

NEWSLETTER OF THE COLLEGE ART ASSOCIATION Volume 29, Number 6 November 2004

ATLANTA SIZZLES!

AA's 93rd Annual Conference takes place February 16–19, 2005, in Atlanta. Here are some highlights.

Museum Events

The High Museum of Art will present a remarkable **retrospective exhibition** of the art of **Romare Bearden**. Conference attendees will have a chance to see this show during the CAA gala reception, the conference's social kickoff event on Wednesday evening, February 16, before the conference proper begins. The High Museum will also host a related session on Bearden's art on Saturday, February 19.

This year's **members' exhibition**, *What Business Are You In?* at the Atlanta Contemporary Art Center, will include works by **Alex Bag, Adrian Piper, Carey Young**, and others. The exhibition explores the complex and contradictory relationship between artists and institutions.



Romare Beardon, *Backyard*, 1967. Collage of various papers with graphite on fiberboard. 101.6 x 76.2 cm (40" x 30"). Marian B. Javit. Copyright © Romare Bearden Foundation/Licensed by VAGA, New York, New York

Sessions

The conference program reflects a stimulating mixture of subjects. From 150 sessions, two themes emerge, creating threads and linkages across the program. One concerns the interactions of politics and art, explored across a broad geographic and historical spectrum. A session on Thursday, February 17, chaired by Coco Fusco, explores the impact recent legislation, including the USA Patriot Act, on the entire arts field. Among the speakers will be Robert O'Neill from the Association of American University Professors, George Weber of the ACLU's Georgia office, and Larry Siems, director of PEN American Center's Core Freedoms Program.

This critical topic, affecting freedom of expression in the arts, will also be addressed in a practical workshop sponsored by CAA's Services to Artists Committee on Friday, February 18, with presentations by **artists and curators** who have been directly affected by recent legislation. Representatives of the **Department of Homeland Security** and other government agencies have also been invited. Papers at that session will place the Patriot Act in the historical context of earlier government efforts to pressure dissenting artists and scholars; Nato Thompson of Mass MoCA will describe events surrounding the recent **prosecution of the artist Steve Kurtz**; and the committee will collect testimony from conference attendees of ways in which the Act has affected our lives and work.

Geopolitics pervades our thoughts in an election year. Other session topics include Art/War/Empire, chaired by Martha Rosler; Art in the Service of Politics; Cold War Histories; The U.S. as Divine Empire; Artists and the Left; and Dread Scott's Visualizing Patriotism. Oleg Grabar hosts Islamic Art and the Rest of the World, exploring the interaction between Islamic and European cultures in the early modern

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CONFERENCE PROGRAM ONLINE

he Online Conference Program, which contains session and meeting listings for the 2005 CAA Annual Conference in Atlanta, was launched in October on CAA's website. It will enable you to sample the approximately 150 program sessions in detail, and to search by keyword and browse by conference day. Visit www.collegeart.org/conference.

The Preliminary Conference Information booklet was mailed to all CAA members in October. It contains information about registration, hotels, travel, receptions, and other special events for the Atlanta conference. Conference registration is now available online; you must be a paid 2005 member to take advantage of Early Bird registration: \$135 for individual members and \$85 for student members. Deadline for Early Bird registration: December 15, 2004; deadline for Advanced registration: January 12, 2005.

SHOW YOUR ART AT THE ATLANTA CONFERENCE

Arts Exchange

CAA artist members are invited to participate in "Arts Exchange," an open portfolio session taking place Friday, February 18, 7:00–9:00 PM, at the Hilton Hotel, Galleria Hall. Six-foot tables have been reserved for artists to show prints, drawings, and/or photographs, work on battery-powered laptops, or anything else that will fit on

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ATLANTA SIZZLES!

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period; **Icons of Interestedness: Flag Art** looks at the use of a nation's flag in modern and contemporary art.

If politics is not to your taste, we have a rich panoply of traditional art and art-history sessions as well. Our first conference in the South in almost twenty-five years is graced by sessions with a strong local flavor. The blend of topics reflecting the New and Old South befits the conference's location in a city steeped in history, from the Civil War to the Civil Rights struggle. Sessions include Self-Taught in the Old and New South, which asks why the South has produced more outsider artists than any other U.S. region; Art Collections at Historically Black Universities and Colleges, chaired by David Driskell and Julie McGee, tracing the pivotal roles in the teaching, collecting, preserving, and historicizing of African and African American art; and Visual Culture in the Struggle for Civil Rights, looking at how visual images-not necessarily art—have transformed race relations in the South. Seeing Slavery broadens the scope of the discourse to examine at the depiction of slaves and slavery worldwide; Collecting in the South, Representing the Old South from Within and Without, and Samuel Mockerbee and the Rural Studio round out this cluster of topical sessions. This year's closing night reception on Saturday evening, February 19, will be cohosted by two historically black institutions, Spelman College Museum of Art and Clark Atlanta University Galleries, where the exhibition Anima of the African Diaspora: The Feminine Presence will be on view.

The keynote speaker at Convocation is Bruce Cole, chairman of the National Endowment for the Humanities (NEH) and

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a scholar of Renaissance art, who will discuss art history, art historians, museums, and the NEH. Our **Distinguished Scholar**'s Session features the influential classicist **Richard Brilliant**. Artists' Interviews includes a dialogue with the sculptor and printmaker **Willie Cole**. And among other sessions, events, exhibitions, tours, receptions, and meetings, you will find ample scholarship and creative explorations of every aspect of art and art history, from ancient to postmodern, from East to West, and beyond. ■

SHOW YOUR ART CONTINUED FROM PAGE 1

the table. A cash bar will also be available. The general public will be able to attend this session free of charge.

All reservations for tables will be filled on a first-come, first-served basis. Send your request via e-mail to Beauvais Lyons, University of Tennessee, Knoxville, at blyons@utk.edu with the subject heading "CAA Arts Exchange." Indicate your CAA membership number and if you are showing a laptop-only presentation. Confirmation reply e-mails will be sent.

The final cut-off date for reservations is February 1, 2005, though we expect to fill all slots quickly. All participants will be responsible for their work. CAA is not liable for any losses or damages. Sale of work is not permitted.

Open Screen and SoftScience

Also on Friday, February 18, 6:00–8:30 PM, ARTspace and the New Media Caucus will host a dual screening, featuring "Open Screen," a selection of projects by CAA members working in new media, and "SoftScience," a compilation of video curiosities made by artists and scientists.

"Open Screen" is an opportunity for all CAA artists working in new media to show their work. Works for the "Open Screen" session will be selected by Rachel Mayeri, organizer of the event and assistant professor of media studies and digital media at Harvey Mudd College. Works must be no more than five minutes and be cued to the correct starting point. All submissions must be projectable via video projection: formats include DVD, laptop presentation, and VHS videotape.

For more information or to sign up, send an e-mail to Rachel_Mayeri@HMC.edu; you will receive a confirmation of available time. Please indicate your name, the title of your work, a short description of it, total duration of the work, and format. Participants must be CAA members and must be present at the screening. *Deadline: January 10, 2005.*

"SoftScience" is a collection of singlechannel videos touring this year; it is also programmed by Mayeri. A fuller description of the theme can be found at www.soft-science.org. ■

RENEW YOUR CAA MEMBERSHIP

hank you for making CAA your professional organization. CAA maintains a calendar-year membership; your current membership expires December 31, 2004. To maintain access to our online services and printed materials for 2005, please renew your membership as soon as possible. To renew online, enter your user ID (found on your membership card or mailing address label) and password to log onto our Member Portal at www.collegeart.org. Renewal forms have also been mailed.

To take advantage of the low Early Bird registration rate for the Atlanta conference, you must be a paid 2005 member. Receipt deadline for Early Bird registration is December 15, 2004. Don't miss out on these savings! Enjoy the many services and benefits of CAA membership:

- *The Art Bulletin*: The leading English-language publication for art historians;
- Art Journal: Our cutting-edge quarterly of contemporary art and ideas;



The Sainsbury Institute for the Study of Japanese Arts and Cultures invites applications for its annual fellowships awards

Robert and Lisa Sainsbury Research Fellowships (2 available) For scholars who either hold a PhD from a North American university, or who are currently affiliated with a North American academic institution or museum.

Handa Research Fellowship (1 available) For scholars whose principal language of scholarly output is Japanese.

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- The Sainsbury and Handa Fellowships are intended for younger scholars, and applicants should normally have received their PhD or equivalent within the past 5 years.
- Any area of Japanese culture is eligible, though preference will be given to applications focusing on the history of art, archaeology, architecture or research with a strong visual component.
- Each fellowship award totals £22,500 (about US\$40,000)

The application deadline for both fellowships is 1 March 2005

For further details, visit www.sainsbury-institute.org

- caa.reviews: An online journal devoted to the review of books, exhibitions, and related media;
- CAA News: Our bimonthly newsletter, which contains information on current trends in art and art history, funding opportunities, calls for participation, and more;
- JSTOR: CAA members have online, searchable access to all archived issues (through 2001) of *The Art Bulletin* and *Art Journal*;
- Online Career Center: Job seekers can search the latest employment listings, apply for jobs online, post c.v.s, request e-mail alerts, and more;
- Career Fair: Our employment services expand at the Annual Conference. You can search job listings, apply for positions, post résumés, schedule appointments, interview for jobs, and much more;
- Annual Conference: All members receive reduced registration fees to attend the world's largest forum for visual-arts professionals;
- Exhibitions: Artist members are eligible to participate in our annual juried shows held at the CAA Annual Conference;
- Networking: The new CAA Online Member Directory is searchable by member name, school or institutional affiliation, address, profession, and specialization;
- Advocacy: CAA monitors and takes action on issues related to funding for the arts and humanities, freedom of expression, intellectual-property rights, and higher education, among other matters;
- Discounts: On classified advertising in *CAA News*, on original fine-art prints, and on subscriptions to more than fifty art periodicals;
- Governance: Members are eligible to nominate and vote for candidates for the Board of Directors, serve on the Board of Directors and CAA committees, chair or participate in Annual Conference sessions, and nominate candidates for CAA Awards for Distinction.

CAA wants to continue to be your professional organization. Your membership and your participation in CAA's activities help us to shape the future of the fields of art, art history, and visual studies.

Questions? Comments? Need a renewal form? Contact CAA's Member Services department at memsvcs@collegeart.org or 212-691-1051, ext. 12. You may also find complete membership information on our website, www.collegeart.org; follow the Membership link. ■

CANDIDATES FOR 2005–9 BOARD OF DIRECTORS

♦ AA's 2004 Nominating Committee has selected the following slate of six candidates for our Board of Directors for the 2005-9 term: Susan Grace Galassi, curator, The Frick Collection; Mary-Ann Milford-Lutzker, provost and dean of the faculty, Carver Professor of East Asian Studies, Mills College; Charles Reeve, assistant professor of art history, Department of Visual Art, Kennesaw State University; W. Jackson Rushing III, professor of art history, University of Houston; Buzz Spector, professor of art and department chair, Cornell University; William Tronzo, professor of art and chair, Newcomb Art Department, Tulane University.

In accordance with a 2004 CAA by-law amendment, the CAA membership will elect four new members to the Board of Directors at the Annual Business Meeting in Atlanta. All members will receive a ballot and the candidate biographies and statements in December (either by postal mail or e-mail, depending on what you indicated on your membership form).

You will have the option to either return your ballot by mail or e-mail before the Annual Business Meeting, or to cast it in person during the 2005 Annual Conference. All voting will end Friday, February 18, at 4:45 PM. Results will be

announced at the close of the Annual Business Meeting, and new Board members will take office at the spring meeting.

If you wish to vote during the conference, CAA will provide computers in the registration area for electronic ballots and a ballot box for paper ballots. If you have selected a paper ballot and wish to vote in person during the conference, *you must bring your ballot with you!* No substitute paper ballots will be issued.

We urge you to attend our Meet the Candidates session at the Atlanta conference on Wednesday, February 16, at 5:00–5:45 PM—just before Convocation. Please take this opportunity to hear the candidates before casting your ballot. Deadline to return ballots: Friday, February 18, 2005, at 4:45 PM.

Members of the 2004 Nominating Committee were: Ferris Olin, Rutgers, the State University of New Jersey, CAA vice president for committees, chair; Diane Edison, University of Georgia, Board representative; Phoebe Farris, Purdue University; Jonathan Fineberg, University of Illinois, Urbana-Champaign; Dennis Y. Ichiyama, Purdue University, Board representative; Deborah D. Muirhead, University of Connecticut; Richard Saunders, Middlebury College Museum of Art; Gregory G. Sholette, independent artist, New York, Board representative. ■

CAST YOUR VOTE ONLINE

In order to increase member participation in Board elections and the Annual Business Meeting, CAA offers an easy-to-use, secure online voting system. Participation in online voting is voluntary—in order to take part, you must indicate that you agree to receive CAA ballot and proxy information by e-mail, which allows you to cast your ballot or proxy online.

All members are encouraged to complete the e-mail communications section on your membership form this fall, either by using the Member Portal at www.collegeart.org or by completing the paper form you have received in the mail. This will enable you to cast your e-ballot in the 2005 Board election and your e-proxy for the 2005 Annual Business Meeting. If you do not indicate on your membership form that you want to vote online, you will continue to receive paper ballots and proxies.

Please direct all questions regarding online voting to Rebecca Cederholm at reederholm@collegeart.org or 212-691-1051, ext. 209.

THE ARTS IN ATLANTA

Thile you're making your conference plans, don't forget to set aside some time to visit the city's rich array of museums, galleries, and historic sites. From the King Center, dedicated to Rev. Martin Luther King, Jr., to the Woodruff Arts Center, Atlanta has much to offer art lovers, in addition to its sunny southern climate. What's doing in Atlanta in February? Here is a sampling of options.

MUSEUMS

ATLANTA COLLEGE OF ART GALLERY

www.aca.edu/gall_acag.htm

The Atlanta College of Art Gallery presents exhibitions of work by national and international artists, college faculty, students, and alumni. *The Long Day:*Sculpture by Claudette Schreuders features sculpture, lithography, and drawing by this South African artist. (See photo on page 5.) The exhibition will be on view January 20–February 27, 2005, with an artist lecture to be held Thursday, February 17.

ATLANTA CONTEMPORARY ART

www.thecontemporary.org

The Atlanta Contemporary Art Center (known as the Contemporary) was formed in 1973 as the Nexus Contemporary Art Center, an artist-run cooperative. Today, the Contemporary is a multidisiplinary arts center that displays work by local, regional, national, and international artists. The Contemporary plays host to the CAA Members' Exhibition, entitled What Business Are You In?, on view January 29–March 26, 2005. Organized by Helena Reckitt, this exhibition includes artists who insert themselves into business structures and/or mimic

business language and practices, and includes video, installation, photography, and live performance.

ATLANTA INTERNATIONAL MUSEUM (MUSEUM OF DESIGN, SMITHSONIAN INSTITUTION)

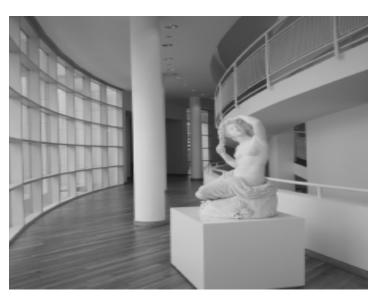
www.atlantainternationalmuseum.org

The Museum of Design is an affiliate of the Smithsonian Institution. Recursion: Material Expressions of Zeros and Ones, Jacquard Woven and Digitally Designed Textiles, on view January 18—April 16, 2005, features the work of international fiber artists who have integrated traditional weaving practices with newer digital technology.

CLARK ATLANTA UNIVERSITY ART GALLERIES

www.cau.edu

The Clark Atlanta University Collections of African American art chronicle the role of black artists in the history of American art. The university maintains and cultivates a representative collection of American art and encourages scholarly research, giving special attention to the development of African American artists within the historical context of American art. The exhibition *Anima of the African Diaspora: The Feminine Presence* will be held during the conference.



Chauncy Bradley Ives (American, 1810–1894). Flora, 1952, on display at the High Museum of Art in Atlanta

DALTON GALLERY, AGNES SCOTT COLLEGE

http://daltongallery.agnesscott.edu

The Dalton Gallery is a part of this liberal-arts college. *Gas, Food & Lodging*, a group show spread over three Atlanta locations, will take place January 24—March 4, 2005. For more information, visit www.gasfoodandlodging.net.

ERNEST G. WELSH SCHOOL OF ART AND DESIGN GALLERIES, GEORGIA STATE UNIVERSITY

www.gsu.edu/~wwwart/gallery/index.ht ml

Established in 1970, the Ernest G. Welch School of Art and Design Gallery presents exhibitions featuring works by local, regional, national, and international artists, as well as Georgia State University students, faculty, and alumni. The exhibition *Gas, Food & Lodging* will be on display. The Rialto Center of the Performing Arts at Georgia State University (www.rialtocenter.org) also hosts exhibitions in its lobby.

GEORGIA MUSEUM OF ART, UNIVERSITY OF GEORGIA, ATHENS

www.uga.edu/gamuseum/home.html

The Georgia Museum of Art's permanent collection consists primarily of 19th- and 20th-century American painting and European and American prints and drawings. The holdings also include a Samuel H. Kress study collection of Italian Renaissance paintings, a collection of Japanese prints, Asian and African art, ancient coins, and decorative arts. Two special exhibitions, Beauty and the Beast: Animals on Paper and Shaping a Collection: Recent Decorative Arts Acquisitions, will be on view during the conference.

HAMMONDS HOUSE

www.hammondshouse.org

Founded in 1988, Hammonds House is an art museum and resource center housed in a 19th-century East Point Victorian facility. Hammonds House Galleries specialize in the arts of the African diaspora.

HIGH MUSEUM OF ART

www.high.org

The High Museum of Art, whose main building was designed by Richard Meier, is the leading art museum in the southeastern United States (see photo at left). The High's collections include African art, American art, decorative arts, European art, folk art, modern and contemporary art, and photography. Here, *The Art of Romare Bearden*, a traveling exhibition organized by the National Gallery of Art in Washington, D.C., will wrap up its national tour February 5–April 24, 2005.

HIGH MUSEUM OF ART, FOLK ART AND PHOTOGRAPHY GALLERIES

www.high.org

In 1993, this branch of the High Museum

of Art, located downtown in the Georgia-Pacific Center, was dedicated specifically to the display of works from the museum's folk art and photography collections and to related traveling exhibitions.

MICHAEL C. CARLOS MUSEUM, EMORY UNIVERSITY

http://carlos.emory.edu

The Michael C. Carlos Museum maintains the largest collection of ancient art in the Southeast, with objects from ancient Egypt, Greece, Rome, the Near East, and the ancient Americas. The museum is also home to collections of 19th- and 20th-century sub-Saharan African art, and European and American works on paper from the Renaissance to the present. The newly designed galleries of Greek and Roman art present the museum's classical treasures in an entirely new light, with dozens of recently acquired works on view for the first time, including what is considered by scholars to be the finest portrait of the Roman emperor Tiberius in the world (pictured on page 5).

MUSEUM OF CONTEMPORARY ART OF GEORGIA

www.mocaga.org

The museum is among the first primarily to feature the work of Georgians—those born and raised in the state, and artists who have created much of their work there. As both exhibition space and educational facility, the museum has a permanent collection that includes paintings, prints, sculpture, photography, digital work, and installation. From January 29 to March 26, 2005, visitors can see Accelerating Sequence: Artists Observe Time and Aging.

OGLETHORPE UNIVERSITY MUSEUM OF ART

http://museum.oglethorpe.edu

Oglethorpe University Museum of Art features exhibitions of artworks that are representational, figurative, and often spiritual in nature, with a special concentration in Buddhist art. *Masterpieces of European Artists Colones 1830–1930: From Public and Private European Collections*, on view February 6–May 22, 2005, includes paintings by Corot, Klee, Pissarro, Mondrian, Sérusier, Daubigny, Millet, Jawlensky, Toorops and more.

