

# CAA NEWS

NEWSLETTER OF THE COLLEGE ART ASSOCIATION

MARCH/APRIL 2002



From left to right: Roger Shimomura's *American Diary: April 21, 1942* and *American Diary: May 16, 1942*, both acrylic, 11 x 14"

## CAA AWARDS FOR DISTINCTION

By honoring outstanding member achievements, CAA reaffirms its mission to encourage the highest standards of scholarship, practice, connoisseurship, and teaching in the arts through its annual Awards for Distinction. With these awards, which were presented this year by CAA President Ellen T. Baird during Convocation at the 90th Annual Conference in Philadelphia, CAA honors artists, art historians, curators, and critics whose accomplishments transcend their individual disciplines and contribute to the profession as a whole and to the world at large.

While reading the following award descriptions and citations, keep in mind that CAA members can help decide award recipients each year by nominating colleagues and professionals to the awards committees (see "How To Get Involved" on page 4). With your nominations, CAA can continue its mission and celebrate dynamic individuals in our fields.



Roger Shimomura receives his award from CAA President Ellen T. Baird  
PHOTO CREDIT: JOHN KOPP

### Distinguished Body of Work Award

Each year CAA honors an artist whose work in a distinguished exhibition from the penultimate year deserves special mention. This year, CAA recognizes **Roger Shimomura** for his extraordinary show, *An American Diary*, which has been shown from coast to coast on a national tour. The significance of this exhibition—its ironies, its underlying love of country, and its revelation of the tragedies that occur in war and of the cultural misunderstandings that result in their own tragedies—have acquired an added relevance and value since September 11.

Shimomura has shown us how art can speak of these complex social and cultural issues and simultaneously has given viewers a visual experience of the highest aesthetic order. This award can only begin to express our admiration for his achievement.

*Committee: Judith Brodsky, Rutgers Center for Innovative Print and Paper; Chair: Austin Collins, University of Notre Dame; Sam Gilliam, independent artist; Andrea Norris, Spencer Museum of Art*

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### ONLINE SURVEY DATES EXTENDED

CAA's 2002 Online Survey will remain "live" through Sunday, May 12. Members are urged to go to [www.collegeart.org](http://www.collegeart.org) and click on "2002 Online Survey" to participate and to be entered in the drawing to win a Marriott Platinum Gift Certificate.



Susan Wyatt, left, and many of the 9/11 Fellowship recipients at the 2002 Annual Conference  
PHOTO CREDIT: STEPHENIE HOLLYMAN

## 9/11 FELLOWSHIPS

With a generous grant of \$50,000 from the Andrew W. Mellon Foundation, CAA was able to provide a one-year membership, a complimentary 2002 Annual Conference registration, a three-night hotel stay in Philadelphia, and a travel stipend to forty-seven individual artists and arts professionals in the New York City area whose lives and livelihoods were affected adversely by the events of September 11. In addition, CAA provided annual memberships to four arts professionals and artists who were selected by the review panel for the 9/11 Fellowship but were unable to attend the conference.

The purpose of the 9/11 Fellowships was to provide necessary career support to artists and other arts professionals

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## FROM THE EXECUTIVE DIRECTOR

### A COLLECTIVE VOICE FOR THE VISUAL ARTS



Susan Ball,  
CAA Executive Director

At the most recent meeting of the Board of Directors in Philadelphia following the Annual Conference, five organizations officially joined

CAA's roster of affiliated societies (see page 12). We are proud to welcome the U.K.-based Association of Art Historians, the Australian Council of University Art & Design Schools, the Pacific Arts Association, the Southeastern College Art Conference, and the Visual Culture Caucus. Their admission brings the total number of our affiliated societies to forty-seven.

As numerous and as varied as they are, the affiliated societies are by no means CAA's only partner organizations. For example, we are co-sponsoring the post-9/11 project A New Day with ArtTable, the Association of Art Museum Directors, and the American Association of Museums (AAM). CAA is itself an affiliate of AAM, a constituent society of the American Council of Learned Societies, and a member of the National

Humanities Alliance (NHA), the National Initiative for a Networked Cultural Heritage, and other coalitions.

In March, during the annual arts and humanities advocacy events in Washington, DC, CAA and the NHA hosted a reception at the Folger Shakespeare Library for Bruce Cole, the recently appointed chair of the National Endowment for the Humanities. The appointment of Cole, an art historian, may help to reinforce the essential position of the visual arts within the humanities. In his words: "I see works of art as primary documents of a civilization. The written document tells you one thing, but a painting or a sculpture or a building tells you something else. They are both primary documents, but they tell you things in different ways."

