CAA'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.

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

SHOW YOUR ART AT THE ATLANTA CONFERENCE

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...
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 benfits 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 Mockbee 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 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. 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 single-channel 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

Thank 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 2005-2006

SAINSbury INSTITUTE RESEARCH FELLOWSHIPS

The Sainsbury Institute for the Study of Japanese Arts and Cultures invites applications for its annual fellowships awards 2005-2006

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.

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

2005-2006

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CAA NEWS NOVEMBER 2004

CAA'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.

CANDIDATES FOR 2005–9 BOARD OF DIRECTORS

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 rcederholm@collegeart.org or 212-691-1051, ext. 209.
THE ARTS IN ATLANTA

While 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 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 Animata of the African Diaspora: The Feminine Presence will be held 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. Featuring a permanent collection that includes paintings, prints, sculpture, photography, digital work, and installation. From January 29 to March 26, 2005, visitors can see recent works by Romare Bearden, a traveling exhibition of artworks that are representational, figurative, and spiritual in nature, with a special concentration in Buddhist art.

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 exhibitions 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.

OGLETORPE UNIVERSITY MUSEUM OF ART
http://museum.oglethorpe.edu
Oglethorpe University Museum of Art features exhibitions of artworks that are representational, figurative, and spiritual in nature, with a special concentration in Buddhist art. Masterpieces of European Artists Colonies 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, Toorop, and more.

ROBERT C. WILLIAMS AMERICAN MUSEUM OF PAPERMAKING, GEORGIA TECH
www.istp.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.

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

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.youngbloodgallery.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.

LECTIVE ARTS ALLIANCE OF ATLANTA
www.theaaaa.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.

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.

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 issues.

CREATIVE LOAFING
http://atlanta.creativeloafing.com
Creative Loafing is an alternative weekly newspaper known for its coverage of news, culture, contemporary music, and the arts.

SOUTHERN VOICE
www.southernvoice.com
The region’s most-respected and most-read gay and lesbian weekly newspaper, Southern Voice provides comprehensive lifestyle coverage, with guides to theater, concerts, and cultural events.
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 testimonies—about 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...
teaching and creating eco art. This day-long 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, February 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.


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
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 may bring 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 7th Ave., 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.
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.


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

CAAs 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, Marriott Hotel); tickets are available in advance and on-site. Please join us in celebrating their amazing and continuing careers.

With 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 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.

Beverly 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...
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.

—Janel T. Marquardt, Professor of Art History and Women’s Studies and Director of the Art History Study Abroad Program, Eastern Illinois University

For 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 history. Her seminal work on twentieth-century 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
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 visiting-artists 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 exhibiting 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 Honors 50-Year+ Members


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 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 Millard 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.


CAA invites nominations and self-nominations for individuals to serve on the caa.reviews Editorial Board for a three-year 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-in-chief 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 it—either 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 Nabu in the ancient city of Babylon has collapsed because of 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 ammunition 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 Art

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


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


NORTHEAST


SOUTH


WEST


BOOKS PUBLISHED BY CAA MEMBERS

Only authors who are CAA members are included in this listing. Please send your name, membership ID number, book title, publisher’s name and location, and year published (no earlier than 2004) to caaews@collegeart.org.


—Marcia Brennan, Rice University

OBITUARIES

Henri Cartier-Bresson, a world-renowned photographer, co-founder of the Magnum Photo Agency, and champion of the “decisive moment,” died August 3, 2004, in southern France. He was 96.

Kermit S. Champa

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 McPartlan 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 scholarly 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 on Sciences Sociales, Paris.
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 specific—victims 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. 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 he would continue throughout his career. By integrating the grand scale, excited brushstroke and corrugated surface of Abstract Expressionism with figuration Golub made them antithetical 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 addition 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 1980s, he turned to more metaphorical 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 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, working both in his life and during his art. He often created prints to help raise funds for social-service and human-rights groups, working both in his life and through his art. He often created prints to help raise funds for social-service and human-rights groups, working both in his life and through his art. He often created prints to help raise funds for social-service and human-rights groups, working both in his life and through his art. He often created prints to help raise funds for social-service and human-rights groups, working both in his life and through his art.

Founder of the CAA in 1971 to 1991, 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 art.

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 she 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 Edouard 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 1990. 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.

Benjamin Horowitz, a California-based art dealer, died September 1, 2004. He was 92.

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 Veronese and 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, La pittura veneziana ai Beni Artistici e Storici in Venice.