ROBERT C. WILLIAMS AMERICAN MUSEUM OF PAPERMAKING, GEORGIA TECH

www.ipst.gatech.edu/amp

The Robert C. Williams American Museum of Papermaking is an internationally renowned resource on the history of paper and paper technology. The museum maintains a large collection of books, watermarks, papers, tools, machines, and manuscripts. From December 9, 2004, to February 25, 2005, the museum showcases *Recent Works by Ashley Ott*, which includes paper sculpture and an installation piece in the museum's Exhibit Gallery.

SPELMAN COLLEGE MUSEUM OF **FINE ART**

http://museum.spelman.edu/museum/ index.shtml

Spelman College Museum of Fine Art is the premier institution in Atlanta emphasizing works by and about women of the African diaspora; it also serves as an academic resource for students, faculty, staff, administration, and alumnae. This winter's exhibition is Engaging the Camera: African Women, Portraits, and the Photography of Hector Acebes, on view October 28, 2004-February 21, 2005.

GALLERIES

More commercial galleries that have not been listed here can be found on the websites of those organizations listed under the Community section.

BARBARA ARCHER GALLERY

www.barbaraarcher.com

This gallery exhibits art by self-taught and contemporary artists, specializing in work by long-recognized masters and emerging artists.

FAY GOLD GALLERY

www.faygoldgallery.com

The Fay Gold Gallery opened in Atlanta in 1980 and currently represents emerging Southeastern painters, sculptors, and video artists, nationally known artists, and the estates of Robert Mapplethorpe and Louise Nevelson.

GALERIE TIMOTHY TEW

www.timothytew.com

Galerie Timothy Tew shows primarily figurative and representational painting and sculpture.

JACKSON FINE ART

www.jacksonfineart.com

Founded in 1988, Jackson Fine Art has 3 exhibition rooms, a print-viewing area, a



Claudette Schreuders. Officer Molefe, 2003. Avocado wood and enamel. 25½ x 11 x 7½". Courtesy the artist and Jack Shainman Gallery, New York.

resource library, and a framing room. The gallery has a special focus on photography; work by Katy Grannan and Matthew Pilsbury will be on display during the conference.

KIANG GALLERY

www.kiang-gallery.com/artists/xing/ index.html

Kiang Gallery represents emerging and established local, national, and international artists working in a variety of mediums.

KUBATANA GALLERY/KMODERNE FINE ART

www.kubatana.com

KModerne Fine Art represents contemporary African and African diaspora art. including sculpture in stone and wood, painting, pastel, etching, drawing, prints, and collage.

LOWE GALLERY

www.lowegallery.com

The Lowe Gallery exhibits local, national, and international contemporary artists.

MARCIA WOOD GALLERY

www.marciawoodgallery.com

Founded in 1987, Marcia Wood Gallery represents emerging, midcareer, and established artists and hosts readings. talks, and public events. During the CAA conference, the work of Don Pollack and the team of Julia Venske and Gregor Spänle will be on display.

SALTWORKS GALLERY

www.saltworksgallery.com

Saltworks Gallery is a venue dedicated to innovative, contemporary art. The gallery, located in a former piano warehouse, provides a flexible platform for conceptual and installation work.

SANDLER HUDSON GALLERY

www.sandlerhudson.com

Sandler Hudson Gallery represents emerging and established local and national artists. The gallery has a strong commitment to conceptual work and to work that subverts traditional themes and genres

SOLOMON PROJECTS

www.solomonprojects.com

Solomon Projects presents and promotes innovative contemporary art, exhibiting painting, photography, sculpture, video, and drawing

TRINITY GALLERY

www.trinitgallery.com

Trinity Gallery exhibits contemporary painting, sculpture, and photography.

INDEPENDENT & ALTERNATIVE SPACES

EYEDRUM ART AND MUSIC

www.eyedrum.org

Eyedrum is a nonprofit organization with an interdisciplinary approach to the arts.

Since 1988 it has exhibited a wide range of contemporary art, music, and new media in its gallery space. Eyedrum is one of three venues for the exhibition Gas, Food & Lodging.

KING PLOW ARTS CENTER

www.artery.org/KingPlow.htm

King Plow was transformed from an antiquated plow factory into an arts community and center for commercial, performing, and visual arts.

SWAN COACH HOUSE GALLERY

www.swancoachhouse.com/gallery.html Rotating exhibitions present artists representing Georgia and the southeastern U.S.

YOUNG BLOOD GALLERY

www.voungbloodgallerv.com

Young Blood Gallery shows contemporary art.

COMMUNITY

ATLANTA BUREAU OF CULTURAL **AFFAIRS**

www.bcaatlanta.com

The City of Atlanta's Bureau of Cultural Affairs (BCA), a division of the Department of Parks, Recreation, and Cultural Affairs, encourages and supports Atlanta's cultural resources. The bureau operates two galleries: City Gallery East and City Gallery at Chastain.

ATLANTA GALLERY ASSOCIATION www atlart com

The Atlanta Gallery Association is a nonprofit membership organization of galleries exhibiting mid-18th to 20th-century American and European painting and prints, as well as contemporary painting, sculpture, photography, crafts, glass, and conceptual installations by regional, national, and international artists.

ELECTRIC ARTS ALLIANCE OF ATLANTA

www.theeaaa.org

The Electric Arts Alliance of Atlanta (EAAA) is dedicated to the transmission of ideas, music, and visual art that use electronic means and methods to create and manipulate sound and light. EAAA maintains a listserv at http://groups.yahoo .com/group/Electric_Arts_Alliance.

SHEDSPACE

www.shedspace.org

Shedspace travels to different neighborhoods in Atlanta to bring local artists in contact with city residents. Exhibition venues usually take place—as the name implies-in backyard sheds or related structures

VISUAL ART ATLANTA

www.visualartatlanta.com

This website is an online resource for the Atlanta art scene, providing links to galleries and nonprofit spaces, listing openings and events, featuring the work of area artists, and linking to online reviews of Atlanta gallery exhibitions.



marble. Carlos Collection of Ancient Art. Courtesy of the Michael C. Carlos Museum

VISUAL ARTS NETWORK OF ATLANTA

http://visualartsatlanta.com

Visual Arts Network of Atlanta is a nonprofit coalition that provides a forum for all metro-Atlanta visual-arts venues to network and communicate programming ideas and partnership opportunities.

PUBLICATIONS

ART PAPERS



www.artpapers.org

The Atlanta-based Art Papers magazine is an award-winning, nonprofit publication dedicated to the examination and development of local and international contemporary art and culture. Through the magazine and its lecture series "Art Papers Live!" the organization provides a forum for diverse and independent perspectives on the role of art in relation to cultural, political, and philosophical

CREATIVE LOAFING

http://atlanta.creativeloafing.com

Creative Loafing is an alternative weekly paper known for its coverage of news, culture, contemporary music, and the arts.

SOUTHERN VOICE

www.southernvoice.com

The region's most-respected and mostread gay and lesbian weekly newspaper, Southern Voice provides comprehensive lifestyle coverage, with guides to theater,

ANNUAL CONFERENCE UPDATE ATLANTA, FEBRUARY 16–19, 2005

Host a Student at the 2005 Annual Conference

CAA's Student and Emerging Professional Committee (SEPC) is once again coordinating the Host a Student Program for the 2005 Annual Conference. This program brings together CAA members living in the conference area with student members looking for alternative accommodations. The committee appeals to all CAA members in the Atlanta area to host a student member during the conference. A willingness to accommodate more than one student or last-minute requests for accommodation is especially appreciated. Potential hosts and students interested in finding housing should contact Patricia Flores at pflores4@yahoo.com for further information. The SEPC hopes to find housing for all those who request it, but we cannot guarantee that all applicants will be matched with a host.

Student Survival Guide Now Online

CAA's Student and Emerging Professional Committee (SEPC) has published the 2005 Student Survival Guide to the Annual Conference, which provides links to economical hotels, restaurants, and transportation in the Atlanta area, as well as to museums, galleries, and other sites of interest. Please visit www.collegeart.org/survivalguide.

Services to Artists Committee to Build "The Democracy Wall"

Many CAA members have felt the impact of the Patriot Act on their lives and work; the Services to Artists Committee wishes to provide them with a safe means through which they can relay their stories to others. This session will thus collect testmoniesabout the denial of a visa or the censorship of an exhibition, for example—and post them (with or without names) on the wall outside of the room in which the session will take place. Because CAA members are visually oriented and may find text alone inadequate for telling their stories, images and short videos are also being solicited. Send your testimonials to Rebecca Rushfield, Services to Artists Committee member, at wittert@juno.com or 66-10 149th St., #4C, Flushing, NY 11367.

Leonardo Roundtable Mentoring Session

The Leonardo-CAA Working Group is seeking art/science/technology faculty and artist/researchers to discuss their latest art/science research, and is interested in improving mentoring available to students in the emerging interdisciplinary field. We also solicit students who may be interested in sharing their experiences and perspectives.

Interested faculty and students will participate in a Leonardo roundtable presentation and discussion at the CAA Annual Conference. This session will take place Wednesday, February 16, 3:00–5:00 PM. For more information, contact Steve Oscherwitz of the University of Washington at sjosch@u.washington.edu.

Museum Design and Construction at the High Museum of Art

The High Museum of Art is working with the architect Renzo Piano to expand its facilities. Taking place Saturday, February 20, 12:30-2:00 PM, in the museum's Hill Auditorium, this session will explore museum design and construction using the High as a case study. By having a representative from the major stakeholders (owner, project manager, architect), the session will offer insights into the entire process and stimulate questions and audience involvement. The session will be followed by hard-hat tours through the expanded museum. Participants include: Marjorie Harvey, director of architecture and design, High Museum of Art; Randy

Shields, vice president and project director, Jones Lang LaSalle; and John Starr, principal, Lord Aeck Sargent. Attendance is by registration only. Please contact Linda.Bote@woodruffcenter.org.

American Institute for Conservation Workshop

Acquiring and Siting Classical Art: Dialogue between Curator and Conservator

This session is a gallery-based workshop at Emory University's Michael C. Carlos Museum. Curator Jasper Gaunt and conservator Renee Stein will discuss evidence of manufacture and questions of authenticity, as well as the extent of cleaning and compensation for display in the museum's recently reinstalled Classical galleries. Examples may include a black-figure ceramic krater, which raised questions about authenticity; a bronze hydria studied for manufacturing techniques; and a Hellenistic marble sculpture, which presented challenges for cleaning and compensation. The workshop will emphasize visual examination and encourage participation. Attendance will be strictly limited by reservation. We wish to maintain a balance of academic art historians, curators, conservators, and working artists. To enroll, please contact Andrea Kirsh at akirsh@uoregon.edu or write to 814 S. 48th St., Philadelphia, PA 19143. Include brief information identifying your training and current work by discipline.

ECOtistical Art Call for Participation

"ECOtistical Art" is a special initiative for artists at the 2005 Annual Conference. We seek participants and innovative ideas for presentations that address the challenge of

PROPOSE RESOLUTIONS FOR ANNUAL BUSINESS MEETING

Active CAA members may propose resolutions for consideration at the Annual Meeting, to be held Friday, February 18, 4:45–5:45 PM. Any such proposal must:

- Be received by the Office of the Executive Director no later than eighty days prior to the Annual Meeting;
- Be in proper parliamentary form;
- Be signed by at least twenty-five active CAA members in good standing;
- Be no more than three hundred words in length;
- Deal with matters relating to the purposes of CAA as set forth in Article II of the association's by-laws (the by-laws can be found on www.collegeart.org).

Send your resolutions to Susan Ball, c/o Manager of Governance and Advocacy, CAA, 275 Seventh Ave., New York, NY 10001; or send them as Microsoft Word attachments to rcederholm@collegeart.org. *Deadline: November 30, 2004.*

teaching and creating eco art. This daylong series of events will explore how art's methods, materials, ethics, aesthetics, and dissemination strategies can be reformulated to promote environmental principles and ideas such as: there is no waste in a functioning ecosystem; change is inevitable; all organisms are interdependent; and material resources on the earth are limited. "ECOtistical Art" is organized in cooperation with ARTspace and Creative Capital. For more information, contact Linda Weintraub at artnow@juno.com.

Curators and Critics Needed for Artists' Portfolio Review

CAA is seeking curators and critics to participate in the ninth annual Artists'
Portfolio Review during the Annual
Conference. The Artists' Portfolio Review
provides an opportunity for artists to have
slides, VHS videos, digital images, or
DVDs 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, Febru-

ary 17, and Friday, February 18. 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. 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 10, 2004.

Mentors Needed for Career Development Workshops

The CAA Annual Conference will mark the ninth anniversary of the Career Development Workshops. 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. We seek mentors from all areas of art history, studio art, the museum professions, and other related fields. This year, there will be an additional category for candidates interested in art and science. Mentors provide a significant professional service to members. Many 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.

Mentors must be members in good standing, register for the conference, and be prepared to give two consecutive hours of their time on one of the two days of the workshops: Thursday, February 17, and Friday, February 18. Art historians and studio artists must be tenured; curators must have five years of experience and have current employment with 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



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CAA 2005 Annual Conference Atlanta, GA February 16-19, 2005 AWD # D173699

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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.

Please send your current c.v. and a letter of interest to: Diane Edison, Lamar Dodd School of Art, Visual Arts Building, University of Georgia, Athens, GA 30602; dedison@uga.edu. *Deadline extended: December 10, 2004*.

Professional Development Roundtable Mentors Sought

CAA is seeking mentors and discussion leaders to assist with Professional Development Roundtables at the 2005 Annual Conference. Mentors will lead informal discussions on 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 their lives and work. Past topics have included: Keeping a Sense of Humor during the Interviewing Process; Not So Young: Appointments after Thirty-Five; Coping with the Danger of Individual or Institutional Burnout; and From Teaching to Administration.

Prospective mentors need not be career specialists but should have an interest in the emerging generation of scholars and artists. 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, register for the conference, and be available on Thursday, February 17, from 12:30 to 2:00 PM. Please send a brief letter of interest and a résumé to: Manager of Programs, Re: Roundtables, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. Deadline extended: December 10, 2004.

Artists' Portfolio Review

The Artists' Portfolio Review at the 2005 conference offers artist members the opportunity to have slides, VHS videos, digital images, or DVDs of their work reviewed by curators and critics in private twenty-minute consultations. You maybring battery-powered laptops.

Appointments will be scheduled for Thursday, February 17, and Friday, February 18. Interested artists should complete the Artists' Portfolio Review coupon at left; the coupon may be copied and distributed. Be sure to indicate whether the work to be reviewed will be slides, VHS videos, digital images, or DVDs. All applicants must be CAA members in good standing for 2005. Participants will be chosen by a lottery of the applications received by the deadline; all applicants will be notified by mail in January. Please send the completed coupon to: Artists' Portfolio Review, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. Deadline extended: December 10, 2004.

Career Development Workshops

Artists, art historians, and museum professionals at all stages of their careers are encouraged to apply for a one-on-one consultation with veterans in their fields at the 2005 Annual Conference. This year, CAA has added an additional category for those applicants interested in art and science.

THURSDAY, FE	BRUARY 17 & F	RIDAY, FEBRUARY 18,	2005	
NAME				
ADDRESS				
CITY / STATE / ZIP				
E-MAIL				
PHONE		MEMBER ID#		
DISCIPLINE / MEDIUM				
I WILL BRING: 35	-mm SLIDES	CD / DVD	VIDEO	
Complete and return to Artists' Portfolio Review, CAA, 275 7th Ave., New York, NY 10001 Deadline extended: December 10, 2004				
2005 CAREE	R DEVELO	PMENT WORKS	SHOPS	
THURSDAY, FEBRUARY 17 & FRIDAY, FEBRUARY 18, 2005 Check one topic, indicating your area of specialization. If choosing more than one specialty, please indicate the order of your preference.				
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ART HISTORY	STUDIO ART		OTHER	
Ancient to Medieval Renaissance, Baroque, 18th Century	Painting	llation	Curatorial Art/Science	
19th Century to Modern	Ceramics / Meta			
Contemporary		naking / Works on Paper		

Computer Graphics / Illustration / Graphic Design

__ MEMBER ID# _

Complete and return to Career Development Workshops, CAA, 275 7th Ave., New York, NY 10001

Deadline extended: December 10, 2004

Performance

Film/Video

2005 ARTISTS' PORTFOLIO REVIEW REGISTRATION

Asia, Oceania

Architectural History

Africa

CITY / STATE / ZIP

NAME

E-MAIL_

PHONE_

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 17, and Friday, February 18. Workshops are by appointment only; all participants must be CAA members in good standing for 2005.

To apply, complete the Career Development Workshop coupon on the previous page. 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 10, 2004.

Projectionists and Room Monitors Sought

Applications are being accepted for projectionist positions at the Annual Conference. Successful applicants will be paid \$10 per hour and receive complimentary conference registration. Projectionists are required to work a minimum of four 2-1/2 hour program sessions, from Thursday, February 17, to Saturday, February 19, and attend a training meeting Thursday at 7:30 AM. 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: Manager of Programs, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. Deadline: January 1, 2005.

Room monitors are needed for two of CAA's mentoring programs, the Artists' Portfolio Review and the Career Development Workshops, as well as for several off-site conference sessions. Successful candidates will be paid \$10 per hour and will receive complimentary conference registration. Room monitors will work a minimum of four hours, checking in participants and facilitating the work of the mentors. Candidates must be U.S. citizens or permanent U.S. residents. Send a brief letter of interest to: Manager of Programs, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. Deadline: January 1, *2005*. ■

BUCHANAN AND SIMS HONORED

CAA's Committee on Women in the Arts (CWA) will honor two outstanding women—the visual artist **Beverly Buchanan** and the art historian and curator **Lowery Stokes Sims**—at its 10th Annual Recognition Awards Ceremony during the CAA Annual Conference in Atlanta on Friday, February 18, from 7:00–8:30 AM (in Salon II, Marquis Ballroom, Convention Level, Marriot Hotel); tickets are available in advance and on-site. Please join us in celebrating their amazing and continuing careers.

rith the location of the 2005 Annual Conference in Atlanta in mind, the committee is pleased to recognize the lifetime achievement of an artist whose images of Southern living have brought dignity and beauty to the lives of the very poor. Artist Beverly Buchanan is best known for her body of work on the "shack," an elemental structure that houses the have-nots of society. Treating shacks not as documentary rebuffs but instead as images of endurance and personal history, Beverly has made the simple, rustic, dilapidated house the subject of many paintings and sculptural constructions treated with bright colors or childlike simplicity. Her works evoke the warmth and happiness that can be found even in the meanest dwelling, representing the faith and caring that is not reserved for privileged classes.

Born in 1940, Buchanan grew up in South Carolina, where her father served as

professor of agriculture at South Carolina State College, the only state college for African American students. She studied at Columbia University in New York in the 1960s, earning a master's degree in public health in 1968. Although she began working in New Jersey in health education, Buchanan had always loved making art, and in 1977 she made the decision to pursue it full time. She was awarded both John Simon Guggenheim Memorial Foundation and National Endowment for



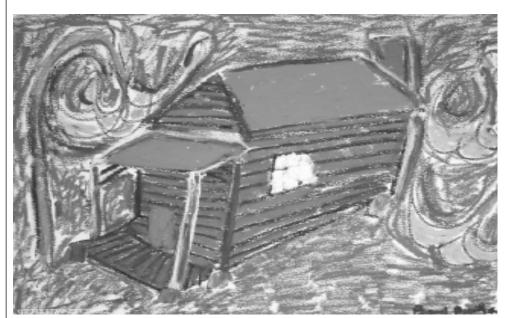
Beverly Buchanan

the Arts (NEA) fellowships in 1980.

Images of rural South Carolina resonated strongly for Buchanan, and she began balancing the visual tightrope of reality and memory by painting mental reconstructions of what she had seen,

incorporating her sense of the history of stray and abandoned buildings as shelters, homes, and sites of struggle and refuge. She tries to convey what she calls the "emotional grounding" of a subject, so that she is not limited to purely illustrative descriptions.

