico, 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. On behalf of SEPC, I look forward to seeing many of you in Seattle.
—Patricia Flores, Chair, CAA Student and Emerging Professionals Committee

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-

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-BORDER MEMBER

John Paul Rico, 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. On behalf of SEPC, I look forward to seeing many of you in Seattle.
—Patricia Flores, Chair, CAA Student and Emerging Professionals Committee

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 leg-
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.

**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.

**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

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**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—members must indicate that you agree to receiveCAA 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, 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.
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. The NASAA website also includes links to your local state arts agencies at 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 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.

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, ethnicity, 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. 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. 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, 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.

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

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Publishing
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Curatorial

NAME

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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.

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

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; or Lauren Stark, Manager of Programs, at 212-691-1051, ext. 248; 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. 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, “Intersexxions: 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 or James Saslow at saslowj@aol.com.

The caucus is also pleased to announce the upcoming exhibition, *Neooqueer: 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.cocasemtle.org](http://www.cocasemtle.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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Begin on Page 26

CAA NEWS NOVEMBER 2003 15
Ginger Sheridan. Oak Street Pears, 2002. Palladium print, 4x5".


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@collegeart.org.


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


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 (Walter 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.

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 (Walter Creek, CA: AltaMira Press, 1997).

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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 Irving, 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; he 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.

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


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

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 contrariant—were unfailingly interesting. A generous, outgoing colleague, he was invariably interesting, good-humored company, sometimes argumnetative, but never unkind.

Slatkes was well known as an authority on the Caravagggesque 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, the 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 Caravaggast 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 works, in 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, an art historian, author, and former chief curator in the Department of Painting and Sculpture at the Museum of Modern Art (MoMA) in New York from 1988 to 2001, died August 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, 1996); Matisse Picasso: 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 co-curator 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 reinstated 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 Giuseppe Cazzaniga: 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 Eisen 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 Avant-Garde, 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 Officier 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” fellowships.

**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.

Mar A. Adamiz Scuple 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 Régionale des Beaux-Arts in Nantes, France, has been selected to the directorship of Hamburg’s Diecktorhaller, beginning January 1, 2004.

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 at the University of Florida in Gainesville.

**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**

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**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 caa-news@collegeart.org.

Tom Aprilé 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.


Billie J. A. Follenbee, assistant professor of art history at Southwest Missouri State University in Springfield, has been awarded a 2003 Dumbarton Oaks Summer Fellowship for her research proj-

**CONSTANCE PIERCE** has been appointed 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 at St. Bonaventure 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 arts 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 Murals 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 research at the center for 3–8 months. CAA members are: 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.

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’ materials.


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 heri-
tage) 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.

RESOURCES & OPPORTUNITIES

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

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.womensspace.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

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 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; 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 Bourgois, Archivist, Corcoran Gallery of Art, 500 17th St. NW, Washington, DC 20006; 202-639-1721; bourgoin@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 is 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 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 interdisciplin ary 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 ideolo gies with lingering effects. In addition, we will ask how thinking and writing about time has informed the construc tions of gender, class, culture, ethnicity, religion, and other important social divi sions, and how such social divisions themselves are implicated in time.

Fellowships are open to scholars from all disciplines. Recipients may hold a tenure 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. 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 renew al of funding by the U.S. State Dept., 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, Ardsome, PA 19003-0311; 610-896-5412; mellis@s.sus.upenn.edu; www.aiys.org/fellowships. Deadline: December 31, 2003.

The Luce Fellowship Program of the Cincinnati Art Museum encourages research activity at the pre- or postdoctoral 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 direct 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 propos als 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@cincya rt.org. Deadline: January 5, 2004.

The Erasmus Institute, an international Catholic center for advanced studies at the University of Notre Dame, is accept ing applications for 3 types of residential fellowships: for dissertation students (advanced graduate students in the writ ing 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 pro vided for a complete academic year, although applications for a single semes ter will be considered. Fellowships are both stipendiary and nonstipendiary. Stipendiary dissertation fellowships pro vide $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; www.nd.edu/~erasmus. Deadline: January 30, 2004.

The National Museum of Women in the Arts (Laurel B. Frederick Fellowship) awards variable grants of $15,000 to women artists 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. Deadline: January 31, 2004.

ONLINE RESOURCES

The Daumier Foundation is working on a new catalogue on the lithographic work of Honoré Daumier. The complete cata logue will be available at www.daumier.org after a period of extensive research involving all major museums and univer sities 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.collegegold.org or write to caanews@collegegold.org.

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EXPERIENCE SEATTLE DURING 2004 conference. ARTIST’S HOME (B&B) NEAR POUGET SOUND OR IN HOUSEBOAT. teddiursamjor@yahoo.com.

LONDON. B&B OFFERED IN WRITER’S BEAUTIFUL N. LONDON house. £35.00. £65.00 double. suehubbard.london@ virgin.net.

PARIS. LOVELY, FULLY FURNISHED ONE BEDROOM APARTMENT, 50 SQ. M., 176, NEAR PARC MONCEAU; METRO: COURCELLES. TWO WEEKS TO TEN MONTHS. abpr@juno.com.