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 to direct 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

people in the news

Academie

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

Dahn Hiuw 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 tenured 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, 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.
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.

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.

Jeannine D’Hemy has been awarded a 2004 John Simon Guggenheim Fellowship for research and writing on her 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 j1 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: Kaftila 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 Abdulhadi 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 Gerominus, 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, Florence Bazzano-Nelson, Jean-François Bedard, Randall Davey Bird, Kathleen Wren Christian, Melissa Wing-See Chiu, Maria Ocnó Fernández, Susan Grace Galassi, David John Getsey, Zeynep Kezer, Nathalie Leles, 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 Heghmar Zeitlian Watenpaugh.

The National Gallery of Art has awarded 2004–5 academic year internships to the following CAA members: Joybi 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, Talin 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 Laremee, Karin Luner, Marsha Pels, and Lorja N. Ritz.

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 jmgoldman@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 plymouth.edu/medieval. For more information, contact: Naomi Kline, Art Dept., MSC
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 era. 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 territories 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 Carvan at 301-405-1487 or kcanavan@umd.edu.

RESOURCE & 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.

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, 3 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; 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; 202-633-1557; fellowships@saam.si.edu; www.americanart.si.edu; www.si.edu/research/study. Deadline: January 15, 2004.

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/yca. 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.

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. 508-877-2139.

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


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.

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: 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.

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 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 Bulletin

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 Development 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 Jury

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, 2005
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

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’s 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. 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 include 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.
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 College Art Association supports all practitioners and interpreters of visual art and culture, including artists and scholars, who join together to cultivate the ongoing 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, Untitled (detail), 1997, lithograph, handmade paper, and chine collé, edition of 50, 21½ 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.
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 branch of the fine arts; 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, 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 Societies Directory, which includes the following information 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. Publications available in CAA News include the Affiliated Societies News section. Let the CAA community know about the new and exciting things your organization is doing—activities, awards, publications, conferences, and applications 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-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, releases, 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.
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: Richard Snell, Head, School of Art, Curtin University of Technology, GPO Box U1987, Perth, Western Australia 6045; t.snell@curtin.edu.au; www.anu.edu.au/IA/auca/aucaidx.html.

Catalogue Raisonné Scholars Association
CRSA. Founded: 1993. Membership: 150. Annual dues: $20 minimum donation. Purpose: To provide a forum for discussion of publishing issues relevant to 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 listserv for news and member discussions. Info: President: Nancy Mowll Mathews, Williams College Museum of Art, 15 Lawrence Hall Dr, Ste 2, Williamstown, MA 01267; nmowllmathews@williams.edu; Newsletter editor: Scott Ferris, P.O. Box 73, Franklin Springs, NY 13341; info@crsa.org; Directors: Steven Manof, 6010 Boulevard East, Apt. 87, New West, New York 07093; s.manof@utoronto.on.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
CWO. Founded: 1977. Membership: 52. Annual dues: none. Purpose: A national lobby art society dedicated to the achievement and maintenance of equality for all women in the arts. CWO organizes grassroots lobbying with state legislatures, presentations, and lectures at the CAA Annual Conference. It publishes CWO VOICES. Info: President: Kyra Belán, P.O. Box 6735, Hollywood, CA 33081; kyralelan@mac.com.

Community College Professors of Art and Art History
CPCAFA. Founded: 1995. Membership: 392. Purpose: To provide a forum for college-community partnerships to exchange ideas, formulate curricula, further define the college-community’s role in the education of art professionals, and contribute to the development and teaching of art. CPCAFA sponsors the CAA Annual Conference of interest in the community-college environment. CPCAFA facilitates communication among community colleges, faculty, and students. CPCAFA also undertakes exhibition development, exchange of student and faculty works of art, curriculum development, facilities survival, and publications. An annual meeting is held at the CAA Annual Conference. Info: Thomas Morrissey, Community College of Rhode Island, Lincoln, RI 02865. Correspondence: Alan Peterson, Coordinator, CCPCAFA, Fine Arts, 4 N. 4th St., Flagstaff, AZ 86004; 520-527-1222, ext. 322; alan.peterson@coconino.edu.