Buchanan returned to the South in that year and from her new home in Georgia began to expand her theme to portray existing places she visited there, including "the house and its yard and the road behind and across." Now that her work has progressed to encompass the spaces outside and around the shack sites, she continues to convey her belief in the beauty of the everyday world by painting brilliant



Beverly Buchanan. Georgia Shacks with Datura Blooms, 2003. Oil pastel on paper. 22" x 30"

splashes of garden colors or close-ups of flowers, and by taking photographs of these hardy little dwellings with their steadfast residents.

Buchanan has since received another NEA fellowship, a Pollock-Krasner Foundation Award, a Georgia Women in the Visual Arts award, a Distinguished Alumni Citation Award from Bennett College, and a 2002 Anonymous Was A Woman award. She has exhibited her artwork since 1963 and was first shown in New York in 1976 at A.I.R. Gallery. Buchanan currently is represented by the Bernice Steinbaum Gallery in Miami and resides in Ann Arbor, Mich.

-Janet T. Marquardt, Professor of Art History and Women's Studies and Director of the Art History Study Abroad Program, Eastern Illinois University

¬or more than thirty years, the renowned art historian, curator, and educator Lowery Stokes Sims has made crucial contributions to redefining the canon of modern art, pointing to a more complex, inclusive, and complete



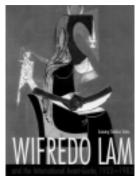
Lowery Stokes Sims

history. Her seminal work on twentiethcentury African, Latino, Native, and Asian American artists has inspired numerous art historians, curators, and artists. Sims has served as executive director of the Studio Museum in

Harlem since 2000 and was curator of twentieth-century art at the Metropolitan Museum of Art in New York for nearly twenty years (since 1972). She has been in the forefront of modern art-historical research and scholarship, defining and debating the cultural definitions of visual art and its contexts in her exhibitions and publications. Her importance as a leader and dedicated mentor has been critical for a generation of scholars

After receiving a B.A. in art history in 1970 from Queens College, City University of New York, Sims earned an M.A. in art history at John Hopkins University in 1972. She finished her M.Phil. and Ph.D. in art history at the Graduate Center, City University of New York, in 1995. Sims's dissertation was recently published as Wifredo Lam and the International Avant-Garde, 1923-1992 (Austin: University of Texas Press, 2002).

At the Metropolitan Museum, Sims organized significant exhibitions on many modern artists, including Ellsworth Kelly, John Marin, Henry Moore, Charles Burchfield, Stuart Davis, Paul Cadmus,



Richard Pousette-Dart, and Hans Hofmann. She also coordinated the museum's venues for traveling exhibitions on Horace Pippin, Francesco Clemente, and Barbara Chase-

Riboud. These extensively researched and subtly interpreted exhibitions highlight Sims's wide-ranging scholarly and aesthetic interests, as well as her prodigious energies.

Sims also organized and authored catalogues for exhibitions from the Metropolitan's collection in cooperation with the American Federation of Arts. In 2003, she was cocurator for Challenge of the Modern: African American Artists, 1925-1945 at the Studio Museum in Harlem, as well as Frederick J. Brown: Portraits in Jazz, Blues, and Other Icons, organized by the Kemper Museum of Contemporary Art. This year Sims organized the inaugural exhibition, Curator's Eye I, at the National Gallery of Art in Kingston, Jamaica.

Sims's commitment to scholarship, teaching, and museum work has been demonstrated through her classes at Queens College, the School of Visual Arts, and the Center for Curatorial Studies at Bard College. She has also lectured at the Internship Program at the Studio Museum and at the Curatorial and Museum Training Internship courses at the Institute of Fine Arts, New York University. Sims has been a visiting critic, lecturer, guest curator, and juror at many schools, museums, and institutions across the country.

Active in her community, Sims served on panels for the Department of Cultural Affairs of the City of New York, Metropolitan Transit Authority of New York City, Metropolitan Life Foundation, New York State Council on the Arts, National Endowment for the Arts, and National Endowment for the Humanities. In 1981, Sims was elected a member of the Commission on the Status of Women of the City of New York and, in 1987, was appointed for a five-year term to the New York State Council on the Arts. Sims served on CAA's Board of Directors from 1993 to 1997, and was cochair of the studio-art program for the 1994 Annual

Conference. She has also served on the board of ArtTable and the advisory committee of the Vera List Center for Art and Politics at the New School for Social Research; she is currently on the boards of the Caribbean Cultural Center, Art Matters, Tiffany Foundations, and the advisory committee of the Center for Curatorial Studies at Bard College. In 2003-4 she was a member of the jury to select the design for the memorial at the World Trade Center site.

Sims has served as an officer for the Metropolitan Museum's Forum of Curators and Conservators and their Staff Institutional Responsibility Committee, established in 1993. In 1991, she received CAA's Frank Jewett Mather Award for distinction in art criticism. Sims's many outstanding achievements have culminated in the awarding of six honorary degrees: Maryland Institute College of Art, Moore College of Art and Design, Parsons School of Design at the New School University, Atlanta College of Art, the College of New Rochelle, and Brown University. —Deborah Frizzell, William Paterson *University of New Jersey* ■



RESIDENTIAL FELLOWSHIPS

The Erasmus Institute at the University of Notre Dame offers residential fellowships for research that explores the intellectual and cultural traditions of Catholicism and the other Abrahamic faiths. It invites the participation of scholars without regard to religious belief. Application deadline: January 28, 2005.

SUMMER SEMINARS

The Erasmus Institute also sponsors summer seminars at the faculty and graduate levels. In June 2005 Jeffrey Hamburger will lead a seminar for advanced graduate students and postdoctoral scholars: Image, Text, **Context: Interdisciplinary Approaches** to the Illuminated Manuscript Application deadline: February 18, 2005

For further information visit: www.nd.edu/~erasmus

UNIVERSITY OF NOTRE DAME



Yumi Janairo Roth. *Pinatafahrvergnugen*, 2004. Video and digital prints. Roth set up piñatastyle traffic cones, each filled with thirty pounds of butterscotch candy, in an abandoned parking lot in Boulder, Colo. The video documents the artist colliding with the cones and the subsequent explosion of candy. Kids rushed onto the course, grabbing as much candy as possible.

FOLLOW A FELLOW

Yumi Janairo Roth, assistant professor of sculpture at the University of Colorado at Boulder, received a CAA Professional Development Fellowship in 1997. Her work can be seen at www.yumijroth.com.

hortly after earning an M.F.A. from the State University of New York, New Paltz, in 1998, I joined Lawrence University, a small liberal-arts college in Appleton, Wisc., as assistant professor. For four years I taught sculpture and metalsmithing, as well as classes in critical theory for artists and in the humanities for first-year students. At Lawrence, I was able to test my ideas about teaching through collaborations with faculty within and outside the art department. In my time there, I grew as a teacher, having worked with remarkable students and faculty.

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In 2002, I accepted a position at the University of Colorado at Boulder, where I was hired as assistant professor of sculpture. Once again, I was fortunate to join a school with supportive, productive, and engaged professionals. In addition to teaching classes to undergraduate sculpture majors and graduate students, I became director of the visit-

ing-artist program, where I work with a faculty committee to determine the theme of each year's program. Since my coming to Colorado, we have assembled a wide range of exhibitions and related programs, including Shatat: Arab Diaspora Women Artists, Funny Bone: Art and the Anatomy of Humor, and, most recently, Joint Ventures: Collaboration and Conspiracy in Contem-porary Art. In addition to programming, I run the seminar associated with the visiting-artist program, host the artists during their stay, and work to facilitate meaningful exchanges between visiting artists and students enrolled in the seminar.

But teaching is only half of my job—I work to maintain a productive exhibition schedule of my own work throughout the year. While teaching at Lawrence and living in the small town of Appleton, I was inspired by abundant thrift-store shopping and the proliferation of do-it-yourself home centers (e.g., Home Depot, Menards, etc.). I created a new body of work using wood and Formica, which was exhibited in Chicago, Milwaukee, Madison, Minneapolis, and New York. My career as an artist wasn't hampered by my "remote" location, but rather was enhanced by it. I was seen as an oddity emerging from the hinterlands of Wisconsin who was creating interesting and relevant work. Conversely, I credit my life in Wisconsin with providing me the focus and inspiration to create that work.

Since moving to Boulder, my aims as an artist have changed slightly. No longer making work with Formica, I've shifted my attention to modifying, decorating, and recontextualizing common police barricades, traffic cones, and concrete Jersey barriers and reintroducing them to various urban, suburban, and rural sites. And in addition to showing my work around the

United States, I've also begun exhibiting in Germany, the Czech Republic, and Mexico.

Working at two different types of institutions—a small, private college and a large research university—has allowed me to compare my teaching and artistic experiences in two different settings. At Lawrence, I developed close working relationships with many of the undergraduate art majors and had the opportunity to create courses that were more interdisciplinary. My teaching load of two classes per term (three terms per year) was such that I usually had to wait until the summer to find productive and unbroken time in my own studio. At Colorado, I work with B.F.A. and M.F.A. students but rarely encounter undergraduate majors from other disciplines who, at Lawrence, typically drifted into some of my classes and created an interesting dynamic between art and nonart majors. My current teaching load is lighter (two courses per semester) since the university expects their faculty to be highly active participants in their fields. As a result, I'm able to create work, attend exhibitions, and present talks throughout the year without negatively affecting the quality of my teaching. I've also found positive features at both types of institutions and have tried to bring the best aspects of each experience into my current pedagogy.

When I completed my M.F.A., I wasn't certain how I would strike a balance between working as an artist and teaching, especially with the prospect of several years of working as an adjunct. I credit CAA and its fellowship program with encouraging my path and helping me to become a successful artist and teacher.



CAA NEWS

CAA Honors 50-Year + Members

CAA warmly thanks the many contributions of these dedicated members. Joining in 1954: Franklin Hamilton Hazlehurst, Patricia C. Loud, Thomas McCormick, Stanley Meltzoff, Alfred K. Moir, Jessie J. Poesch, Jules D. Prown, Jane E. Rosenthal, Irving Sandler, Lucy Freeman Sandler, Harold E. Spencer, Mary E. Stringer, A. Richard Turner; 1953: Dorathea K. Beard, Rodman R. Henry, Myron Laskin Jr., Chu-Tsing Li, Margaret McCormick, Seymour Slive, John W. Straus, Jack Wasserman, Richard S. Zeisler; 1952: Theodore E. Klitzke; 1951: Wen C. Fong, John D. Hoag, J. Richard Judson, Olga Raggio, Carl N. Schmalz Jr.; 1950: Jane Dillenberger, Alan M. Fern, Sadayoshi Omoto, Charles Parkhurst, Marilyn Stokstad; 1949: Dario A. Covi, Sol Alfred Davids, Norman B. Gulamerian, Ann-Sofi Lindsten, Robert H. Rosenblum; 1948: Rudolf Arnheim, William S. Dale, Clarke H. Garnsey, Peter H. Selz; 1947: Dericksen M. Brinkerhoff, David G. Carter, Ellen P. Conant, Lorenz Eitner, Beatrice Farwell, Ilene H. Forsyth, J. Edward Kidder Jr., Mary Meixner, Ruth R. Philbrick; 1946: Mario Valente; 1945: James S. Ackerman, Paul B. Arnold, Ethel R. Cutler, Rosalie B. Green; 1944: Howard S. Merritt; 1943: George B. Tatum; 1942: Charles D. Cuttler; 1940: Creighton Gilbert; 1938: Mildred Constantine; 1931: S. L. Faison Jr.

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. (See page 3 for this year's candidates.)

The current Nominating Committee will select new members at its business meeting held at the 2005 Annual Conference. Each new committee member will be expected to nominate a minimum of five and a maximum of ten candidates for the Board. Service on the committee will also involve conducting telephone interviews with candidates during the summer months and meeting at CAA's offices in New York in September 2005 to select the final slate. Finally, all committee members are required to attend the Nominating Committee's 2006 business meeting at

HEALTH & SAFETY BOOK REVIEWS ONLINE





CAA has published book reviews of the two primary sources on health and safety in the artist's studio on our website, www.collegeart.org. Mark Gottsegen examines Monona Rossol's The Artist's Complete Health and Safety Guide, and Leslie Carlyle evaluates Michael McCann's Artist Beware.

the Annual Conference in Boston to select the 2006 committee.

Nominations and self-nominations should include a brief statement of interest and a two-page c.v. Please send all materials to Ferris Olin, Vice President for Committees c/o Manager of Governance and Advocacy, 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 7, 2005.

Millard Meiss Publication Fund Seeks Jury Member

CAA seeks nominations and self-nominations for an individual to serve on the Milliard Meiss Publication Fund Jury for a four-year term, through June 30, 2008. The jury awards grants that subsidize the publication of book-length scholarly manuscripts in the history of art and related subjects. It reviews manuscripts and grant applications twice a year and meets in New York in the spring and fall to select awardees. CAA reimburses committee members for travel and lodging expenses in accordance with its travel policy. For more information about the Meiss jury, please see www.collegeart.org/meiss.

Candidates must be CAA members in good standing, and nominators should ascertain their nominees' willingness to serve. Applications by specialists in modern or contemporary art, architecture, or film and video are especially welcome for the current opening. Specialists in African, Oceanic, or Latin American art are also encouraged to apply. Candidates should submit a c.v. and a letter explaining their interest in and qualifications for appointment.

Nominations and self-nominations should be sent to Meiss Jury, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. Deadline: December 15, 2004.

caa.reviews Seeks Editorial-**Board Members**

CAA invites nominations and self-nominations for individuals to serve on the caa.reviews Editorial Board for a threeyear term, beginning July 1, 2005.

caa.reviews is our online journal devoted to the peer review of new books, museum exhibitions, and projects relevant to the fields of art history, visual studies, and the arts. Candidates may be artists, art historians, art critics, art educators, curators, or other art professionals; institutional affiliation is not required. The journal especially seeks candidates with experience in book or exhibition reviewing or with other CAA committee or conference experience. Candidates must be CAA members in good standing. Nominators should ascertain their nominee's willingness to serve.

The Editorial Board advises the editor-inchief and field editors and assists them to identify and solicit reviewers, articles, and other content for the journal; guides its editorial program and may propose new initiatives for it; and may support fundraising efforts on its behalf. Members also assist the editor-in-chief to keep abreast of trends and issues in the field by attending sessions at the CAA Annual Conference and other academic conferences, symposia, and events in their fields.

The Editorial Board meets three times a year (twice in New York and once at the CAA Annual Conference). CAA reimburses members for travel and lodging expenses for the spring and fall New York meetings in accordance with its travel policy, but members pay their own expenses for the Annual Conference.

Send a letter of interest, c.v., and contact information to Larry Silver, Chair, Editorial Board, caa.reviews, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. Deadline: February 1, 2005.

Call for Dissertations

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 on CAA's website. Ph.D.-granting institutions may send a list of dissertation titles of your school's doctoral students to dissertations@collegeart .org. Full instructions regarding the format of listings may be found online at www .collegeart.org/dissertations; they were also sent by e-mail and fax to department heads earlier this fall. We do not accept listings from individuals. Improperly formatted lists will be returned to sender. For more information, write to the above e-mail address. Deadline: December 1, 2004.

ADVOCACY UPDATE

Looting, Destruction, and **Neglect Continue in Iraq**

Looting of archaeological sites has continued since the war in Iraq began in March 2003, and little has been done to stop iteither at the sites themselves or in the black market for antiquities. Additionally, the occupation by U.S.-led Coalition forces has caused more destruction to archaeological sites and the neglect of objects of cultural history than the bombing campaigns in spring and summer of last year.

Zainab Bahrani, Edith Porada Associate Professor of Art History and Archaeology, Department of Art History and Archaeology, Columbia University, reported in an August 31 Guardian (Manchester, Eng.) article that construction at a large military camp, first built in 2003, in the ancient city of Babylon has caused wanton destruction of ancient mounds, in spite of a Coalition press release in early June 2004 that stated building would stop. Also, the Iraqi minister of culture requested that all military bases be relocated from archaeological sites, but thus far none has been moved. The sixth century BC Wall of the Temple of Nabu and the roof of the nearby Temple of Nimah have collapsed due to helicopter activity. Rotor blades shake frail ancient walls and disturb layers of earth on the ground. Military forces have also been parking heavy machinery and vehicles on the base of a Hellenistic Greek theater.

Coalition forces have also set up a military camp at Ur, an archaeological site in southern Iraq. Troops are also setting off explosives at an ammunitions dump near the World Heritage site of Hatra.

In Baghdad, the Ottoman Archive, documents that record the history of the region from the sixteenth to early twentieth centuries, was drenched in a 2003 flood. This summer, workers in the National Library and State Archives moved the moldering manuscripts into large freezers in a former Ba'athist officers' club—the only place with sufficient equipment and power to slow the damage. However, the Coalition Provisional Authority has now given this building over to the Ministry of Justice. "If the archives should thaw," Bahrani writes, "the documents will be destroyed.... There is now no place to move this archive to, the loss of which would be the loss of the modern historical records of Iraq, much of which has not been studied or published."

Elsewhere, there are now plans to demolish parts of the old city of Najaf and to enlarge the mosque, according to reports from Juan Cole, a historian of Islam. Other construction is slated for Al Kadhumain, an old mosque area outside Baghdad.

AFFILIATED SOCIETY NEWS

American Society of Hispanic Art Historical Studies

The American Society of Hispanic Art Historical Studies (ASHAHS) has increased its annual grant for the acquisition of photographs and opened the competition up to M.A. students. Now, graduate students preparing an M.A. thesis or a doctoral dissertation on topics in the history of Spanish and Portuguese art and architecture may apply for a Photographs Grant, which awards one prize of up to \$1,000 or two prizes of up to \$500. Candidates must be ASHAHS members; nonmembers may join at time of application. Winners will be announced at the ASHAHS annual business meeting at the CAA conference in February. Contact: Jordana Mendelson, ASHAHS, School of Art and Design, University of Illinois, Urbana-Champaign, 408 E. Peabody Dr., Champaign, IL 61820; jmendels@uiuc.edu. Deadline: December 15, 2004.

ASHAHS also invites nominations for its book award, the 2005 Eleanor Tufts Prize for a distinguished publication in English on the history of art and architecture in Iberia. The recipient will be announced at the ASHAHS business meeting. For more information, write to the e-mail address above. Deadline: December 15, 2005.

Art Libraries Society of North America

ARLIS/NA has recently published the 14th entry in its series of occasional papers. The Library and the Accreditation Process in Design Disciplines: Best Practices, by Jeanne M. Brown, Paul Glassman, and Janine J. Henri, is a practical guide for self-studies for accreditation applications. Topics include standards, the role of the librarian in the accreditation visit and approaches to reporting on areas such as governance, collections, and finance. Visit www.arlisna.org/publications.html.

Art Documentation 23, no. 1 (2004) has been published. The lead article, by D. Vanessa Kam of Stanford University, is entitled "Cultural Calamities: Damage to Iraq's Museums, Libraries and Archaeological Sites during the United States-Led War on Iraq." Tables of contents for recent issues and full texts of all book reviews are at www.arlisna.org/updatedoc.html.

Arts Council of the African **Studies Association**

The Arts Council of the African Studies Association (ACASA) presented awards at the 13th Triennial Symposium on African Art, held last spring at Harvard University.

ACASA Leadership Awards were given to Joanne B. Eicher of the University of Minnesota and Ekpo Eyo of the University of Maryland.

ACASA Rubin Book Awards were presented, in the category of one or two authors, to Allen F. Roberts and Mary H. Nooter Roberts, A Saint in the City: Sufi Arts in Urban Senegal (Los Angeles: UCLA Fowler Museum of Cultural History, 2003); and in the category of three or more authors, to Gilane Tawadros and Sarah Campbell, eds., Fault Lines: Contemporary African Art and Shifting Landscapes (London: Institute of International Visual Arts, 2003).