VENICE. RIALTO AREA. BEAUTIFUL LARGE APARTMENT FOR RENT, AUGUST TO MAY. CONTACT 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 con servation 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 cura torial 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 depart ment, including research on the col lection and new acquisitions, work on the presentation of the collection, participation in aspects of special exhibi tion 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 fellow ship. It should include the appli cant’s home address, phone number, and, if available, e-mail address and/or fax number.

• A STATEMENT not to exceed three

CAA NEWS NOVEMBER 2003 21
THE FRICK COLLECTION IS
FOR COMPLETE
FOR EACH YEAR

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.

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) for details.

Artists’ Enclave at J-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. J-Park, P.O. Box 124, East Haddam, CT 06423; 860-873-2468 or 877-276-1306 (voice mail); email ipark2002@ureach.com; 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 invitation-al exhibition in summer 2004. For


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. Deadline: January 23, 2004.


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 related to 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-Dorléac 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. Fondation Hans Hartung et Anna-Eva Bergman, Francois HERS / DIRECTEUR, 173 CHEMIN DU VALBOUSQET, F-66060 ANTIBES, FRANCE; www.fondationhartungbergman.fr.


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 or other 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.


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 CAA 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
CURATORIAL ASSISTANCE
CONTINUED FROM PAGE 1

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...
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.museuomofnewmexico.org/mfa/ideaphotographic](http://www.museuomofnewmexico.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 co-authors 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 “heart-land,” 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

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](http://loanet.mit.edu)


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); *Paring 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).

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James Cahill

CONTINUED FROM PAGE 1
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.


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.
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 lecturer’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 introductory 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/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/abdept/arted/
Director, Art Museum
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 outreach 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 Beliede e/o Dr. David E. Stuart
MSC07 4225
1 University of New Mexico
Albuquerque, NM 87131-0001
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.

visit http://www.collegeart.org/onlinecareercenter/index.html

CAA’s NEW Online Career Center

KENT STATE UNIVERSITY
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.


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, PO. Box 5190, Kent, OH 44242-0000.

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, committees 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 technology 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 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.
**AFFILIATED SOCIETY DIRECTORY**

This directory is published annually on the basis of infor-
mation provided byCAA's affiliated societies. The soci-
eties listed below have met specific standards for purpose, range of activities, and membership enrollment required for formal affiliation.

**American Council for Southern Asian Art**

ACSSA (formerly American Council 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. ACSSA 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; http://kaladarshan.arts.ohio-state.edu/acssa/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 associ-ate 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; 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 exhibits for print and video 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 Greffe, AIGA, 164 Fifth Ave., New York, NY 10010; 212-807-1990; greffe@aiga.org; 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; 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 grants and annual symposia; 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; asecess@wfu.edu; 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 or 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; swebster@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 curatorialship 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. Associate Administrator: Vicky Roper. 329 March Rd., Ste. 232, Box 11, Kanata, ON K2K ZE1, Canada, 800-817-0621; arlinsa@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 Distributions 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 committees throughout the year. Info: Executive Director: Jennifer Trant, 2008 Murray Ave., Ste. D, Pittsburgh, PA 15217; 412-422-8533; info@amico.org; 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@cleardart.org; www2.h-net.msu.edu/%7Eartsews/welcome/acasa.html.

**Association for Latin American Art**

ALAA. Founded: 1979. Membership: 225. Annual dues: $20 general; $10 student; $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; pillsburyjo@doaks.org. Membership: Jennifer Ahlfeldt, Dept. of Art History and Archaeology, 826 Schermerhorn Hall, Columbia University, New York, NY 10027; jf14@columbia.edu; 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 di Girolami Cheney, 112 Charles St., Boston, MA 02116; 617/557-2962; lianachaney@earthlink.net; www.uvm.edu/Dep/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; to sponsor the involvement 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.

**Association of Art Historians**

AAH. Founded: 1974. Membership: 1,100+. Annual Dues: $92–125 individual (depending on subscription); $37 stude nt/unwaged; $237 corporate; $180 institutional (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 Covercress St, London, EC1M 6EJ; +44-0-20-7400-3211; admin@aaah.org.uk; www.aaah.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 Temper Hanover, Director, Philip and Muriel Berman Museum of Art at Ursinus College, 601 E. Main St., Collegeville, PA 19426; hanover@ursinus.edu. Membership Dues: Joseph Mella, ACUMG Treasurer, Vanderbilt Fine Arts Gallery, Vanderbilt University, VU Station B, 35-1801, Nashville, TN 37203; 615-343-1704; joseph.mella@vanderbilt.edu; 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; and Lincoln, RI 02865. Correspondence: Alan Petersen, Director, Rhode Island School of Design, 411 Wyoming Ave., #246, Claremont, CA 91711; dianalouise@clendya.com.