Council of American Overseas Research Centers

Design Studies Forum
DSF. Founded: 1983 as Design Forum; renamed in 2004. Membership: 286. Annual dues: $120. 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 disseminates information about exhibitions, publications, conferences, grants, and employment opportunities via its electronic mailing list. Info: President: Colleen. Illinois University, Carbondale, School of Art and Design, Mail Code 4301, Carbondale, IL 62901-4301; dgormann@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 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, FATE in Review, and regional and national conferences provide a forum for exchange and publication. Info: Barbara Nesis, CAA Representative, Dept. of Art, 350 South 17th Street, Suite 1301, Philadelphia, PA 19103; 215-573-4629; bnesis@spelman.edu; President: Ralph Lammert, Dept. of Art, 1800 Lincoln Ave., University of Evansville, Evansville, IN 47714; 812-479-2782; RL29@evansville.edu. Membership Coordinator: Diane R. Highfield, Office of Philanthropy, 812-479-2782, ext. 1048; dianehighfield@evansville.edu.

Glass Art Society
GAS. Founded: 1971. Membership: 280. Annual dues: $45 for 2 years; $90 institutional; $70 individual; $50 student; $30 family. Purpose: To exchange ideas, discussion, and funding of joint programs. Info: President: Richard Snell, Head, School of Art, Curtin University of Technology, GPO Box U1987, Perth, Western Australia 6045; t.snell@curtin.edu.au; www.anu.edu.au/IA/auca/aucaidx.html.

Media and Art History
MASH. Founded: 1990. Membership: 357. 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 and culture. MASH organizes sessions at the CAA Annual Conference. MASH's website features information on current and forthcoming conferences. Info: President: Joseph Mella, P.O. Box 1704; joseph.mella@vanderbilt.edu; www.acm.org.
Histories of British Art
HBA. Founded: 1992. Membership: 260. Annual dues: $10; $10 student. Purpose: To foster communication and to promote the study and sharing of ideas among those engaged in scholarship or other professional endeavors related to British art from 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 bimonthly 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. HBA maintains a comprehensive website, and participates in the CAA Conference. Info: President: Melissa Hyde, School of Art and Art History, P.O. Box 115801, 302 FAC, University of Florida, Gainesville, FL 32611; 352-846-3611; 352-846-3035; 325-392-0201, ext. 245. Newsletter and Membership Newsletter Editor: Anne Schrader, 2507 Foxwood Dr., Chapel Hill, NC 27514; ph/fax: 919-932-6186; anneeschrool@aol.com; http://plaza.uf.edu/~mhyde/hbaa.

Histories of German and Central European Art and Architecture
HECAA. Founded: 1991. 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 associates) and through annual conferences and meetings. Info: President: Steven Marnbach, University of Maryland, Dept. of Art History, 1211, Art and Social Sciences Building, College Park, MD 20742; 301-405-1949; fax: 301-314-9652; sm349@umd.edu. Secretary: Maria Makela, 579 Liberty St., San Francisco, CA 94114; 415-826-0754; m.makela@scu.edu; 650-938-3527; Caro Wastson Long, Ph.D. Program in Art History, Graduate Center, City University of New York, 365 Fifth Ave., New York, NY 10016; 212-854-8024; rcwlong@aol.com. Newsletter editor: Peter Chameytsick, School of Art and Design, Southern Illinois University, Carbondale, IL 62901; 618-543-8632; fax: 618-453-7710; pchamet@siu.edu; www.uky.edu/~Ebray2/HGCGEA.htm.

Histories of Islamic Art
HIA. Founded: 1983. Membership: 225. Annual dues: $25; $15 student. Purpose: To promote high standards of scholarship and the art and architecture 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 mujalis, 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; 808-839-7854; eva.hoffman@tufts.edu. Secretary/Treasurer: Rich Turnbull, rhturnbull@aol.com. Newsletter and Website Editor: Oya Pancaroglu, oya.pancaroglu@oriental-institute.ox.ac.uk; www.historiansofislamicart.org.

Histories 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 Netherlandish art from about 1350 to 1750. HNA holds an annual meeting and program in conjunction with the CAA Annual Conference. HNA publishes two issues 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, IL 60035; ph/fax: 732-937-8384; kbelkin@aol.com. Treasurer: Martin E. Heseman, Cincinnati Art Museum, 953 Eden Park Dr., Cincinnati, OH 45202; www.hnamews.org.

International Association of Art Critics
AICA/US. Founded: 1960. Membership: 32603; 325-392-0201, ext. 245. Membership and Newsletter Editor: Anne Schrader, 2507 Foxwood Dr., Chapel Hill, NC 27514; ph/fax: 919-932-6186; anneeschrool@aol.com; http://plaza.uf.edu/~mhyde/hbaa.