The first ACASA Sieber Dissertation Awards, named for the late Roy Sieber, were presented, in first place, to David T. Doris, Yale University, for "Vigilant Things: The Strange Fate of Ordinary Objects in Southwestern Nigeria"; and in second place to Kimberly A. Miller, University of Wisconsin, Madison, for "The Philani Printing Project: Women's Art and Activism in Crossroads, South Africa."

An ACASA Special Recognition Award was given to Marie-Jeanne (Monni) Adams of the Peabody Museum of Archeology and Ethnology, Harvard University.

Association of Historians of **American Art**

AHAA held a Midwestern Regional Meeting in Chicago at the Terra Museum of American Art in October 2004. A reception honored David Sokol, professor emeritus at the University of Illinois, Chicago, who was the first curator of the Terra Museum and a founder of AHAA in 1978. Discussion focused on identifying ways in which AHAA can distinguish further opportunities and resources for its Americanist constituency. A survey for feedback on these topics was mailed to members. Results will be discussed at the business meeting at the CAA conference.

Association of Historians of **Nineteenth-Century Art**

Beginning fall 2004, the Association of Historians of Nineteenth-Century Art (AHNCA) online journal, Nineteenth-Century Art Worldwide, will feature a Museum News Forum. Historians of nineteenth-century art will find information about relevant upcoming exhibitions and projects as well as news and calls for participation from the most innovative museums. The forum's founding participants are the Vincent van Gogh Museum, Dahesh Museum, and Clark Art Institute. Visit www.19thc-artworldwide.org.

International Center of Medieval

The International Center of Medieval Art has received a National Endowment for the Humanities Challenge Grant of \$175,000 to assist its campaign to raise funds for its publications and public activities.

International Association for Word and Image Studies

The seventh triennial conference of the International Association for Word and Image Studies, on "Elective Affinities," will take place September 23-27, 2005, at the University of Pennsylvania. Please visit www.iawis.org and follow the links to the conference pages.

Leonardo/ISAST

Leonardo/International Society for the Arts, Sciences and Technology (Leonardo/ ISAST) has launched the Leonardo LABS database of Ph.D., master's, and M.F.A. abstracts in the art/science/technology

field. Persons who have received advanced degrees in art (visual, sound, performing, text), computer science, science, and/or technology that in some way investigate philosophical, historical, or critical applications of science or technology to the arts are invited to submit an abstract of their thesis for consideration in this database. Authors of abstracts most highly ranked by the panel will also be invited to submit an article for consideration in Leonardo Journal. Interested authors should visit http://leonardolabs.pomona.edu.

Southeastern College Art Conference

At the recent annual meeting of the Southeastern College Art Conference (SECAC), held in Jacksonville, Fla., Charles R. Mack, professor of art history at the University of South Carolina, announced his resignation from the presidency. He is succeeded by SECAC vice president, Donald Van Horn, dean of the College of Fine Arts at Marshall University in West Virginia. Debra Murphy of the Dept. of Art and Design at the University of North Florida assumes the position of vice president and president-elect of the organization.

Society for Photographic Education

The Society for Photographic Education (SPE) will hold its 42nd national conference in Portland, Ore., March 17-20, 2005. The 2005 conference, on "Passage," invites reflection on issues of exploration and transition. Writer Barry Lopez will give the keynote address, Linda Connor will be the Honored Educator, and Mark Klett will make the featured presentation. Visit www.spenational.org.

Women's Caucus for Art

The Women's Caucus for Art (WCA) will hold its 2005 national conference, "Gender in Motion," in Atlanta, February 14-17, 2005. The painter, printmaker, writer, and curator Emma Amos is keynote speaker and organizer of the WCA National Juried Exhibition. Conference events include panels, presentations, workshops, and gallery tours. The WCA Lifetime Achievement Honor Awards will be held February 16; tickets will be available for purchase separately. Contact: Ann Rowles, Conference Coordinator, at awrowles@mindspring .com, or write to WCA of Georgia, P.O. Box 8033, Atlanta, GA 31106. ■

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the benefits of trying harder

SOLO EXHIBITIONS BY ARTIST MEMBERS

Only artists who are CAA members are included in this listing; group shows are not published. Send your name, membership ID number, venue, city and state, dates of exhibition (no earlier than 2004), title of show, and medium(s). You may also send photographs, slides, or digital images; include the work's title, date, medium, and size (images cannot be returned). Mail to: Solo Member Exhibitions, CAA News, 275 Seventh Ave., 18th Floor, New York, NY 10001: caanews@collegeart.org (e-mail preferred).

ABROAD

Kevin Haas. SNAP Gallery, Edmonton, Alberta, Canada, August 12-September 11, 2004. Momentary Shifts and Other Traces of the City. Prints.

MID-ATLANTIC

Irene Chan. WESTNORTH Studio, Baltimore, Md., September 16-October 22, 2004. Vestiges. Works on paper.

Lori Crawford. Schmucker Art Gallery, Gettysburg College, Gettysburg, Pa., February 17-March 11, 2005. Bag It: Works by Lori Crawford. Mixed media.

Richard A. Herzog. Virginia Intermont College, Bristol, Va., October 11-November 19, 2004. Vent! Sculpture.

Alastair R. Noble. Grossman Gallery, Lafayette College, Easton, Pa., August 26-October 16, 2004. Zang Tumb Tumb. Installation.

Judith Barbour Osborne. Delaware Center for the Contemporary Arts, Wilmington, Del., July 19-August 29,



Lori Crawford. Brown Paper Bag Portrait: Asma Afzal, 2002. Digital print on paper bag. 10" x 5"



Jane Alden Stevens. Chatham Naval Memorial, England, 2001. Inkjet print. 21" x 48"

2004. Judith Barbour Osborne: the best intentions (made better by chance). Mixed media

Ben Schachter. Union Gallery, University of Maryland, College Park, Md., August 23-October 9, 2004. Child's Play: Recent Work by Ben Schachter. Sculpture.

James Thurman. Hall of Fine Arts Gallery, West Liberty State College, West Liberty, W.Va., September 1-23, 2004. Systems. Sculpture.

Marie Watt. National Museum of the American Indian, Smithsonian Institution. Washington, D.C., September 11, 2004-January 3, 2005. Marie Watt. Works on paper.

MIDWEST

Leticia R. Bajuyo. Memorial Union Galleries, University of Wisconsin, Madison, Wisc., July 23-September 5, 2004. Yard Upkeep. Installation; Franconia Sculpture Park, Shafer, Minn., August 1, 2004-August 1, 2005. Islands, Yards, Worlds. Sculpture.

Loretta Bebeau. Christiansen Center, Augsburg College, Minneapolis, Minn., September 17-October 7, 2004, Words Saved. Mixed media.

Kevin Haas. CVA Gallery, University of Toledo, Toledo, Ohio, September 27-October 24, 2004. Momentary Shifts and Other Traces of the City. Prints.

Richard A. Herzog. Raw Space, ARC Gallery, Chicago, Ill., September 3-25, 2004. Social Dynamics: An Installation.

Nicholas Hill. Works Gallery, Ohio Center for History, Art, and Technology, Newark, Ohio, June 30-July 31, 2004. Dresden Journal: Recent Intaglio Works.

Michael Krueger, Gallery 206, Missouri Western State College, St. Joseph, Mo., September 7-30, 2004. Full Metal Journals and Everyday Alchemy. Works on paper.

NORTHEAST

Hélène Aylon. Hudson Valley Center for Contemporary Art, Peekskill, N.Y., permanent view. The Earth Ambulance: 82-92-02. Installation.

Leslie Fry. Firehouse Center for the Visual Arts, Burlington, Vt., September 24-October 31, 2004. Cast-Offs: Girls, Riddles, Fate. Sculpture.

Nadine Gordon-Taylor. Flat Iron Gallery, Peekskill, N.Y., June 4-July 31, 2004. The Shadow Revisited. Drawing and painting.

Janet Gorzegno. Bowery Gallery, New York, November 30-December 30, 2004. Janet Gorzegno. Painting.

Allison Hunter. 511 Gallery, New York, September 14-October 23, 2004. Allison Hunter: New Work. Photography.

Sharon Louden. Anthony Grant, Inc., New York, September 10-October 16, 2004. Sharon Louden: Paintings.

Gerri Rachins. Mobilia Gallery, Cambridge, Mass., May 4-29, 2004. The "S" Series. Painting.

Michael Rich. Old Spouter Gallery, Nantucket, Mass., August 2004. Meditations. Painting.

Dee Shapiro. Mercy Gallery, Loomis Chaffe School, Windsor, Conn., October 21-November 19, 2004. On the Horizontal. Painting.

Jane Alden Stevens Herbert F. Johnson Museum of Art, Cornell University, Ithaca, N.Y., October 23, 2004-January 2, 2005. Tears of Stone: World War I Remembered. Photography.

Sarah E. Webb. Kristen Frederickson Contemporary Art, New York, September 10-October 9, 2004. fat and blood and how to make them. Mixed media.

SOUTH

Brian Bishop. Youngblood Gallery, Atlanta, Ga., November 6-30, 2004. Falter. Painting.

Amy S. Broderick. Contemporary Gallery, University of West Florida, Pensacola, Fla., March 19-April 16, 2004. Amy Broderick. Drawing.

Robert Ladislas Derr. North Harris College Gallery, Houston, Tex., September 22-October 12, 2004. Psychogeographical. Photography.

Mark Franchino. Fine Arts Center Gallery, Arkansas State University, Jonesboro, Ark., October 4-28, 2004. Object, Image. Prints and sculpture.

Gary A. Keown. Fred P. Giles Gallery, Eastern Kentucky University, Richmond, Ky., September 27-October 21, 2004. Sculpture, installation, and digital prints.

Arturo Lindsay. City Gallery at Waterfront, Charleston, S.C., September 25-October 25, 2004. Mining Ports: Sullivan's Island, Goree Island, Portobelo, Havana, and Seville. Painting, works on paper, and installation.

Elaine Oehmich. Nth Degree Gallery, Boone, N.C., June 4-30, 2004. Visual Sound: The Breathing Wind. Painting.

WEST

Hélène Aylon. San Francisco Jewish Community Center, San Francisco, Calif., permanent installation. The Digital Liberation of G-d. Installation.

Lenore McKerlie. Pirate, A Contemporary Art Oasis, Denver, Colo., May 4-30, 2004. Lenore McKerlie: Recent Paintings.

Jaune Ouick-To-See Smith. Tucson Museum of Art, Tucson, Ariz., October 16, 2004-January 9, 2005. Postmodern Messenger, Mixed media.

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 vear published (no earlier than 2004) to caanews@collegeart.org.

Stanford Anderson, ed. Eladio Dieste: Innovation in Structural Art (New York: Princeton Architectural Press, 2004).

Edith Balas. The Early Work of Henry Koerner (Pittsburgh: Frick Art and Historical Society, 2003); Michelangelo's Double Self-Portraits (Pittsburgh: Carnegie Mellon University Press, 2004).

Larry F. Ball. The Domus Aurea and the Roman Architectural Revolution (New York: Cambridge University Press, 2003).

Julie Codell and Laurel Brake.

Encounters in the Victorian Press: Editors, Authors, Readers (London: Palgrave Macmillan, 2004).



David B. Dearinger, ed. Paintings and Sculpture in the Collection of the National Academy of Design (New York: Hudson Hills Press, 2004).

Stephanie S. Dickey. Rembrandt: Portraits

in Print (Amsterdam: John Benjamins Publishing Company, 2004).

Christa-Maria Lerm Hayes. Joyce in Art: Visual Art Inspired by James Joyce (Dublin: Lilliput Press, 2004).

Karin Krause. Die illustrierten Homilien des Johannes Chrysostomos in Byzanz (Wiesbaden, Germany: Reichert, 2004).

Charmaine Nelson and Camille Nelson, eds. Racism Eh? A Critical Inter-Disciplinary Anthology of Race and Racism in Canada (Concord, Ontario: Captus Press, 2004).

Jonathan Nelson and Patrizia Zambrano. Filippino Lippi (Milan: Electa, 2004); Jonathan Nelson, Daniel Arasse, and Pierluigi De Vecchi, eds. Botticelli and Filippino Lippi: Passion and Grace in Fifteenth-Century Florentine Painting (Milan: Electa, 2004); Jonathan Nelson and Franca Falletti, eds. Filippino Lippi e Pietro Perugino: La Deposizione della Santissima Annunziata e il suo restauro (Florence: Sillabe, 2004).



Jeffrey K. Otto. The Art Student Survival Guide (Clifton Park, N.Y.: Thomson/ Delmar Learning, 2004).

Angus Trumble. A Brief History of the Smile (New York: Basic Books, 2004).

Louis Waldman. Baccio Bandinelli and Art at the Medici Court: A Corpus of Early Modern Sources (Memoirs of the American Philosophical Society, Vol. 251) (Canton, Mass.: American Philosophical Society, 2004). ■

OBITUARIES

Henri Cartier-Bresson, a worldrenowned photographer, cofounder of the Magnum Photo Agency, and champion of the "decisive moment," died August 3, 2004, in southern France. He was 96.



Kermit S. Champa, the Andrea V. Rosenthal Professor of History of Art and Architecture at Brown University, died in Providence, R.I., July 22, 2004. He was 64. Champa earned a bachelor's degree

Kermit S. Champa

from Yale University in 1960 and a doctorate from Harvard University in 1965. He returned to Yale as an assistant professor of art history before joining the faculty of Brown in 1970, where he became a full professor in 1974. A superbly gifted teacher and inspiring undergraduate and graduate advisor, Champa trained several generations of important art historians.

Champa's distinguished publications include his doctoral dissertation, "The Genesis of Impressionism," published as Studies in Early Impressionism (1973; reissued 1985), and monographs and exhibition catalogues devoted to 19thcentury French painting, including Olympia's Progeny (1965), Édouard Manet and the Execution of Maximilian (1981), The Rise of Landscape Painting in France: Corot to Monet (1991), and Monet and Bazille: A Collaboration (1999, with David A. Brenneman). An exhibition catalogue examining German Painting of the Nineteenth Century (1970, with Kate H. Champa) was awarded the Officer's Cross, or German Order of Merit, from the former Federal Republic of Germany.

Champa was also a specialist on Piet Mondrian and the author of the influential monograph Mondrian Studies (1985). Champa also wrote and edited exhibition catalogues on 20th-century American painting, including Over Here! Modernism, The First Exile, 1914-1919 (1989), Definitive Statements: American Art, 1964-1966 (1986), Flying Tigers: Painting and Sculpture in New York, 1939-1946 (1985), and an unpublished book manuscript on Charles Demuth. Another book, entitled The Slang of Aestheticism: The Anglo-American Color-Music Project, 1898-1950, was in preparation at the time of his death.

A collection of scholarly essays in his honor (now a memorial volume), Seeing and Beyond: A Festschrift on 18th-21st Century Art for Kermit S. Champa, will be released this fall. Donations in honor of Prof. Champa may be made to the newly established Kermit S. Champa Fund at Brown University. The fund will provide travel opportunities for graduate students in the history of art and architecture. Donations will be received by Brown University Gift Accounting, Box 1908, Providence, RI 02912.

-Marcia Brennan, Rice University

Freddy De Vree, 64, a Belgian poet, art critic, and essayist, died July 3, 2004, in Antwerp, Belgium.

Rona Goffen, Board of Governors Professor of Art History at Rutgers, the State University of New Jersey, died September 8, 2004, at the age of 60. Even through her final illness, she continued to work, write, and lecture, and to affirm the values of her life-especially through attendance at the opera.

Goffen was among the most distinguished art historians of the Italian Renaissance; her innovative scholarship opened new critical prospects on major art and artists. Her first publication, "Icon and Vision: Giovanni Bellini's Half-Length Madonnas" (The Art Bulletin, 1975), which was based on her Ph.D. dissertation (Columbia, 1974), transformed our understanding of those much beloved but superficially appreciated images, demonstrating the profundity and subtlety of their creator's pictorial intelligence. Her subsequent monograph, Bellini (1989), stands as the definitive study of the painter; typical of Goffen's approach, it is ambitious in its methodological scope and vision, articulating issues of technique and formal structure, of social and historical context, of interpretation and meaning, in a prose marked by a rare combination of verbal precision, critical enthusiasm, and wit.

That initial engagement with the art of Bellini mapped essential paths in Goffen's scholarship; her dedication to Venice and to the Madonna came together in Piety and Patronage in Renaissance Venice: Bellini, Titian, and the Franciscans (1986), in which a focus upon the pictorial monuments in a single church, Sta. Maria dei Frari, expanded to offer a rich image of the religious, civic, and family culture of Venice. Interest in the Franciscans in turn led to the next book, Spirituality in Conflict: Saint Francis and Giotto's Bardi Chapel (1988), taking its author beyond Renaissance Venice to late medieval Florence and its greatest master.

Goffen came to Columbia following Mount Holyoke College, where she received her A.B. cum laude in 1966. At Columbia, she studied with Howard McParlin Davis, who influenced her critical approach.

Goffen's studies culminated in Titian's Women (1997), a book that significantly reoriented feminist scholarship. Her last book, Renaissance Rivals: Michelangelo, Leonardo, Raphael, Titian (2002), explores the competitive vitality of the artists' world with her own blend of firmly based scholarship and historical imagination.

Goffen's taught at Indiana University (1971-73), Princeton (1973-78), Duke (1978-88), and Rutgers, where she served as dept. chair (1990-96) and was honored by appointment as Board of Governors Professor of Art History in 1998. In 1997 she was Robert Sterling Clark Visiting Professor of Art History at Williams College and, in 2002, visiting professor at the École des Hautes Études en Sciences Sociales, Paris.

JSTOR FOR ALL CAA MEMBERS!



CAA members who do not have an institutional affiliation, or whose home institution does not participate in JSTOR's Arts & Sciences III Collection, will be able to access back issues of CAA's journals, The Art Bulletin and Art Journal, via the Member Portal at www.collegeart.org. Members with an institutional affiliation may also use this service to access the journals from any location worldwide.

An annual fee of \$15 will be charged with your yearly CAA membership.

JSTOR is an independent not-for-profit organization with a mission to create a trusted archive of scholarly journals and to increase access to those journals as widely as possible. Information regarding JSTOR is available at http://www.jstor.org.

Goffen served on the executive board of the Renaissance Society of America (1988-2000) and was coeditor of Renaissance Quarterly (1988-94), continuing as associate editor (1994-2000). She was a member of the CASVA board of advisors (1998-2001). Following the floods in Florence and Venice in 1966, she became active in the Committee to Rescue Italian Art, and in 1970-71, on a Ford Foundation-CRIA Fellowship, she began her close association with the Soprintendenza ai Beni Artistici e Storici in Venice. She was the recipient of numerous fellowships from, inter alia, the American Academy in Rome, I Tatti, ACLS, Gladys Krieble Delmas Foundation, NEH, and Guggenheim Foundation.

At the time of her death Goffen was well into a new book, Renaissance Women: Art and Life in Italy, 1300-1600, and was preparing Fathers of Invention: The Last Judgment, from Giotto to Michelangelo, the Rand Lectures in Art History she was to deliver at the University of North Carolina. —David Rosand, Meyer Schapiro Professor of Art History, Columbia University

Leon Golub, an influential contemporary artist and printmaker, died August 8, 2004, at the age of 82

In his work, Golub seized the essence of the violent upheaval of the human world at the end of the millennium. He made all of us who viewed his paintings and prints aware of the injustices of modern times and the anguish and suffering caused by inhumanity. While many of his paintings and prints are very specificvictims of the Vietnam War, oppression during the era of South African apartheid, or the rapes and killings undertaken by mercenary soldiers-they go beyond immediate time and place. The paintings with their scraped and pitted surfaces like abraded skin, truncated bodies, and grotesque distortions make viewers aware of the eternal struggle of human existence itself, full of conflict, violence, and cruelty.