Association of Historians of Nineteenth-Century Art
AHNCA. Founded: 1994. Membership: 200+; Annual dues: $20; $15 students; $200 benefactors; $100 patrons; $50 supporting members. 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 annual newsletter. Info: President: Elizabeth Mansfield, Secretary, AHNCA, 315 New Street, Franklin Springs, NY 13341; kytanita@dreamscape.com.

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 announcements. Info: President: Nancy Mowll Mathews, Williams College Museum of Art, 15 Lawrence Hall Dr., Ste.2, Williamsstown, MA 01267. nmmathews@williams.edu; Newsletter editor: Scott Ferris, P.O. Box 73, Franklin Springs, NY 13341; kytanita@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 Belan, P.O. Box 6735, Hollywood, CA 33081; kyrabelan@mac.com.

Community College Professors of Art and Art History
CCPAH. 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 programs for the CAA Annual Conference that are of specific interest in the community-college environment. CCPAH 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.

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, non-profit independent of federal 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. doctoral 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, 202-642-8636; fax: 202-786-2430; caorc@caorc.si.edu; 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; http://mypage.siu.edu/~gorman/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 discussions, exhibitions, publications, conferences, and employment opportunities via its electronic mailing list. The DF newsletter, (journals in Review), and regional and national conferences provide a platform for exchange and publication. Info: Barbara Nesen, CAA Representative, Dept. of Art, 350 Spellman Ln., Box 337, Spellman College, Atlanta, GA 30314; 404-223-7614; batya@yahoo.com or bnesin@spellman.edu. President: Ralph Lammann, Dept. of Art, 1800 Lincoln Ave., University of Evansville, Evansville, IN 47714; 812-479-2782; RL29@evansville.edu; Diane Highland, Membership Coordinator, csdeh2@eiu.edu; www.foundationsmart.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 craft and art of glass, and support 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; www.glassart.org.

Historians of British Art
HBA. Founded: 1992. Membership: 260. Annual dues: $10 for members, $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 bimonthly, 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.

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 every 3–5 years. Info: President: Alison Ketering.

Membership: 300. Annual dues: $55 student; $45 regular; $65 supporting; $15 (within the U.S.); $20 (in Canada and overseas); $10 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, education programs, and special events. Info: Mary Catherine Johnson, Director of Programs, International Sculpture Center, 14 Fairgrounds Rd., Ste. B, Hamilton, NY 08619; 609-689-1061; fax: 609-689-1061; mary@sculpture.org; www.sculpture.org.

Italian Art Society
JAHF. Founded: 1997. 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 for the International Congress on Medieval Studies and the CAA Annual Conference. Info: President: Debra Pincus, National Gallery of Art; dpincus@nga.gov. Secretary-Treasurer: Roger Crum, Visual Arts Dept., University of Dayton, 300 College Park, Dayton, OH 45469-1690; roger.crum@notes.udayton.edu; http://voss.ux.us.edu/~j7e/jahf/ihas/home.htm.

Japan Art History Forum
International Association of World 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 of the broadest sense. Info: Michele Hannooosh, Saint Catharine’s College, Cambridge CB2 1RJ, U.K.; mh268@hermes.cam.ac.uk; www.let.uu.nl/scholar Assumes/LAWIS/

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, education programs, and special events. Info: Mary Catherine Johnson, Director of Programs, International Sculpture Center, 14 Fairgrounds Rd., Ste. B, Hamilton, NY 08619; 609-689-1061 ext. 110; fax: 609-689-1061; mary@sculpture.org; www.sculpture.org.

Italian Art Society
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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 corresponding, 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://neacnewyork.com/index.html.

PADA, P.O. Box 872, Lenox Hill Station, New York, NY directory is published annually. Info: Timothy Baum, scholar through public lectures, symposia, and grants. University, Pullman, WA 99164-7450. 509-335-7043; fax: 120, Sherman Oaks, CA 91413; Cochair: Maura Reilly, Dept. of Art and Art History, Tufts University, 11 Talbot Ave., Medford, MA 02155; maura.

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 individual artists and intellectuals 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 Sc Sophomore, Treasurer, P.O. Box 6061-120, Sherman Oaks, CA 91413; paatresearch@att.net. 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; ivories@gwu.edu; www.pacificarts.org.

Private Art Dealers Association (PAD). 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 fine art. 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 Géogistes sur Ormeaux de CINOA). A membership directory is published bi-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; Daisy Walker, Administrator; 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 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 an annual conference; a quarterly print publication; and a triannual newsletter. Directions: access and explore the education of visual culture, integration of technology-based instruction and research, and intellectual property. 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; www.spenational.org.

Southern Regional College Art Conference (SEACAC). 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 Southern United States. Membership includes a newsletter, an annual conference; publishes a journal, the SEACAC Review, and a newsletter. Though SEAC began as a regional organization, it is now recognized internationally. 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.

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. 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; www.spenational.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 party 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 network of 33 local chapters, exhibitions, publications, a monthly email bulletin, an annual 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, PO. Box 1496, Canal Street Station, New York, NY 10013; info@nationalwca.com; www.nationalwca.com.