International Association of Word and Image Studies
IAWIS. Founded: 1987. Membership: 200. Annual dues: $65–80 for 3 years. Purpose: To provide an international forum for different disciplines and approaches bearing on the interaction of the verbal and visual, and to foster the study of word and image relationships in a general cultural context and in the arts in the broadest sense. IAWIS has a triannual international conference and publishes a bimonthly newsletter. Info: Michele Hannoush, Dept. of Romance Languages and Literatures, University of Michigan, Ann Arbor, MI 48109; 734-763-4116; mambur@umich.edu; www.law.uw.edu/scholar_assoc/I.A.W.I.S.

International Center of Medieval Art
ICMA. Founded: 1956. Membership: 1,000. 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; $5,000 sustaining benefactor; $150 contributing. Purpose: To promote the study of medieval art and civilization. ICMA publishes a newsletter and the journal. ICMA also organizes international conferences, the Distinguished and Visiting Scholar Lecture Series, and an annual Electronic Prizes. 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 related media and, generally, to foster dialogue among arts professionals, and to promote a supportive environment for sculpture and sculptors. ISC publishes Sculpture Magazine monthly, maintains a website, and produces international conferences, education programs, and special events. Info: Mary Catherine Johnson, Associate Director, International Sculpture Center, Fairground Rd., Ste. B, Hamilton, NJ 08619; 609-689-1051, ext. 110; fax: 609-689-1061; mary@sculpture.org; www.sculpture.org.

Italian Art Society

Japanese Art History Forum
JAHF. Founded: 1997. Membership: 200. Annual dues: $10; $100 supporting. Purpose: To promote the study and understanding of Japanese art and material culture in structured and informal opportunities for dialogue among members at special exhibitions and symposia of the JAHF, as well as for meetings held in the USA and Europe. Info: President: Debra Pincus, National Gallery of Art, d-pincus@nga.gov. Vice President: Roger C. Keyes, University of Denver, smontgo4@du.edu. Secretary/Newsletter Editor: Joyce Kubischi, Western Michigan University, joyce@wmich.edu.

Korean Association of Art History

Museum Studies Association

National Conference of Artists
NCA. Founded: 1958. Membership: 500. Annual dues: $35; $10 student; $100 institution. Purpose: To promote critical thinking and to provide a quarterly newsletter, and correspondence, and NAA provides a forum for the exchange of ideas and works. Info: President: Kwame Brathwaite, 2 Morley St., Roxbury, MA 02119; nca@lewendoard.com; www.naanetwork.org.

National Council of Art Administrators
NCAA. Founded: 1972. Membership: 200. Annual dues: $50; $250 contributing. 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 institution.
tion to encourage dialogue and networking, and to maintain a website and member directory. Info: President: Joseph Seipel, Virginia Commonwealth University, School of Arts, P.O. Box 842519, Richmond, VA 23284-2319; tel: 804-828-2877; jseipel@vcu.edu. Administrative Director: Robert Shay, University of Kentucky, 202 Fine Arts Bldg., Lexington, KY 40506-0022; 859-257-1707; shay@uky.edu www.ncecaarts.org.

**National Council on Education for the Ceramic Arts**
NCECA. Founded: 1967. Membership: 5,500. Annual dues: $70; U.S.; $25 Canadian; $85 international; $40 U.S. student; $45 Canadian student; $55 international student. Membership is by invitation, based on a commitment to encourage cooperation among teachers and professionals in the field of ceramic art. NCECA organizes symposia, sponsors workshops, colloquia, and awards grants. NCECA’s Educational Endowment awards annual competitive undergraduate and graduate scholarships. Info: Executive Director: Jennifer Yamashiro, Miami University, 110 Art Bldg., Oxford, OH 45056; 513-529-8328; speclfrc@spe.org; www.spe.org.

**Society of Historical Institutions of East European Visual Culture (SHERA)**
Founded: 1995. Membership: 300. Annual dues: $65; $50 student; $70 institution; $90 supporting; $100 low-income. Annual dues: $35; $15 student. Purpose: To encourage dialogue and networking among the region and international interests in East European visual culture. SHERA sponsors workshops, colloquia, and awards grants. SHERA’s Educational Endowment awards annual competitive undergraduate and graduate scholarships. Info: Executive Director: Jenni Sorkin, Dept. of History of Art, Yale University, New Haven, CT 06520; jmsorkin@yale.edu; tel: 203-432-4023.

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