Golub addressed these themes from the start. Born in Chicago in 1922, he received his B.A. in art history from the University of Chicago in 1942. From 1947 to 1949 he studied under the G.I. Bill at the School of the Art Institute of Chicago, where he met the artist Nancy Spero, whom he married after receiving his graduate degree in 1950.

His early paintings of the 1950s already announce his preoccupation with painting on a mythic scale with mythic themes. By integrating the grand scale, excited brushstroke and corruscated surface of Abstract Expressionism with figuration Golub made them antiheroic rather than heroic.

Golub and Spero lived in Paris from 1959 to 1964 with their 3 children. It wasn't until their return to New York and the escalation of the Vietnam War in the late 1960s that Golub turned away from mythic, generalized figures to narratives where details of clothing and weapons identified time and place.

Golub never wavered from his narrative and historical vision despite the domination of Minimal and Conceptual art during the 1960s and 1970s. In addi-



Leon Golub. Prometheus II, 1998. Acrylic on linen. 119" x 97". Courtesy Ronald Feldman Fine Arts, New York

tion to history paintings and Gigantomachies, he painted portraits of public figures, political leaders, and dictators, contrasting their high positions with their ordinariness.

In the 1980s, the pendulum swung back toward figurative and expressionist art, and Golub came into his own. He focused on terrorism with a series on mercenary soldiers, South African apartheid, urban street violence, torture chambers, bars, and brothels. In the 1990s, he turned to more metaphoric and psychological images of loss, decay, and death such as dogs, skulls, lions, and skeletons.

Golub has had many solo exhibitions of his work in both the U.S. and abroad, most recently Leon Golub: Echoes of the Real, organized by the Irish Museum of Modern Art in 2000 and shown at the Brooklyn Museum in 2001.

He was an acute observer and analyst of the art world, engaging and articulate, with outspoken views on the vagaries of the art market and on the relationship between art and politics. He appeared in several recent CAA Annual Conference sessions, including "New in the Twenty-First Century," chaired by Mel Pekarsky, and "Pluralism: Who Gets Seen? What Gets Said? What Gets Heard?" chaired by Don Kimes. Golub was an activist in his life as well as through his art. He often created prints to help raise funds for social-service and human-rights groups and contributed his time to organizations working on behalf of the oppressed.

Golub was an influential teacher; in 1985 he received CAA's Distinguished Teaching of Art Award. His longest teaching position was at Rutgers, the State University of New Jersey, where he taught from 1970 to 1991. He also taught at Northwestern University, Tyler School of Art, Indiana University, and the School of Visual Arts. He was the only member of the Visual Arts Dept. at Rutgers to be named a University Professor. Upon his retirement, a scholarship award was established in his name.

His leadership and his ability to analyze issues were vital to all of us who were his colleagues.

—Judith Brodsky, Center for Innovative Print and Paper, Rutgers, the State University of New Jersey

Anne Coffin Hanson, 82, John Hay Whitney Professor Emerita of the History of Art at Yale University, died at her home September 1, 2004. One of art history's most committed and dynamic professors, she paved the way for women at the highest levels of the profession throughout her long career.

Born in Larchmont, N.Y., Hanson began her career as a painter, earning a fine arts degree from the University of Southern California and a master's degree in creative arts from the University of North Carolina. Changing direction, she took a Ph.D. in art history at Bryn Mawr in 1962. As a single mother supporting 3 children, she researched and wrote her thesis on the Fonte Gaia by Jacopo della Quercia in 9 months. Her dissertation was published by Oxford in 1965.

Hanson taught at Swarthmore College and New York University and was director of the International Study Center of the Museum of Modern Art. She joined the History of Art Dept. at Yale in 1970,



Anne Coffin Hanson

the first woman to be hired there with tenure. Another first was her appointment as chair of the dept. in 1974. She was named John Hay Whitney Professor in 1978. From 1985 to 1987 she served as acting director of the Yale

University Art Gallery, returning in 1995 as acting curator of European and contemporary art. Hanson's ability, willingness, and enthusiasm for working in the worlds of museums and academe inspired many of her students to pursue careers in the museum profession.

Hanson's contributions to CAA were numerous: she served on the Board of Directors and was president from 1972 to 1974. Drawing upon her training as a painter, she established the first M.F.A. exhibition at the Annual Conference in 1974. She was on the Art Journal Editorial Board from 1980 to 1982 and helped to establish the guest-edited theme issues, which continued until 1998. She was the CAA Monograph Series Editor from 1968 to 1970 and served on the Editorial Board of The Art Bulletin from 1971 to 1991.

Hanson was a gifted and charismatic teacher. Among her best-known courses at Yale was one devoted to "Pictorial Space," which covered the chronology of European art from the Renaissance to the 20th century. In that course, Hanson was able to combine the breadth of her art-historical knowledge with a painter's experience of how pictures are constructed, instilling in her students a keen understanding of the decisions that the artist makes in creating a work of art.

Hanson also devoted many years to the study of Édouard Manet. Her book Manet and the Modern Tradition (1977) won CAA's Charles Rufus Morey Book Award. She was also named the CAA Distinguished Teacher of Art History in

She was especially sensitive to the quandaries faced by women who want to have families and make serious contributions to the field. In 1972 she filed a lawsuit against Mory's, the men-only eating club at Yale, a groundbreaking public admonishment to the university.

Among other awards, Hanson received the distinguished alumna award from the University of North Carolina and a Kress Professorship at the National Gallery in Washington in 1992-93.

Hanson generously requested that contributions be made to CAA. Please send to: Anne Coffin Hanson Fellowship Fund, College Art Association, 275 Seventh Avenue, 18th Floor, New York, NY 10001. -Elizabeth Easton, Brooklyn Museum, and Douglas Druick, School of the Art Institute of Chicago

Benjamin Horowitz, a California-based art dealer, died September 1, 2004. He

E. Fay Jones, an eminent architect, died August 30, 2004 in Fayetteville, Ark. He was 82.

Francis J. Newton, curator and later director of the Portland Museum of Art, died April 26, 2004. He was 75.

William R. Rearick, called Roger, died July 31, 2004, in Venice, Italy.

Rearick was born in Carlisle, Pa., in 1930. He received his undergraduate and master's degrees in art history from New York University and his Ph.D. from Harvard University in 1968, with a dissertation on Jacopo Bassano. He began his career at the Frick Collection in New York, working there alongside Janet Cox-Rearick, to whom he was briefly married. Author of numerous books and articles, Rearick specialized in Venetian paintings and drawings from the 15th to 17th centuries, and was perhaps the foremost authority on many Venetian artists, including Veronese and Bassano. Many of his most important writings appeared in the catalogues to exhibitions he helped curate: Tiziano e il disegno veneziano del suo tempo (1976) at the Uffizi, Florence; Paolo Veronese at the Giorgio Cini Foundation in Venice and the National Gallery of Art in Washington, D.C. (1988); Jacopo Bassano at the Civic Museum of Bassano del Grappa (1992), and the Kimbell Art Museum in Fort Worth (1993): Le Siècle de Titien at the Grand Palais, Paris (1993). Other books included Tiziano, la pittura (1986) and a masterful summation of decades of research on Venetian Renaissance drawings, Il Disegno veneziano del Cinquecento (2001).

Although much of his research encompassed the traditional concerns of connoisseurship, Rearick had a rare ability to envision these artists as full-fledged personalities, and his discussions of Renaissance art were often characterized by a thrilling sense of narrative. He delivered lectures without notes in either English or Italian, offering a steady river of pungent observations and wit. An admired teacher and mentor, he inspired generations of students in both the U.S. and in Italy. His apartment in Venice, which he shared with his partner, the medievalist Fulvio Zuliani, was a gather-

Henry and Lois Foster Chair in Contemporary Art Theory and Practice Emerson College

The School of the Arts at Emerson College seeks to establish the Henry and Lois Foster Professorship in Contemporary Art Theory and Practice, an endowed chair established in its Department of Visual and Media Arts. The selectee will hold the appropriate academic title, depending on experience and accomplishment.

The College aims to expose our students to the most substantive and progressive contemporary art, balancing the practice of visual art with a firm critical grounding. The Foster Professor would be a person with a substantial background in contemporary art theory, history, criticism, and methodology and either a current practitioner of prominent standing or a curator of significant exhibitions. Teaching responsibilities will include courses focused the relationship between aesthetic theories and art making.

The Foster Professor should have earned the M.F.A. or Ph.D. degree and engaged in professional activities that have achieved national and international recognition. The successful candidate will demonstrate a range of professional and theoretical interests, as indicated by a well-established record of exhibition or curatorial work at galleries or museums, and/or scholarly/theoretical work which can be demonstrated through the publication of research.

The Foster Professor is expected to be an accomplished teacher who possesses excellent communication skills. The selectee will develop meaningful connections with other artistic disciplines within the department, including new media, art history, audio, film, video, and photography.

The Search Committee will begin reviewing applications October 15 and continue until the position is filled.

Please send a letter of interest, curriculum vitae and three references to:

Foster Chair Search Committee School of the Arts Emerson College 120 Boylston Street Boston, MA 02116



ing point for Venezianisti from all over Europe and North America.

Rearick served as a member of the board of directors of Save Venice Inc.. starting in 1993. He was an instrumental figure on Save Venice's Projects Committee, initiating many conservation treatments that produced important arthistorical discoveries. Most recently, he served on the advisory committee of the Fondazione Centro Studi Tiziano e Cadore and helped found in 2002 a journal, Studi tizianeschi. At the time of his death, Rearick was professor emeritus of art history and archaeology at the University of Maryland and an honorary citizen of Bassano del Grappa. -Frederick Ilchman, Museum of Fine Arts, Boston

Judy Schultz, former curator of education at the Portland Art Museum in Oregon, died June 17, 2004.

Hubert von Sonnenburg, a leading painting conservator and chairman of paintings conservation at the Metropolitan Museum of Art, died July 16, 2004. He was 76.

Known for conserving and cleaning some of the museum's prized paintings, including Rembrandt's *Aristotle with a Bust of Homer* and Velázquez's *Juan de Pareja*, von Sonnenburg was also a first-class sleuth who exposed numerous forgeries, fakes, and misattributions.

Born in Cologne, he studied art history, archaeology, and paleography at the University of Munich. In 1952 he earned a Ph.D., with a thesis on Greek mythology in 19th-century painting. He trained as a paintings restorer at the Bavarian State Galleries and worked as a research assistant at the Doerner Institute in Munich.

In 1959 von Sonnenburg came to New York, where he became assistant conservator at the Met. He stayed there, overseeing a newly created paintings conservation dept., until 1974, when he became director of the Doerner Institute. In 1991 he was also made director general of the Bavarian State Paintings Collections.

Von Sonnenburg returned to the Met in 1991 as chairman of the paintings conservation dept. He also helped organize several exhibitions at the museum, including *Rembrandt/Not Rembrandt* in 1995.

PEOPLE IN THE NEWS

Academe

Robert Ladislas Derr has joined Ohio State University in Columbus as an assistant professor of photography.

Dahn Hiuni has been appointed head of the Art Education Dept. at Shepherd University in Shepherdstown, W.Va.

Charmaine Nelson has joined the Dept. of Art History and Communication Studies at McGill University in Montréal

as assistant professor of art history.

Judith Simpson, associate professor and chairperson of the Art Education Dept., has been named director of the School of Visual Arts at Boston University's College of Fine Arts.

Robin Veder has been appointed assistant professor of American studies and art history/visual culture at Penn State Capital College in Harrisburg, Pa.

Temple University's Tyler School of Art has named **Gerald Silk** chair of the Art History Dept.; **Elizabeth Bolman** has been promoted to associate professor.

The Dept. of Art of the University of South Carolina has appointed two tenure-track assistant professors: Andrew Graciano joined the faculty in 2003 as a specialist in 18th- and 19th-century European art, and Carlton Hughes received his appointment this year as a specialist in High and Late Renaissance and Baroque art.

Museums



Antonia Boström

Antonia Boström, formerly associate curator of European sculpture and decorative arts at the Detroit Institute of Arts, has been appointed curator of sculpture and decorative arts at the J. Paul Getty Museum,

overseeing the newly combined depts. of sculpture and decorative arts.

Elsa Bowman has been appointed executive director of the Frye Art Museum in Seattle. She has served as interim director since March, after the resignation of Richard West.

Stephanie Joy Coakley, formerly of the Gibbes Museum of Art in Charleston, S.C., has been appointed museum educator at the Tucson Museum of Art in Arizona.

Thomas Denenberg, formerly Richard Koopman Curator of American Decorative Arts at the Wadsworth Atheneum in Hartford, Conn., has been appointed the first Betsy Babcock Curator of American Art at the Reynolds House, Museum of America Art, in Winston-Salem, N.C.

Philip Dodd has resigned as director of the Institute of Contemporary Art in London.

Douglas A. Fairfield has been appointed curator of art for the Albuquerque Museum in New Mexico.

Constance W. Glenn, founding director of the University Art Museum at California State University, Long Beach, has retired after more than 30 years of service.

Brian Kennedy has retired from his post as director of the National Gallery of Australia in Canberra. Elizabeth A. Lantz has been appointed to the position of director of library and archives at the Cleveland Museum of Art

Brendan Neiland has resigned from his post as keeper of the of the Royal Academy's art school in London.

Elizabeth Rodini, formerly Mellon Projects Curator at the David and Alfred Smart Museum of Art, University of Chicago, is now museum liaison for Johns Hopkins University at the Baltimore Museum of Art and the Walters Art Museum.



Dana Self

Dana Self, formerly of the Kemper Museum of Contemporary Art in Kansas City, Mo., has been named curator of collections and exhibitions at the Knoxville Museum of Art in Tennessee.

Donald D. Urquhart, formerly director of collections management and registration of the Palm Springs Desert Museum in Palm Springs, Calif., has joined the Portland Museum of Art in Oregon as director of collections management.

GRANTS, AWARDS, & HONORS

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

Jean M. Borgatti has been awarded a fellowship in the Sainsbury Research Unit at the University of East Anglia, Norwich, England, for spring 2005. She will pursue research and writing on African aesthetics, specifically the comparative analysis of information collected in 1979 and 2003 among the Okpella, an Edo North group from southern Nigeria.

Julie F. Codell has received a 2004 National Endowment for the Humanities fellowship and a 2004 fellowship from the Huntington Library, Art Collections, and Botanical Gardens in San Marino, Calif.

Henry John Drewal, Eviue-Bascom Professor of African and African Diaspora Art History, at the University of Wisconsin, Madison, has been awarded a 2004 John Simon Guggenheim Fellowship for research and writing on his project, "The Senses and Understandings of African Art."

Nicholas Hill has been awarded a 2004 Ohio Arts Council Artists Project Grant.

Jeffrey Lerer has received an Individual Artists, Film, and Media/New Technology Production Grant from New York State Council on the Arts for the production

phase of fragments j-1 from Manuscript Fragments Found at the Gilbert Hotel.

Charles R. Mack, professor of art history at the University of South Carolina, has received his institution's 2004 Educational Foundation Award for Scholarly Research and Publication in the Humanities and Social Sciences.



Bernard O'Kane has won 2nd prize in the annual awards for the best book published on the Middle East Early Persian Painting: Kalila and Dimna Manuscripts of the Late Fourteenth Century (London: I. B.

Tauris, 2003). The award is given by the British-Kuwaiti Friendship Society under the auspices of the Abdullah Al-Mubarak Charity Foundation; it was adjudicated by the British Society for Middle East Studies.

Chitra Ramanathan has been awarded a commission from the MGM Mirage Group for their Hotel Bellagio remodeling project in Las Vegas. Ramanathan will create two 6 x 4 ft. paintings, based on her 1998 and 2000 originals, entitled A Momentary Glance and Coruscation.

Marianna Shreve Simpson has been accepted as a member at the School of Historical Studies, Institute for Advanced Study for the fall 2004 term to prepare for publication a research project on the Shahnama (Book of Kings), begun in collaboration with the late Jerome Clinton. During the winter 2005 term, she will be a visiting professor in the Dept. of the History of Art at the University of Michigan, Ann Arbor.

The American Council of Learned Societies has awarded fellowships or grants to the following CAA members: Daniel Abramson, Shannon Egan, Dennis Geronimus, Jean A. Givens, Emily Hage, Seth Hindin, Margaret Jackson, Rachel Leibowitz, Jennifer Marshall, Kirstin Noreen, Rachel Remmel, Stefanie Solum, Lindsay Twa, Marek Wieczorek, and Katherine Woltz.

The Getty Grant Program has awarded 2004-5 postdoctoral, curatorial, and collaborative research grants to the following CAA members: Sarah Margaret Adams, Elissa Anne Auther, Florencia Bazzano-Nelson, Jean-François Bedard, Randall Davey Bird, Kathleen Wren Christian, Melissa Wing-See Chiu, María Ocón Fernández, Susan Grace Galassi, David John Getsy, Zeynep Kezer, Nathalie Leleu, Constance Mae Lewallen, Yukio Mizutya Lippit, Thomas Francis McDonough, Katherine Tsiang Mino, Christopher James Pastore, Joan Louise Rothfuss, Nancy Steinhardt, Jan Stuart, Nancy Ajung Um, and Heghnar Zeitlian Watenpaugh.

The National Gallery of Art has awarded 2004-5 academic year internships to the following CAA members: Jobyl Boone,

Claude Douglas Dickerson III, and Mark Levitch.

The National Gallery of Art's Center for Advanced Study in the Visual Arts (CASVA) has announced its 2004-5 professorships and fellowships. CAA member Jason Alexander is the Samuel H. Kress Professor, and Alexander Nagel is the Andrew W. Mellon Professor. Additional CAA members who received fellowships are H. Perry Chapman, André Dombrowski, Robert Glass, Alden R. Gordon, Talinn Grigor, Yu Jiang, Linda Kim, Stuart Lingo, Anna Marley, Jacqueline Marie Musacchio, Shilpa Prasad, Natasha Seaman, Terri Weissman, Ashley West, Irene Winter, and Atsushi Yoshida.

The Pollock-Krasner Foundation awarded visual-artists grants in 2003-4 to the these CAA members: Hélène Aylon, Julie Becker, Nina Bovasso, Nancy Brett, Eric Conrad, Joanne Greenbaum, Eve Laramee, Karin Luner, Marsha Pels, and Lorna J. Ritz.

INSTITUTIONAL **NEWS**

Only CAA institutional members are included in this listing. Please send your name, membership ID number, and news item to caanews@collegeart.org.

The Allentown Art Museum in Allentown, Pa., has received a \$100,000 grant from the Hearst Foundation in support of the museum's Campaign to Ensure Educational Excellence.

ARTstor has welcomed the following image collections to its online library: the National Gallery of Art's Clarence Ward Archive, which includes 4,000 images of French medieval architecture and about 3,000 images of American architecture; the National Anthropologi-cal Archives (NAA) from the National Museum of Natural History, Smithsonian Institution, including approximately 12,000 images of Native American art and culture from the NAA collections; and the W. E. B. Du Bois Institute for African and African American Research's Image of the Black in Western Art Research Project and Photo Archive, at Harvard University, which includes 30,000 images spanning nearly 5,000 years.

The Getty Grant Program has awarded grants to the Museum of Fine Arts. Houston, and the Chicano Studies Research Center at the University of California, Los Angeles, to support the documentation of Latin American and Latino art

Heritage Preservation the National Institute for Conservation, has a new address: 1012 14th St. NW, Ste. 1200, Washington, DC 20005; 202-233-0800; fax: 202-233-0807. Their website remains the same, www.heritagepreservation.org.

The National Academy of Design in New York has changed its name to the National Academy. Its museum will be called the National Academy Museum, and the art school is now the National Academy School of Fine Arts. The honorary association of art members will continue to be known as the National Academicians.

The Studio Art Centers International Florence (SACI) has established the Elizabeth A. Sackler Museum Educational Trust SACI Scholarship, which will be awarded annually to a woman who exhibits exceptional artistic excellence in painting, drawing, printmaking, sculpture, ceramics, photography, or art conservation, and who intends to pursue a career in one of those fields. The scholarship is the result of a gift from Elizabeth A. Sackler. For more information, visit www.saci-florence.org.