This notion of the visual arts as a distinct and multifaceted component of the humanities also applies to CAA's organizational relationships. By partnering with a wide range of visual-arts organizations, we aim to serve as a forum and a collective voice for the visual arts, lending that voice to the humanities on our many issues of shared concern.

—Susan Ball, CAA Executive Director

## ART JOURNAL NAMES NEW EXECUTIVE EDITOR

The *Art Journal* Editorial Board is proud to welcome **Patricia C. Phillips** as the new Executive Editor. Her critical writing involves public art, architecture, design, sculpture, and the intersection of these areas. She has written for *Artforum*, *Art in America*, *Flash Art*, *Sculpture*, and *Public Art Review*. In 1996, Phillips organized the exhibition *City Speculations* at the Queens Museum of Art



Patricia C. Phillips

in New York, and is the editor of *City Speculations* (New York: Princeton Architectural Press, 1996). She is the author of *It Is Difficult* (Barcelona: Actar Press, 1998), a survey of the art of

Alfredo Jaar. Phillips has lectured nationally and internationally on public art, design, and sculpture.

Phillips was on the faculty and administration of the Parsons School of Design in New York, where she was associate chair of the Department of Environmental Design from 1984 to 1991. In 1991, she became chair of the Art Department at the State University of New York, New Paltz. In 1997, she was appointed dean of the School of Fine and Performing Arts at the school.

She received her degree in art and art history from Muhlenberg College in Allentown, PA, and did graduate studies in landscape architecture at the University of Wisconsin, Madison.

Phillips serves on the editorial advisory boards of *Sculpture* and *Public Art Review*. She is also a member of the board of directors of Minetta Brook, a public-art organization based in New York.

## CALL FOR NOMINATIONS BOARD OF DIRECTORS

Nominations are currently being sought for individuals interested in serving on CAA's Board of Directors. The Board is responsible for all financial and policy matters related to the organization. It promotes excellence in scholarship and teaching in the history and criticism of the visual arts, and it encourages creativity and technical skill in the teaching and

practice of art. CAA's Board is also charged with representing the membership on issues affecting the visual arts and humanities.

Please forward nominations and self-nominations to Andrea Norris, Chair, Nominating Committee, c/o Marta Teegen, Manager of Governance, Advocacy, & Special Projects, CAA, 275 Seventh Ave., New York, NY 10001.

Please use the nomination form on the back page of the newsletter when submitting nominations and self-nominations. *Deadline: May 24, 2002.*

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Material for inclusion should be sent via email to Christopher Howard at [caanews@collegeart.org](mailto:caanews@collegeart.org). Black-and-white photographs may be submitted to the above street address for consideration. They cannot be returned.

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## The Distinguished Artist Award for Lifetime Achievement

This award, which celebrates the career of one artist as chosen by a committee of artist peers, honors **Miriam Schapiro** for



Miriam Schapiro

a lifetime of outstanding achievement as a pioneering artist, teacher, and mentor. Schapiro has been producing powerful work for more than fifty years. She has mounted in excess of eighty solo exhibi-

tions, and her work is featured in more than sixty public collections.

During the 1960s, Schapiro gained recognition as an abstract painter in New York, showing at the Andre Emmerich Gallery. In 1971, she cofounded, with Judy Chicago, the first Feminist Art Program at the California Institute of the Arts in Valencia. The best-known project to come out of this program was *Womanhouse*, a collaborative installation executed by Schapiro, Chicago, and their students. This groundbreaking work profoundly changed the attitudes of women artists toward their work and themselves. In 1977, Miriam collaborated on another pioneering project with students from Oregon State University in Corvallis: a series of prints, entitled *Anonymous Was a Woman*, made from the impressions of needlework by women from an earlier generation.

Schapiro's interest in the beauty of women's traditional work—stitchery, needlework, sewing, and quilting—led her increasingly to incorporate fabric in her own art. She called this process “Femmage,” and the paintings that resulted from this exploration—the *Fans*, *Kimonos*, *Houses*, *Hearts*, and *Screens*—are among her most powerful. Her *Collaboration Series* drew on the work of women artists such as Mary Cassatt, Frida Kahlo, and the Russian artists Liubov Popova, Varvara Stepanova, Natalia Goncharova, among others.

Schapiro's aesthetic became one of the major influences in the development of the Pattern and Decoration movement of the 1970s and early 1980s, which included both male and female artists and had worldwide influence.