CONFERENCES & SYMPOSIA

For an expanded list of conference and symposia, visit www.collegeart.org/ resources. Please send your listing to caanews@collegeart.org.

Calls for Papers

The 9th Annual Graduate Student Symposium in Art History at the University of Southern California, entitled "Dating Ourselves: Innovation and Fatigue in the Visual Field," will take place March 5, 2005. This symposium calls for a reconsideration of innovation by pairing it with the notion of fatigue. At the level of visual production, as well as within critical and art historical practice, once-innovative strategies are often, with time, drained of their suggestive power. Or are they? How can we use the notion of fatigue to rethink critical discourse and visual modalities? By imagining innovation and fatigue as both historical forces and contemporary constraints-by dating ourselves—this symposium proposes a reappraisal of progressive narratives. For submission information, please visit www.usc.edu/dept/LAS/Art History/ symposium.htm. For questions about content, contact Jason Goldman at imgoldman@usc.edu; for questions about payment, write to Imre Meszaros at meszaros@usc.edu. Deadline: January 10, 2005.

The 26th Annual Medieval and Renaissance Forum at Plymouth State University will take place April 15-16, 2005. Its theme, "The Secular World: Medieval and Renaissance," was chosen to provide a rich and varied range of topics, sessions, and papers that encourage discussion among disciplines. Malcolm Jones will be the keynote speaker. A call for papers can be found at www.plymouth .edu/medieval. For more information, contact: Naomi Kline, Art Dept., MSC

21, Plymouth State University, Plymouth, NH 03264; nkline@mail.plymouth.edu. Deadline: January 15, 2005.

The Center for the Art of East Asia at the University of Chicago will host a symposium entitled "Art and Commerce: Circulating Cultures of East Asia" at the university's Franke Institute for the Humanities, May 13-14, 2005. It will examine East Asian art and commerce from the ancient to the modern eras. Studies may include a wide variety of material relating to the exchange of goods and services linked to the production and circulation of art and material culture. Art has had commercial aspects throughout history, whether in terms of definition, valuation, patronage, collecting, and classification, or in trade and circulation. We encourage exploration of avenues that cross cultural, geographic, and disciplinary boundaries, and that open new territory for academic inquiry. We hope that this gathering will cast new light on understudied aspects of the visual culture of East Asia, develop new perspectives for future work, and result in the publication of a collection of papers. Send paper proposals of 1,000 words or less to: Katherine Tsiang Mino, Associate Director, Center for the Art of East Asia, Dept. of Art History, University of Chicago, 5540 S. Greenwood Ave., Chicago, IL 60637; krtsiang@uchicago .edu; http://caea.uchicago.edu/News.htm. Deadline: January 31, 2005.

To Attend

The 35th Annual Sessions of the Middle Atlantic Symposium in the History of Art will be held April 1-2, 2005. The symposium is hosted jointly by the Dept. of Art History and Archaeology at the University of Maryland in College Park and by CASVA. Elizabeth Johns will present the George Levitine Lecture at the university. Symposium sessions, consisting of papers by graduate students from 15 mid-Atlantic universities on a variety topics, will be held at the National Gallery. For more information, contact Kathy Canavan at 301-405-1487 or kcanavan@umd.edu. ■

RESOURCES & OPPORTUNITIES

For an expanded list of resources and opportunities, visit www.collegeart.org/ resources. Please send your listing to caanews@collegeart.org.

Calls for Entries

The Center for Contemporary Printmaking seeks entries for its 5th biennial, the International Miniature Print Competition 2005, to be held April 3-May 21, 2005; Helen Harrison is the juror. We accept original prints in any medium; they cannot exceed 4 sq. in.; outside dimensions of the paper should not exceed 6 x 11 in.

Complete the entry form, notification form, and entry fee (\$30 members, \$35 nonmembers; additional entries are \$10 each), attach identification cards to the back of your submitted prints, and include two S.A.S.E.s for notification and the return of materials to: Center for Contemporary Printmaking, Mathews Park, 299 West Ave., Norwalk, CT 06850; 203-899-7999; fax: 203-899-7997; contemprints @conversent.net; www.contemprints.org. Deadline: January 31, 2005.

The Thompson Art Gallery at Furman University is seeking proposals for its 2006-7 exhibition schedule. A proposal should include 20 slides of recent work, artist statement, slide list, bio, and s.a.s.e. Send submissions to: Furman University. Art Dept. (gallery committee), 3300 Poinsett Hwy., Greenville, SC 29613; http://alpha.furman.edu/academics/ dept/art. Deadline: January 31, 2005.

Calls for Participation

Maryland Art Place (MAP), a Baltimore/D.C.-area nonprofit art center, seeks a postgraduate curatorial fellow skilled in writing, evaluation, and research to focus on evaluating MAP's archive, and subsequently design specific programming to commemorate the past 25 years of its existence. The archival component will result in the creation of an accessible, interactive, and ongoing digital record, and the curatorial component will prepare a series of exhibitions tracking highlights from MAP's numerous programs and exhibitions. This project will focus on identifying the most important artists and work from the mid-Atlantic region, while celebrating a diverse spectrum of MAP's programming. Send an application letter, writing samples, reference information, and a c.v. to: 25th Anniversary/Director of Programs, Maryland Art Place, 8 Market Pl., Ste. 100, Baltimore, MD 21202; www.mdartplace.org. We hope to appoint a curatorial fellow by the end of 2004.

Grants and Fellowships

UrbanGlass offers 3 visiting artist fellowships to international artists who wish to work in glass. Two fellowships are offered to emerging artists, and 1 to an established artist. Fellowships are for an 8-week period and include access to all areas of the studio on a scheduled basis, technical support, and materials as stipulated in the fellowship agreement. The fellowship does not include room and board. In addition, each visiting artist may receive an honorarium of up to \$2,500 for his or her discretionary use. The Emerging Artist Fellowship is designed to provide recent graduates with a bridge between the academic and professional worlds. The Established Artist Fellowship is offered to working artists with established careers. Both afford artists the opportunity to develop a new body of work and explore new techniques. Artists will be chosen on the basis of past work and their plans for using

UrbanGlass facilities. Notification of selection will be made by January 31, 2005. Interested artists should complete the application form and send to: Visiting Artists Program, UrbanGlass, 647 Fulton St., Brooklyn, NY 11217-1112; 718-625-3685; info@urbanglass.org. Deadline: December 3, 2004.

The Smithsonian American Art Museum and its Renwick Gallery invite applications for research fellowships in U.S. art, visual culture, and craft. The stipend for a 1-year predoctoral fellowship is \$20,000, plus research and travel allowances; the stipend for a 1-year senior or postdoctoral fellowship is \$35,000, plus research and travel allowances. The standard term of residency is 12 months, but shorter terms will be considered; stipends are prorated for periods of less than 12 months. For details, contact: Fellowship Office, Smithsonian American Art Museum, MRC 970, P.O. Box 37012, Washington, DC 20013-7012; 202-275-1557; fellowships@saam.si.edu; www.americanart.si.edu; www.si.edu/ research+study. Deadline: January 15,

The Yale Center for British Art offers a limited number of 1, 2, 3, or 4-month resident fellowships to scholars in postdoctoral or equivalent research related to British art, and to museum professionals whose research interests include British art. These fellowships allow scholars of 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 the 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 18th-Century Studies. By arrangement with the Huntington Library, scholars may apply separately for tandem awards; every effort will be made to offer consecutive dates. Applications for fellowships between July 2005 and June 2006 must be received by the deadline, including a c.v., a brief outline of the proposed research, and the preferred month(s) of tenure. Two confidential letters of recommendation should arrive by the same deadline. For details, call 203-432-7192, or visit www.yale.edu/ycba. Send applications to: Office of the Director, Yale Center for British Art, P.O. Box 208280, New Haven, CT 06520-8280, Express mail address: 161 York St., New Haven, CT 06510. Deadline: January 15, 2005.

Manuscript & Journal Contributions

AVISTA, the Association Villard de Honnecourt for the Interdisciplinary Study of Science, Technology, and Art, seeks contributions on the history of art for its annual publication, the Avista Forum Journal (AFJ). Our focus is on the

history of medieval technology and science, including the history of architecture, art history, archaeology, numismatics, medicine, and other material culture as studied from a technical or scientific point of view. AFJ publishes short essays of 1,000-2,500 words in length. Essays from new scholars and graduate students are encouraged, as are short source documents and commentaries. Authors retain copyright and are welcome to use AFJ to establish priority of a discovery and then expand their work for republication elsewhere. For information or to send submissions, contact: Anne van Arsdall, 209 Solano SE, Albuquerque, NM 87108; afj@avista.org; www.avista.org/PUBS/ afj.html.

CLASSIFIEDS

To place a classified ad in CAA News, visit www.collegeart.org/advertising or write to caanews@collegeart.org.

For Rent

Florence. Unique small penthouse, historic center, spectacular terrace, sleeps three-plus, furnished elevator, washing machine, references required. 508-877-

Paris. Lovely fully-furnished and equipped one bedroom apartment., 50 sq. m., 17th (near Parc Monceau); two weeks to 11 months. abrpr@juno.com.

Santa Fe. Available September 30th: Panoramic views, yet secluded, & close in to town. Lovely 2BR/2BA plus bonus room and 2 car garage. \$1,700 per month. Call James or Janet 9-5. 505-982-2823.

Opportunities

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 2005 and conclude in August 2007. The Fellow will receive a stipend of \$29,000 per year plus benefits and a travel allowance. Finalists will be interviewed. The application deadline for the fellowship is January 17, 2005. 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.

The Bowery Gallery is accepting applications from artists outside the New York City area for invitational exhibitions in summer 2005. For information visit our webpage, www.bowerygallery.org. Deadline: January 7, 2005.

Conservation Fellowships, The Metropolitan Museum of Art. The

Andrew W. Mellon Foundation and The Sherman Fairchild Foundation, through The Metropolitan Museum of Art, award a number of annual conservation fellowships for training and research in one or more of the following museum departments: Arms and Armor, Asian Art Conservation, The Costume Institute, Musical Instruments, Objects Conservation (including sculpture, metalwork, glass, ceramics, furniture, and archaeological objects), Paintings Conservation, Paper Conservation, Photograph Conservation, Scientific Research, and Textile Conservation. Also available through The Metropolitan Museum of Art is a nine-month Polaire Weissman Fellowship for conservation work in the Costume Institute. Fellowships are typically one year in duration. Shorter-term fellowships for senior scholars are also available.

It is desirable that applicants should have reached an advanced level of experience or training. All fellowship recipients are required to spend the fellowship in residence in the department with which they are affiliated.

The stipend amount for one year is \$25,000 plus up to \$3,000 for travel. Fellowships begin on September 1, 2005. A typed application (in triplicate) should include: full résumé of education and professional experience, statement (not to exceed one thousand words) describing what the applicant expects to accomplish during the fellowship period and how the Museum's facilities can be utilized to achieve the applicant's objectives, tentative schedule of work to be accomplished, official undergraduate and graduate transcripts, and three letters of recommendation (at least one academic and one professional). The deadline for completed applications is January 7, 2005.

Applications should be sent to Attn: Marcie Karp, Fellowships in Conservation Program, The Metropolitan Museum of Art, 1000 Fifth Avenue, New York, New York 10028-0198. More information is available on the Metropolitan Museum's website: http://www $.metmuseum.org/education/er_fellow.asp.$

Master of Arts in Curatorial Studies.

The Center for Curatorial Studies at Bard College offers an innovative, interdisciplinary graduate program in the curating and criticism of contemporary art. The twoyear program has two tracks, both leading to an M.A. degree in curatorial studies. Students admitted to the track in curatorial practice prepare exhibitions and catalogue essays for their final M.A. projects; students admitted to the track in criticism, the visual arts, and exhibition present a

Savannah College of Art and Design

An International University for the Arts

Vice President for Academic Services

The Savannah College of Art and Design invites applicants for the position of Vice President for Academic Services. The Vice President for Academic Services reports to the Executive Vice President and serves as the senior academic officer of the college. This candidate will provide leadership in instruction, strategic planning, program development, assessment, library services and other areas of academic services. Responsibilities include providing leadership for faculty growth, development and retention; overseeing the recruitment process for new faculty; and managing the overall direction, coordination and evaluation of the registrar and the school deans. This officer serves as a member of the leadership team and directs academic activities at several campuses. The ideal candidate will hold a doctoral degree and will have a distinguished record of teaching, as well as five years of significant achievement at a senior management level.

Dean of the School of Design

The Savannah College of Art and Design invites applicants for the position of Dean of the School of Design. The dean provides leadership to the academic life of the school and coordinates the academic departments of fashion, fibers, furniture design, industrial design, and metals and jewelry. The dean works closely with department chairs and provides guidance on curriculum matters, student learning and support and faculty development, as well as on budgets and physical resources. The dean collaborates with the Dean of Undergraduate Studies and the Dean of Graduate Studies on matters related to academic development and assessment and reports to the Vice President for Academic Services.

Candidates should possess a commitment to student learning and career preparation demonstrated through a record of excellent teaching, scholarly research and/or professional accomplishments; a recognition of new technologies and pedagogies in education; demonstrated leadership and strong interpersonal skills; and appreciation for diversity in the college community. Qualified candidates will have a Ph.D. or M.F.A. in a design discipline.

To apply: Interested candidates should send letter of interest, curriculum vitae, samples of own and student work (if applicable), official transcripts for all degrees, and three letters of reference to: Human Resources, Savannah College of Art and Design, P.O. Box 3146, Savannah, GA 31402-3146, or fax to 912.525.5222, or e-mail to scadhr@scad.edu. Women and minorities are encouraged to apply. AA/EOE. Please visit our Web site at www.scad.edu.

About the college: The Savannah College of Art and Design, located in historic Savannah, Georgia, USA, is a private, nonprofit college that exists to prepare talented students for careers in the visual and performing arts, design, the building arts, and the history of art and architecture. The college offers twenty-three areas of study and awards bachelor's and master's degrees. A low student/faculty ratio is maintained at the college, with small classes taught by caring, dedicated faculty who hold terminal degrees and/or other outstanding credentials.

body of critical writing about recent art or a scholarly study of the history, practices, or institutions of exhibition. For information contact: The Center for Curatorial Studies, Bard College, Annandale-on-Hudson, NY 12504-5000; tel: 845-758-7598; e-mail: ccs@bard.edu; web site: www.bard.edu/ccs/.

Terra Summer Residency in Giverny.

Terra Foundation for the Arts, Musée d'Art Américain Giverny, France, June 13-August 7, 2005. The Terra Summer Residency in Giverny provides artists and art history scholars with an opportunity for independent study of American art within a framework of interdisciplinary exchange and dialogue. Located in an environment rich in historical and cultural significance, the residency fosters a community for creation, as well as the exploration and discussion of transatlantic cultural contributions and their contemporary resonance, while building an intellectual network for life-long exchange. The Terra Foundation for the Arts offers ten summer fellowships to artists and art history scholars from the United States and Europe. These fellowships are awarded to artists who have completed their studies at Masters level and doctoral students in art history. Throughout the eight-week program, senior artists and art historians are also in residence to mentor fellows and pursue their own work. Terra Summer Residency fellows are awarded a stipend of \$4,500, and artists receive an additional \$200 for the purchase of materials.

Applicants must be nominated by a senior professor at an academic institution. Such nominees must fall within one of the following categories: 1) American and European doctoral candidates in art history with a research subject containing an American art focus or a significant American component, or a focus on artistic exchange between American and European culture. Candidates should be at an advanced stage of their doctoral research and writing; or 2) American and European artists who have completed a Masters of Fine Arts program in painting and/or mixed media.

For application information, please consult the Musée d'Art Américain website at http://www.maag.org, or contact Miranda Fontaine at m.fontaine @maag.org. Application deadline: January 24, 2005. ■

DATEBOOK

November 30, 2004

Deadline for the proposals of resolutions for the Annual Business Meeting at the 2005 CAA Annual Conference

December 1, 2004

Deadline for submissions of dissertation titles for the June 2005 issue of The Art Rulletin

December 3, 2004

2005 Annual Conference session chairs receive final drafts of speakers' papers

December 10, 2004

Deadline for applications to the Artists' Portfolio Review and Career Develop-ment Workshops for the 2005 Annual Conference in Atlanta

Deadline for critics and curators to apply for the Artists' Portfolio Review at the 2005 CAA Annual Conference in Atlanta

Deadline for mentors and discussion leaders to apply for the Professional Development Roundtables at the 2005 CAA Annual Conference in Atlanta

Deadline for mentors to apply for the Career Development Workshops at the 2005 CAA Annual Conference in Atlanta

December 15, 2004

Deadline for Early Bird registration for the 2005 Annual Conference in Atlanta

Deadline for nominations and self-nominations to the Millard Meiss Publication Fund

January 1, 2005

Deadline for applications for projectionist and room-monitor positions at the 2005 Annual Conference in Atlanta

January 7, 2005

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

January 10, 2005

Deadline for participation in "Open Screen" at the 2005 CAA Annual Conference in Atlanta

Deadline for submissions to the March 2005 issue of CAA News

January 12, 2005

Deadline for Advanced Registration and inclusion in the Directory of Attendees for the 2005 CAA Annual Conference in Atlanta

January 31, 2004

Deadline for applications to the CAA Professional Development Fellowship Program

February 1, 2005

Deadline for nominations and self-nominations to the caa.reviews editorial board

Deadline for participation in "Arts Exchange" at the 2005 CAA Annual Conference in Atlanta

February 16-19, 2005

93rd CAA Annual Conference in Atlanta

February 18, 2005

Deadline to return ballots for the CAA Board of Directors election ■

Modern and Contemporary Art Historian BAYLOR UNIVERSITY ALLBRITTON ART INSTITUTE

Assistant/Associate Professor. Tenure-track. August 2005. Ph.D. required. Teaching responsibilities include courses in Introduction to Art for non-majors and upper-level courses in modern and contemporary art. Evidence of scholarship and teaching experience commensurate with rank. Commitment to excellence in teaching and continued professional activity expected. Candidate should be comfortable with undergraduate education in a studio environment and be eager to embrace special opportunities of the Allbritton Art Institute, including faculty-directed student study travel in the U.S. and abroad. Baylor provides competitive faculty benefits. Include letter of application, CV, three current letters of reference, sample of recent scholarship, undergraduate/graduate transcripts, statement of teaching philosophy. SASE. Applications will be reviewed beginning October 15, 2004. To ensure full consideration, applications must be completed and received by December 15, 2004. Professor John McClanahan, Art History Search, Department of Art, Baylor University, One Bear Place 97263, Waco, TX 76798-7263. Baylor is a Baptist University affiliated with the Baptist General Convention of Texas. Minorities, women, and persons with disabilities are encouraged to apply. AA/EOE. Baylor is in a campaign to move into tier one status over the next decade. For more information, see http://www.baylor.edu/



We presently have the following opportunity available:

DIRECTOR AND CHIEF CURATOR Museum of Art Smith College

Smith College invites nominations and applications for the position of Director and Chief Curator of the Museum of Art. The Director will provide energetic leadership, creative vision, and strong management to the Museum. The Director is responsible for developing the strategic directions that ensure the continued vitality and growth of the Museum. The Director works with the Museum's Visiting Committee and the College administration to formulate policies and assess their effectiveness. The Director devises overall strategies for fund raising and the stewardship of the Museum donors and supporters. The Director ensures that the museum is integral to the college's educational mission by working closely with faculty and collaborating with the art department. As Chief Curator the Director shapes the overall growth of the Museum's collection, its exhibitions and its educational programs.

The Smith College Museum of Art is one of the most important college art collections in America, consisting of nearly 25,000 objects. It is renowned for the strength of its 19th and early 20th Century collections of both European and American art and for its collection of master drawings. tentury conections of both European and American art and for its conection of master drawings. It also seeks to acquire strategically in other areas, such as African, Islamic, and Asian art. With a mission to promote learning, understanding and enjoyment of art through its collections, exhibitions and programs, the Museum strives both to respond to the needs and interests of the students, faculty and alumnae of the College and to serve and reach out to the local community and the general public.

Requirements for this position are a M.A. in art history, Ph.D. preferred, (or equivalent combination of education and experience) and five years experience in curatorial work and art museum administrative experience. The successful candidate will exhibit a thorough knowledge of art history; familiarity with contemporary art; commitment to liberal arts education, an ability to lead and motivate others; experience with museum work including exhibition organization, publications, public relations, education, budgeting and writing grant proposals; excellent oral and communication skills; excellent interpersonal skills.

Review of resumes will begin immediately. Please forward resume and cover letter to: Director Search, Smith College Museum of Art, Box 5030, 1 Elm Street, Northampton, MA 01063.

Smith College is an equal opportunity employer encouraging excellence through diversity.



www.smith.edu

Please Contribute

Why?

CAA wants to do more for you and to support visual arts and education.

Your contribution will help us:

- Enhance CAA's career-development services
- Expand the Annual Conference and exhibitions
- Add exhibition reviews to caa.reviews
- · Keep color reproductions in Art Journal and The Art Bulletin
- Gather research data on hiring and tenure trends
- Update and expand our influential Professional Standards and Guidelines

Help us serve you better!

We welcome your suggestions for issues you would like addressed.

You may contribute to CAA's General Fund or directly to:

- Services to artists
- Services to art historians
- Services to the museum field
- Services to international members

This year, your contribution has double value! We will use it to match a CAA National Endowment for the Humanities (NEH) Challenge Grant.

- Contributors can be listed in CAA News
- Contributors will receive an invitation to a special event during the 2005 Annual Conference
- Contributions may be made in honor or memory of a friend, colleague, or family member
- Contributors of \$100–249 will receive a CAA travel umbrella or a one-year subscription to Bookforum
- Contributors of \$250 or more receive one of CAA's art-history monographs
- · Contributions are tax-deductible to the extent allowed by law

To Contribute:

Visit www.collegeart.org

or send a check to College Art Association 275 Seventh Avenue New York, NY 10001

or call 212-691-1051, ext.252

Mission The Callege Art Association supports all practitioners and interpreters of visual art and culture, including artists and scholars, who jain together to cultivate the angoing understanding of art as a fundamental form of human expression. Representing its members' professional needs, CAA is committed to the highest professional and ethical standards of scholarship, creativity, connoisseurship, criticism, and teaching. For more information about CAA's mission, and how you can make a gift to support it, please visit www.collegeart.org or e-mail development@collegeart.org.

Background image: Sam Gilliam Unitifed (detail), 1997, lithograph, handmade paper, and chine collé, edition of 50. 21% x 22°. Thanks to the generosity of the artist, all proceeds of sales of this print benefit CAA's Professional Development. Fellowship Program, For more information or to purchase a print, please call 212-691-1051 x252 or visit our website at www.collegeart.org/prints to download an order form.



NOVEMBER 2004

College Art Association of America 275 Seventh Avenue www.collegeart.org New York, NY 10001

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AFFILIATED SOCIETY DIRECTORY

CAA affiliated societies are groups of art professionals and other organizations whose goals are generally consonant with those of CAA. To affiliate with CAA, societies must be national in scope and must present evidence that: 1) there is significant membership overlap between CAA's and the group's membership; 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. The Executive Committee of the Board of Directors screens applications for affiliated-society status. The committee's rulings may be appealed to the Board. CAA's Director of Programs is the staff liaison. Every two years, affiliated societies are reviewed, and their status renewed.

Benefits. CAA 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 brief statement on the society's nature or purpose. Each year, affiliates send a current list of individual affiliate members (with membership overlap indicated). 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, and conferences are all accepted.

Annual Conference. To the extent possible, CAA provides each affiliated society with facilities at the Annual Conference for one business meeting and one special session, each lasting up to 1 1/2 hours during those time slots not reserved for program sessions. In addition, each year every affiliated society will be permitted to propose one 2 1/2-hour program session, which will be given special consideration by the Annual Conference Committee in its deliberations. 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 communicate with CAA staff and each other. We encourage all affiliated societies to participate actively.

Liaison. CAA's Director of Programs and the officers of the affiliated societies maintain a liaison between affiliated societies and CAA. 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 issues arise in which his or her expertise is needed.

For more details, see www.collegeart.org and follow the Affiliated Societies link or contact Emmanuel Lemakis, Director of Programs, at 212-691-1051, ext. 210; elemakis@collegeart.org.

American Council for Southern Asian Art

ACSAA (formerly American Committee for South Asian Art). Founded: 1966. Membership: 265. Annual dues: \$35; \$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, and Sri Lanka, and Southeast Asia. ACSAA publishes a biannual newsletter and frequent bibliographies and holds a major symposium every 2 years. Info: Secretary: Joan Cummins, 133 W. 17th St., #PHD, New York, NY 10011; http://kaladarshan.arts.ohio-state.edu/ acsaa/hp.html.

American Institute for Conservation of Historic and Artistic Works

AIC. Founded: 1958. Membership: 3,200. Annual dues: \$110 individual; \$55 student and retiree; \$125 associate membership; \$185 institutional membership (plus onetime 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 full-time educator; \$65 student. Purpose: To further excellence in communication design as a broadly defined discipline, a strategic tool for business, and a cultural force. Welcoming professionals in all disciplines of design, AIGA holds design competitions in 13 categories; mounts exhibitions for its New York gallery and to travel; publishes examples of design excellence in an annual, largeformat 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 Grefé, AIGA, 164 Fifth Ave., New York, NY 10010; 212-807-1990; grefe@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 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 retiree; \$150 institutional. Purpose: To encourage and advance studies and research in the history of 18thcentury culture in its broadest sense. ASECS holds an annual conference; publishes a quarterly news circular, a quarterly journal, an annual volume of essays, and a biannual teaching pamphlet; cosponsors joint fellowships with major research libraries; provides travel research fellowships; and offers a number of awards to recognize outstanding scholarship in the field. Info: Executive Director: Byron R. Wells, ASECS, P.O. Box 7867, Wake Forest University, Winston-Salem, NC 27109; 336-727-4694; fax: 336-727-4697; asecs@wfu.edu; http://asecs.press.jhu.edu.

American Society for Hispanic Art Historical Studies

ASHAHS. Founded: 1975. Membership: 150. Annual dues: \$20 individual; \$30 institution; \$10 student/retiree. Purpose: To promote the study of the visual cultures of Spain, Portugal, and their territories through meetings, a newsletter, and scholarly means. ASHAHS presents the annual Eleanor Tufts Award for an outstanding English-language publication and an annual photography grant to a graduate student writing a dissertation on an aspect of Spanish or Portuguese art. Info: General Secretary: Jordana Mendelson, President, School of Art and Design, University of Illinois, Urbana-Champaign, 408 E. Peabody Dr., Champaign, IL 61820; jmendels@uiuc.edu.

Art Historians Interested in Pedagogy and Technology

AHPT. Founded: 2003. Membership: 25. Annual Dues: \$15; \$5 graduate student. Purpose: This nonprofit, national society promotes the sharing of technological applications for the teaching of art history, fosters discussion and exploration of skill-based and student-centered approaches to learning, and seeks to advance broader understanding and evaluation of existing and emerging technologies for art history. Info: Secretary-Treasurer: Laetitia La Follette, Art History, Bartlett Hall 317, University of Massachusetts, 130 Hicks Way, Amherst, MA 01003; 413-545-3595; laelaf@arthist.umass.edu.

Art Historians of Southern California

AHSC. Founded: 1969. Membership: 385. Lifetime dues: \$5. Purpose: To offer a forum for the discussion of new ideas in the history of art and informs art historians in Southern California about new research and current developments in the practice and teaching of art history. It produces an annual conference and a website. Info: President: Constance Moffatt, Pierce College, 818-710-4365; artitalia@comcast.net. Nina Berson, therizuli@attbi.com.

Art Libraries Society of North America

ARLIS/NA. Founded: 1972. Membership: 1,050. Annual dues: \$50–135 individual (based on income); \$40 student; \$100 institutional; \$135 business affiliate. Purpose: To foster excellence in art librarianship and visual-resources curatorship for the advancement of visual arts, and to provide a forum for professional development and information on trends and issues in the

field. ARLIS/NA holds an annual conference, sponsors awards for excellence in art-related activities, and publishes *Art Documentation* twice yearly, *ARLIS/NA Update* bimonthly, an Annual Handbook and List of Members, and one occasional-paper series. Info: Executive Director: Elizabeth Clarke. Association Administrator: Vicky Roper, 329 March Rd., Ste. 232, Box 11, Kanata, ON K2K 2E1, Canada; 800-817-0621; arlisna@igs.net. Amanda Bowen, Harvard University, abowen @fas.harvard.edu; www.arlisna.org.

Arts Council of the African Studies Association

ACASA. Founded: 1982. Membership: 800+. Annual dues: \$50; \$20 student, unemployed, and retiree; \$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 African Studies Association 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, Associate Curator of African Art, Cleveland Museum of Art, 11150 East Blvd., Cleveland, OH 44106-1797; 216-707-2678; cpetridis@clevelandart.org; www.h-net.org/~artsweb/welcome/

Association for Latin American Art

ALAA. Founded: 1979. Membership: 225. Annual dues: \$25; \$15 student, retiree, and non-U.S.; \$50 institutional; \$100 individual sustaining; \$500 institutional sustaining. Purpose: To encourage the discussion, teaching, research, and exhibition of Latin American art. Annual dues entitle members to newsletters and member directory Info: Joanne Pillsbury (University of Maryland and Dumbarton Oaks), Pre-Columbian Studies, Dumbarton Oaks, 1703 32nd St. NW, Washington, DC 20007; pillsburyj@doaks.org. Membership: Jennifer Ahlfeldt, Dept. of Art and Art History, University of New Mexico, MSC04 25601, Albuquerque, NM 87131; jfa14@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 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, Renaissance Society of America, Southeastern College Art Conference, and CAA Annual Conference. Info: President: Liana de Girolami Cheney, 112 Charles St., Boston, MA 02114; 978-934-3495; fax: 617-557-2962; lianacheney@earthlink.net; www.uml.edu/ Dept/history/arthistory/ATSAH.

Association of Art Editors

AAE. Founded: 1994. Membership: 65. Annual dues: \$20. Purpose: To advance and set standards for the profession of art editor; to provide a forum for the exchange of information among art editors and others involved in art-related publications; to provide authors with information about editing and publication procedures;

to exchange information about editing positions available, both freelance and institutional. AAE meets annually at the CAA Annual Conference. 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 student/unwaged; \$237 corporate; \$42 institution (Bulletin only). Purpose: To represent 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. AAH offers an annual conference, a journal (Art History), a quarterly magazine (The Art Book), a triannual newsletter (Bulletin), and symposia. Professional interest groups include universities and colleges, art galleries and museums, freelance professionals, schools, and students. Membership is open to art and design historians and to all those interested in the advancement or the study of art history. Info: Claire Davies, Administrator, AAH, 70 Cowcross St., London, EC1M 6EJ; +44-0-20-7490-3211; admin@aah.org.uk; www.aah.org.uk.

Association of Art Museum Curators

AAMC. Founded: 2002. Membership: 560. Annual dues: \$30 (salary \$50,000 or less); \$50 (salary above \$50,000). Purpose: Curators have a primary responsibility for the acquisition, care, display, and interpretation of works of art; AAMC supports the role of curators in shaping the mission of art museums in North America. It is a forum for the exchange of information and ideas, promotes professional development, and advocates for its members. Membership is open to all curators (assistant curator through senior or chief curator) with direct responsibility for works of art. Info: Board of Trustees President: Elizabeth Easton, 174 E. 80th St., New York, NY 10021; 212-879-5701; fax: 212-628-3146; aamc@artcurators.org; www.artcurators.org.

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 issues relevant or unique to college and university museums and galleries. ACUMG holds an annual conference in conjunction with the annual meeting of the American Association of Museums. It publishes a newsletter, News and Issues, and offers a forum to share information. Info: President: Lisa Tremper Hanover, Director, Philip and Muriel Berman Museum of Art at Ursinus College, 601 E. Main St., Collegeville, PA 19426: lhanover@ursinus.edu. Vice President: Stefan Sommer, Museum of Northern Arizona, 928-774-5211, ext. 204; ssommer@mna.mus.az.us. Membership Dues: Joseph Mella, ACUMG Treasurer, Vanderbilt University 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, examining problems that confront the field, identifying scholarly needs and opportunities to its members, and 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. A website is planned. Info: Elizabeth Kennedy, Terra Museum of American Art, 664 N. Michigan Ave., Chicago, IL 60611; kennedy@terramuseum.org. Sarah Cash, Bechhoefer Curator of American Art, Corcoran Gallery of Art, 500 17th St. NW, Washington, DC 20006; scash@corcoran.org.

Association of Historians of Nineteenth-Century Art

AHNCA. Founded: 1994. Membership: 500+. Annual dues: \$25; \$15 student; \$200 benefactor; \$100 patron; \$50 supporting; \$35 sustaining. Purpose: To foster communication and collaboration among historians of 19th-century art of all nations. AHNCA offers research colloquia, organizes 2 sessions and holds a business meeting at the CAA Annual Conference, and publishes a newsletter, an annual directory of members, and a peerreviewed online journal, Nineteenth-Century Art Worldwide (found at www.19thc-artworldwide.org). Info: Secretary: Elizabeth Mansfield, Dept. of Art and Art History, University of the South, Sewanee, TN 37383; 931-598-1493; emansfie@sewanee.edu. Membership queries: Membership Assistant, AĤNĈA, Dept. of Art History and Archaeology, University of Maryland, 1211-B Art/Sociology Bldg., College Park, MD 20742-1335; sofi822@hotmail .com; www.arthistory-archaeology.umd .edu/ahnca/index.html.

Association of Research Institutes in Art History

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

Australian Council of University Art and Design Schools

ACUADS. Founded: 1981 as the National Conference of Heads of Art and Design Schools (NCHADS); renamed in 1994. Membership: 30 heads of art and design schools. Annual dues: AUS \$700. Purpose: To support high-quality education for artists, crafts practitioners, and designers. ACUADS addresses issues affecting the education and training of professional artists, craftspeople, and designers, and advocates for the visualarts industry in the wider economic, social, and cultural development of Australia. ACUADS represents the concerns and interests of the tertiary art sector to government and policy-making bodies.

The Executive is an elected body that meets several times a year. ACUADS's annual conference and AGM is held in September/October each year. Members and interested parties receive an electronic monthly newsletter. Info: Chair: Ted Snell, Head, School of Art, Curtin University of Technology, GPO Box U1987, Perth, Western Australia 6845; t.snell@curtin.edu.au. Secretary: Jody Fitzhardinge; j.fitzhardinge@curtin.edu.au; www.anu.edu.au/ITA/acuads/acuads_index.html.

Catalogue Raisonné Scholars Association

CRSA. Founded: 1993. Membership: 150. Annual dues: \$20 minimum donation. Purpose: To provide a forum for discussing the catalogue raisonné. Sessions at the CAA Annual Conference address authenticity, opinion, research, and other scholarly issues, as well as funding, legal, publishing, technology, and similar practical concerns. CRSA sponsors a listsery for news and member discussions. Info: President: Nancy Mowll Mathews, Williams College Museum of Art, 15 Lawrence Hall Dr., Ste. 2, Williamstown, MA 02167; nmathews@williams.edu. Newsletter editor: Scott Ferris, P.O. Box 73, Franklin Springs, NY 13341; kentiana@dreamscape.com. Programs director: Steven Manford, 6010 Boulevard East, Apt. 87, West New York, NJ 07093; s.manford@utoronto.ca; Webmaster: Tina Dickey, P.O. Box 450, Salt Spring Island, BC V8K 2W1, Canada; pajarita@bigfoot.com.

Coalition of Women in the Arts Organizations

CWAO. Founded: 1977. Membership: 52. Annual dues: none. Purpose: A national lobby art society dedicated to the achievement of equality for all women in the arts. CWAO organizes grassroots lobbying with state legislatures, presentations, and lectures at the CAA Annual Conference. It publishes *CWAO NEWS* on its website. Info: President: Kyra Belán, P.O. Box 6735, Hollywood, CA 33081; kyrabelan@mac.com.

Community College Professors of Art and Art History

CCPAAH. Founded: 1995. Membership: 25. Annual dues: \$20. Purpose: To provide a forum for community-college professors to exchange ideas, formulate curricula, further define the community college's role in the education of art professionals, and develop sessions for the CAA Annual Conference of interest in the communitycollege environment. CCPAAH facilitates communication among community colleges, faculty, and students. CCPAAH also undertakes exhibition development, exchange of student and faculty works of art, curriculum development, facilities surveys, and publishes a newsletter. Its annual meeting is held at 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, nonprofit federation of independent overseas research centers,

fosters research projects across national boundaries, 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 host countries in Europe, Latin America, the Near and Middle East, South Asia, and 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 to conduct research of regional or transregional significance. Info: Mary Ellen Lane, Executive Director, CAORC, Smithsonian Institution, P.O. Box 37012, NHB Room CE-123, MRC 178, Washington, DC 20013-7012; 202-633-1599; fax: 202-786-2430; caorc@caorc.org; www.caorc.org.

Design Studies Forum

DSF. Founded: 1983 as Design Forum; renamed in 2004. Membership: 285. Annual dues: none. Purpose: To nurture the study of design history, criticism, and theory, and to foster communication among the academic and design communities. DSF's members include practicing designers, design historians and critics, and museum professionals. DSF holds an annual meeting at the CAA Annual Conference and distributes information about exhibitions, publications, conferences, grants, and employment opportunities via its electronic mailing list. 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/ cgorman/designforum.htm.

Foundations in Art: Theory and Education

FATE. Founded: 1977. Membership: 400-600. Annual dues: \$45 for 2 years; \$100 institutional. Purpose: To promote excellence in the development and teaching of college-level foundation courses in studio art and art history; and to foster discussion, analysis, strategies, goals, and understanding in the visual-arts core curriculum. FATE's newsletter, journal (FATE in Review), and regional and national conferences provide a forum for exchange and publication. Info: Barbara Nesin, CAA Representative, Dept. of Art, 350 Spelman Ln., Box 337, Spelman College, Atlanta, GA 30314; 404-270-5457; batyat@yahoo.com or bnesin@spelman .edu. President: Ralph Larmann, Dept. of Art, 1800 Lincoln Ave., University of Evansville, Evansville, IN 47714; 812-479-2782; RL29@evansville.edu. Membership Coordinator: Diane Highland, csdeh2@eiu .edu; www.foundationsinart.org.

Glass Art Society

GAS. Founded: 1971. Membership: 3.800+. Annual dues: North America: \$45 individual; \$70 family; \$20 student; outside North America: \$60 international individual, \$85 international family; \$30 international student. Purpose: To encourage excellence, advance education, promote the appreciation and development of the glass arts, and support glass artists worldwide. GAS offers a newsletter, an Annual Journal, a Resource Guide, a membership/education roster, a website with links to member websites, a database, an annual conference, and GAS Funds artist support 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: \$15; \$10 student. Purpose: To foster communication and to promote the study and sharing of ideas among those engaged in scholarship or other professional endeavor related to British art of every area and period. HBA offers affiliate sessions, a business meeting, and site visits to examine works of British art (when possible) at the CAA Annual Conference. It publishes the biannual HBA Newsletter and a directory of members. HBA offers 3 awards for books or multiauthor publications on British art and a travel award to a graduate student presenting a paper at the CAA conference. Info: President: 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 knowledge of all aspects of visual culture of the 18th century through research and publication, and to encourage graduate-student training. HECAA holds sessions at conferences and publishes a newsletter. Info: President: Melissa Hyde, School of Art and Art History, P.O. Box 115801, 302 FAC, University of Florida, Gainesville, FL 32603; 325-392-0201, ext. 245. Membership and Newsletter Editor: Anne Schroder, 2507 Foxwood Dr., Chapel Hill, NC 27514; ph/fax: 919-932-6186; anneschro@aol.com; http://plaza.ufl.edu/ mhyde/hecaa.

Historians of German and Central European Art and Architecture

HGCEA. Founded: 1997. Membership: 115. Annual dues: \$25; \$15 student. Purpose: To foster the study of visual and material culture in northern and central Europe, and to further communication among scholars working on the art and architecture of the region through the publication of an annual newsletter (with directory of members) and through annual conferences and meetings. Info: President: Steven Mansbach, University of Maryland, Dept. of Art History, 1211B, Art and Sociology Bldg., College Park, MD 20742; 301-405-1494; fax: 301-314-9652; sm349@umail.umd.edu. Secretary: Maria Makela, 579 Liberty St., San Francisco, CA 94114; 415-826-0754; marmakela@aol.com. Treasurer: Rose-Carol Washton Long, Ph.D. Program in Art History, Graduate Center, City University of New York, 365 Fifth Ave., New York, NY 10016; 212-817-8042; rcwlong@aol.com. Newsletter editor: Peter Chametzky, School of Art and Design, Southern Illinois University, Carbondale, 1201 W. Sycamore St., Carbondale, IL 62901; 618-453-8632; fax: 618-453-7710; pchamet@siu.edu; www.uky.edu/%7Eabrzy2/HGCEA.htm.

Historians of Islamic Art

HIA. Founded: 1983. Membership: 225. Annual dues: \$25; \$15 student. Purpose: To promote high standards of scholarship and instruction in the history of Islamic art, to facilitate communication among its members through meetings and the HIA newsletter and directory, and to promote scholarly cooperation among persons and organizations concerned with the study of Islamic art. HIA holds periodic *majlis*, or meetings, of its members, often in conjunction with meetings of CAA or Middle East Studies Association. Info: 2003–5 President: Eva Hoffman, Dept. of Art and

Art History, Tufts University, Medford, MA 02155; 805-893-7584; eva.hoffman @tufts.edu. Secretary/Treasurer: Rich Turnbull, rhturnbull@aol.com. Newsletter and Website Editor: Oya Pancaroglu, oya.pancaroglu@oriental-institute.oxford.ac.uk; www.historiansofislamicart.org.

Historians of Netherlandish Art

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

International Association of Art Critics

AICA/US. Founded: American affiliate in early 1950s. Membership: 300. Annual dues: \$55. Purpose: To promote critical work in the field and to help ensure its methodological basis, to create permanent links among members through international meetings and exchange, and to contribute to the international understanding of different cultures. AICA/US aims to protect and further art criticism as a profession in the U.S. and to act on behalf of the physical preservation and moral defense of works of art. Frequent membership meetings are organized nationally and abroad, as well as lectures and symposia, open to members and nonmembers. AICA/US also publishes a newsletter. Membership is by application and invitation only. Info: Copresidents: Eleanor Heartney and Carey Lovelace; board@aicausa.org; www.aicausa.org.

International Association of Word and Image Studies

IAWIS. Founded: 1987. Membership: 200. Annual dues: €65–80 for 3 years. Purpose: To provide an international forum for different disciplines and approaches bearing on the interaction of the verbal and visual, and to foster the study of word and image relationships in a general cultural context and in the arts in the broadest sense. LAWIS has a triennial international conference and publishes a biannual newsletter. Info: Michele Hannoosh, Dept. of Romance Languages and Literatures, University of Michigan, Ann Arbor, MI 48109; mh268@hermes.cam.ac.uk; www.let.uu.nl/scholar assocs/I.A.WI.S.

International Center of Medieval Art

ICMA. Founded: 1956. Membership: 1,400. Annual dues: \$55 U.S. member; \$60 non-U.S. member; \$20 student (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, the Distinguished and Visiting Scholar Lecture Series, and an annual Electronics Prize. Info: ICMA Administrator, ICMA@medievalart.org; www.medievalart.org.

International Sculpture Center

ISC. Founded: 1960. Membership: 6,000+. Annual dues: \$95 basic; \$200 associate; \$350 professional; \$170 university; \$60 student; \$60 senior (65+); \$50 subscription only. Open to anyone with an interest in and commitment to the field of sculpture. Purpose: To advance the creation and understanding of sculpture and its contribution to society internationally, to foster dialogue among arts professionals, and to promote a supportive environment for sculpture and sculptors. ISC publishes Sculpture Magazine monthly, maintains a comprehensive website, and produces international conferences, education programs, and special events. Info: Mary Catherine Johnson, Associate Director, International Sculpture Center, 14 Fairgrounds Rd., Ste. B, Hamilton, NJ 08619; 609-689-1051, ext. 110; fax: 609-689-1061; mary@sculpture.org; www.sculpture.org.

Italian Art Society

IAS. Founded: 1986. Membership: 225+. Annual dues: \$15 U.S.; \$20 Canada and overseas: \$10 student: Includes Bibliography of Members' Publications and Newsletter. Purpose: To foster communication among disciplines and scholarship devoted to the study of Italian art and civilization of all historical periods. IAS sponsors sessions at the International Congress on Medieval Studies, CAA Annual Conference, and Renaissance Society of America annual conference. Info: President: Debra Pincus, National Gallery of Art; d-pincus@nga.gov. Vice president: Roger Crum, crum@udayton .edu. Secretary and newsletter: Scott B. Montgomery, University of Denver, smontgo4@du.edu. Treasurer: Joyce Kubiski, Western Michigan University, joyce.kubisk@wmich.edu; http://vassun .vassar.edu/%7Ejamusacc/IAS/ iashome htm

Japan Art History Forum

JAHF. Founded: 1997. Membership: 200. Annual dues: \$10; \$100 supporting. Purpose: To promote the study and understanding of Japanese art history and material culture in structured and informal opportunities for dialogue among members at special exhibitions and symposia of Japanese art and at other scholarly conferences in North America, and by encouraging research. JAHF offers an e-mail listserv as a forum for substantive art-historical discussions, recent research, bibliographical material, and for organizing panels for professional meetings. Info: President Frank Chance, flchance@hotmail .com. Secretary Lee Butler, leebutler @byu.edu; www.ku.edu/~jahf/index.html.

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

Founded: 1968. Membership: 1,000+. Annual dues: \$77 individual associate membership. Purpose: To promote and document work at the intersection of the arts, sciences, and technology, and to encourage collaboration among artists, scientists, and technologists. Projects include the publications Leonardo and Leonardo Music Journal and its CD series; the Leonardo Book Series; the Leonardo On-Line website, the Web journal Leonardo Electronic Almanac, and the digital Leonardo Reviews. (All Leonardo/ISAST publications are produced in collaboration with the MIT Press. A sister organization in France, the Association Leonardo, publishes the Observatoire Leonardo website.) Other activities include an awards program, participation in conferences and symposia, and collaborative events. Info: Melinda Klayman, Director of Development and Communications, 425 Market St., 2nd Fl., San Francisco, CA 94105, 415-405-3335; mklayman@leonardo.info; www.leonardo.info.

Mid America College Art Association

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

National Art Education Association

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

National Association of Artists' Organizations

NAAO, Founded: 1982, Membership: 290 organizations, 320 individuals. Annual dues: \$60-\$500, scaled by budget. Purpose: To foster communication among artists and artists' organizations at the local, regional, and national levels. NAAO promotes a national dialogue, provides networking opportunities, promotes artistdriven initiatives to the broader public, and advocates for artists' organizations in forums on cultural policy. NAAO enacts programs to promote organizational stability, communication within the field, increased visibility, cultural pluralism, and freedom of expression. Info: NAAO c/o Space One Eleven, 2409 Second Ave. N, Birmingham, AL 35203-3809; 205-328-0553; fax: 205-254-6176; annehoward @spaceoneeleven.org; www.naao.net.

National Conference of Artists

NCA. Founded: 1958. Membership: 500. Annual dues: \$35; \$10 student; \$100 institution; \$50 chapter; \$500 life. Purpose: To preserve, promote, and develop the creative forces and expressions of African American artists and other artists of African heritage. Through research, an annual convention, regional meetings, a quarterly newsletter, and correspondence, NCA provides a forum for the exchange of ideas and works. Info: President: Kwame Brathwaite, NCA, 12 Morley St., Roxbury, MA 02119; ncanewyork@aol.com; http://ncanewyork.com/index.html.

National Council of Art Administrators

NCAA. Founded: 1972. Membership: 200. Annual dues: \$50. Purpose: To provide a forum for the exchange of ideas and the generation of solutions to problems that confront visual-art professionals in higher education. NCAA supports an annual conference hosted by an educational institu-

tion to encourage dialogue and networking, and maintains a website and member directory. Info: President: Joseph Seipel, Virginia Commonwealth University, School of Arts. P.O. Box 842519, Richmond, VA 23284-2519; 804-828-2787; jhseipel@vcu.edu. Administrative Director: Robert Shay, University of Kentucky, 202 Fine Arts Bldg., Lexington, KY 40506-0022; 859-257-1707; rshay@uky.edu www.ncaaarts.org.

National Council on Education for the Ceramic Arts

NCECA. Founded: 1967. Membership: 3.550. Annual dues: \$70 U.S.: \$75 Canadian; \$85 international; \$40 U.S. student; \$45 Canadian student; \$55 international student. Open to everyone interested in the ceramic arts. Purpose: To promote the ceramic arts through education, research, and creative practice. NCECA comprises teachers, students, studio artists, potters, art historians, writers, museum and gallery directors, collectors, critics, colleges and universities, nonprofit organizations, suppliers, and manufacturers, provides a forum for the exchange of ideas and information about ceramics, and offers an annual conference, publications, exhibitions, and other educational programming. Info: Administrator: Kim Guetterman, NCECA, 77 Erie Village Sq., Ste. 280, Erie, CO 80516-6996; 303-828-2811; 866-266-2322; office@nceca.net; www.nceca.net.

New Media Caucus

NMC. Membership: 95. Annual dues: none. Purpose: To advance the conceptual and artistic use of digital media. The caucus represents artists who use digital technology in both established areas of video, sound, graphics, and installation and in emerging media such as robotics, virtual reality, and interactive art. By providing a forum for the critical review of new-media practice, the caucus increases the visibility and presence of new media practitioners. Info: President: Doreen Maloney, University of Kentucky, 207 Fine Arts, Lexington, KY 40506; 859-257-5509; dmalone@uky.edu.

Pacific Arts Association

PAA. Founded: 1974. Membership: 130 institutional, 260 individual. Annual dues: \$40 individual and institutional; \$30 visual and performing artist, student, and retiree. Purpose: To support the arts of Oceania; to encourage understanding among nations of the region and cooperation among the institutions and individuals associated with the arts of Oceania; to promote high standards of research, interpretation, reporting, conservation, and preservation of the Oceanic arts; and to stimulate interest in the teaching of Oceanic art, especially, but not only, in higher education. PAA organizes international symposia. Publications include Pacific Arts, published annually, and the biannual Pacific Arts Association Newsletter. Info: Treasurer: Hilary Scothorn, P.O. Box 6061-120, Sherman Oaks, CA 91413; paatreasurerhls@aol .com. Vice President, North America: Virginia-Lee Webb, Metropolitan Museum of Art, 1000 Fifth Ave., New York, NY 10028; Virginia-lee.webb@metmuseum .org; www.pacificarts.org.

Private Art Dealers Association

PADA. Founded: 1990. Membership: 55. Annual dues: \$650. Purpose: To represent a select group of dealers who work from nonpublic spaces and who are specialists in specific areas of the fine arts. Membership is by invitation, 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 Négotiants en Oeuvres d'Art (CINOA). A membership directory is published annually. Info: Timothy Baum, PADA, P.O. Box 872, Lenox Hill Station, New York, NY 10021; 212-572-0772; fax: 212-572-8398; pada99@msn.net. Administrator: Daisy Walker; www.pada.net.

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

OCA. Founded: 1989. Membership: 300. Annual dues: \$25 employed; \$5 lowincome and student. Purpose: To encourage the study of lesbian, gay, bisexual, and transgender history, theory, criticism, and studio practice in the arts, and to foster communication among members, academic communities, lesbian, gay, bisexual, and transgender communities, and the public. Activities include a newsletter and conference panels. Info: Cochairs: Jenni Sorkin, Dept. of History of Art, Yale University, New Haven, CT 06520; jmsorkin @hotmail.com; James Saslow, Queens College and the Graduate Center, City University of New York; saslowj@aol .com; http://artcataloging.net/glc/glcn.html.

Radical Art Caucus

RAC. Founded: 2001. Membership: 40+. Annual dues: \$20 faculty and employed; \$5 student and underemployed. Purpose: To promote art and art-historical scholarship that addresses historical and contemporary problems of oppression and possibilities for resistance. RAC brings together scholars and artists who ground their work in the critique of cultural conditions and practices, social hierarchies, and unjust political authority that create unequal distribution of resources and affect disenfranchised populations in all periods of history. RAC provides a forum for the discussion of labor and social-justice issues related to contemporary practices of art and art history. RAC advocates for a critical institutional practice to promote radical democratic principles within and outside the academy. Info: Executive officers: Stephen Eisenman, Northwestern University; Janet Koenig, independent artist, New York; Andrew Hemingway, University College London. Treasurer: Barbara McCloskey, University of Pittsburgh. Secretary and Membership: Paul Jaskot, Dept. of Art and Art History, DePaul University, 1150 W. Fullerton, Chicago, IL 60614; pjaskot@depaul.edu.

Renaissance Society of America

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

Society for Photographic Education

SPE. Founded: 1963. Membership: 1,800. Annual dues: \$90; \$385 (+ print) collector member; \$150 sustaining; \$50 student; \$65 senior. Purpose: To provide a national forum for the discussion of photography

as a means of creative expression and cultural insight. Through its programs and publications, SPE promotes understanding of photography in all its forms, and fosters the development of its practice, teaching, scholarship, and critical analysis. Info: Executive Director: Jennifer Yamashiro, Miami University, 110 Art Bldg., Oxford, OH 45056; 513-529-8328; speoffice @spenational.org.

Society of Historians of East European

and Russian Art and Architecture SHERA. Founded: 1995. Membership: 135. Annual dues: \$18; \$12 student and low-income. Purpose: An international network of scholars working in Russian and East European visual culture. SHERA publishes a triannual newsletter that includes bibliographic citations of new research in the field, notices of conferences and exhibitions, and state-of-research essays. It holds sessions at the CAA Annual Conference. Info: Pamela Kachurin, 137 Coolidge St., Brookline, MA 02446; kachurin@fas.harvard.edu.

Society of North American Goldsmiths

SNAG. Founded: 1969. Membership: 3,500. Annual dues: \$69; \$45 student. Purpose: Through programs, publications, and exhibitions, to promote understanding of the jewelry and metal arts, support education, foster professional excellence, and contribute to the overall advancement of the field. SNAG produces an annual conference, publishes the quarterly journal Metalsmith, sponsors workshops, colloquia, and exhibitions in both academic and nonacademic settings, and awards grants. SNAG's Educational Endowment awards annual competitive undergraduate and graduate scholarships. Info: Executive Director: Dana Singer, Society of North American Goldsmiths, 406-728-5248; dsinger@snagmetalsmith.org. Main SNAG office: Janice Aguinaga, 4513 Lincoln Ave., Ste. 213, Lisle, IL 60532; 630-852-6385; info@snagmetalsmith.org; http://snagmetalsmith.org.

Society for the Study of Early Modern Women

SSEMW. Founded: 1994. Membership: 180. Annual dues: \$25; \$15 student and retiree. Purpose: SSEMW is a national interdisciplinary network of scholars who meet annually, sponsor sessions at conferences, maintain a listserv and website, give awards for outstanding scholarship, and support one another's work in the field. ŜŜEMW welcomes scholars and teachers from any discipline who study women and their contribution to the cultural, political, economic, or social spheres of the early modern period and whose interest in the period includes attention to gender and representations of women. Info: Secretary: Jane Couchman, Departement d'etudes françaises, Departement d'etudes pluridisciplinaires, School of Women's Studies, Glendon College, York University, 2275 Bayview Aenue, Toronto, ON M4N 3M6, Canada; couchman@yorku.ca.

Southeastern College Art Conference

SECAC. Founded: 1942. Membership: 576 individual; 38 student; 122 institutional. Annual dues: \$35; \$10 student; \$45 contributing; \$100 institutional. Purpose: To promote art in higher education and to encourage cooperation among teachers and administrators in universities, colleges, junior colleges, professional art schools, and museums in the 12-state southeastern region. It holds an annual conference; publishes a journal, SECAC Review, and a newsletter; and awards an annual artist's fellowship. Info: Adminis-

trator: Anne W. Thomas, P.O. Box 508, Chapel Hill, NC 27514-0508; 919-933-1777; atsecac @bellsouth.net; http://alpha.furman.edu/secac.

Southern Graphics Council

SGC. Founded. 1973. Membership: 1,050. Annual dues: \$35; \$15 student. Purpose: To promote printmaking, book arts, handmade paper arts, and drawing nationally and internationally. SGC is a resource for educational and nonprofit organizations, universities, and the public. It fosters the exchange of technical and critical information on printmaking and promotes printmaking through traveling exhibitions, annual conferences, and a newsletter. Info: April Katz, 158 Design, Iowa State University, Ames, IA 50011-3092. Treasurer: Melissa Harshman, Visual Arts Bldg., University of Georgia, Athens, GA 30602.

Visual Culture Caucus

VCC. Founded: 2000. Membership: 100. Annual dues: \$10 tenured; \$5 untenured; \$1 student/adjunct faculty. Purpose: To advance the discussion of visual culture in critical and artistic practice and promote interdisciplinary contact with those working to similar ends in other disciplines. Info: Nicholas Mirzoeff, Art Dept., State University of New York, Stony Brook, NY 11794-5400; nmirzoeff@notes.cc sunysb.edu. Laurie-Beth Clark, Art Dept., University of Wisconsin, Madison, WI 53706; lbclark@education.wisc.edu.

Visual Resources Association

VRA. Founded: 1982. Membership: 600. Annual dues: \$35-110 individual; \$125 institutional; \$25 student; \$25 retiree; \$100-299 contributing; \$300+ patron. Subscriptions: \$100 VRA Bulletin subscription only; \$25 VRA listserv subscription only. Purpose: To provide leadership internationally in the field of image management, to develop and advocate for standards, and to provide educational tools and opportunities for a multidisciplinary membership. VRA addresses such issues as documentation and access to images of visual culture, integration of technologybased instruction and research, and intellectual-property policy. Members are information and digital-image specialists: art, architecture, film, and video librarians and archivists; museum curators; architectural firms; galleries; publishers; imagesystem vendors; rights-and-reproductions officials; photographers; art historians; artists; and scientists. Info: President: Elisa Lanzi, Smith College, Director of Image Collections, Art Dept. Imaging Center, Brown Fine Arts Center, Northampton, MA 01063; 413 585-3106; elanzi@smith.edu. President-elect: Kathe Hicks Albrecht, Visual Resources Curator, Art History Program, American University, 4400 Massachusetts Ave. NW, Washington, DC 20016; 202-885-1675; kalbrec@american.edu; www.vraweb.org.

Women's Caucus for Art

WCA. Founded: 1972. Membership: 1,100. Annual dues: \$30; \$50 professional member; \$75 institution; \$100 supporting; \$25 subsidized (student/low income). Purpose: To win parity in the valuation of creative and scholarly work by women, to create opportunities for women to document, produce, and exhibit works, and to assemble for the exchange of ideas. WCA offers a national network of 28 local chapters and produces exhibitions, publications, an e-mail bulletin, a newsletter, and regional and national conferences. Info: National Administrator: National WCA, P.O. Box 1498, Canal Street Station, New York, NY 10013; info@nationalwca .com: www.nationalwca.com.