Writing and public speaking continue to be an important aspect of her work. Schapiro took part in the New York women's collective that founded the feminist journal *Heresies*, for which she and Melissa Meyer wrote a seminal article, “Waste Not, Want Not: An Inquiry into What Women Save and Assemble, FEMMAGE.” Schapiro has lectured at legions of museums, art schools, and universities. Six of these institutions have awarded her honorary doctorates.

*Committee: Bailey Doogan, University of Arizona, Chair; Jaune Quick-To-See Smith, independent artist; Richard Roth, Virginia Commonwealth University; Anne Tucker, Museum of Fine Arts, Houston*

## Arthur Kingsley Porter Prize

Established in 1957, this award is given for a distinguished article published in *The Art Bulletin* by a scholar who is under the age of thirty-five or who has received a doctorate no more than ten years before the acceptance of the article for publication. **Jonathan M. Reynolds's** winning essay, “Ise Shrine and a Modernist Construction of Japanese Tradition,” which appeared in the June 2001 issue, examines the history of the representation of the seventh-century Shinto shrines at Ise, Japan, with special emphasis on Watanabe Yoshio's stunning photographs of the shrines from 1953. During World War II, Ise became inextricably linked with Japanese nationalism and imperialistic conquest. In his clearly written article, Reynolds shows how, after the war, modernists seized on this symbol of ancient Japanese culture as a touchstone for their designs. He argues that Watanabe's photographs were effective catalysts in the process by which modernists neutralized Ise's wartime political associations by establishing a new vision of the site compatible with postwar democratic rhetoric and consonant with modernist aesthetic values. The skillful way in which Reynolds traces the successive lives of this pivotal cultural monument, his alert handling of written and visual evidence, and his ability seamlessly to wed methods of art and architectural history make his article a model of scholarship, one that should be looked to by scholars working in other periods and cultures.

Reynolds's article is strong in every regard: in argument, tone, and the formation of ties between ideas and issues; a command of a vast chronological land-

scape of reception, both Eastern and Western; and his ability to say something genuinely new about a highly important monument. Especially impressive is his research, which draws upon close visual analyses of the specific pictorial strategies employed in individual photographs, an agile use of sources ranging from historical pilgrimage texts to modern architectural criticism, extensive archival research, and interviews with the participants in his story.

*Committee: William Diebold, Reed College, Chair; Alfred Acres, Princeton University; John Davis, Smith College; Michael Davis, Mt. Holyoke College*

## Art Journal Award

**Joanna Roche** is the second recipient of this award, which is presented to the author of the most distinguished contribution published in *Art Journal* during the preceding calendar year, for her feature article, “Performing Memory in *Moon in a Tree*: Carolee Schneemann Recollects



Joanna Roche

Joseph Cornell.” Published in the winter 2001 issue, Roche's text approaches Cornell's work from the perspective of performance and memory, rather than visual imagery, to offer a refreshing

view of a familiar subject. The award acknowledges Roche's success in using Schneemann's performance art and her personal relationship with Cornell to illuminate our understanding of this enigmatic artist.

*Committee: Valerie J. Mercer, Detroit Institute of Arts, Chair; Maurice Berger, Vera List Center for Art and Politics, New School University; Connie Butler, Museum of Contemporary Art, Los Angeles; and Jacquelyn Days Serwer, Corcoran Gallery of Art*

## Alfred H. Barr, Jr., Award

Established in 1980, this award is given to the author of an especially distinguished exhibition catalogue in the history of art published under the auspices of a museum, library, or collection. This year, CAA honors **Stephen Little** for *Taoism and the Arts of China* (Berkeley, CA: University of California Press, 2000), the catalogue accompanying an exhibition organized by the Art Institute of Chicago. Little's book is

an unprecedented scholarly and curatorial achievement; it is an expansive study of the Taoist philosophy and its cultural influence from the late Zhou dynasty (fifth to third centuries B.C.E.) to the Qing dynasty



Stephen Little

(1644–1911). The first major presentation in an American museum on China's primary indigenous religion, the exhibition took an interdisciplinary approach, revealing the reach of Taoist teachings and practice in the visual arts, architecture, politics, economics, literature, religion, history of science, and other areas. The essays by Little and other scholars are noteworthy for their elucidation of a complex subject and demonstrate the fluid exchange with other Chinese traditions that is a hallmark of Taoism. Also deeply impressive were the high caliber and impressive range of the ritual and artistic objects chosen for exhibition—which included sculpture, paintings, lacquer, ritual robes, calligraphy, books, and scrolls—as well as the illuminating catalogue entries that interpret them.

This catalogue is of exceptional importance because Taoism has been one of the least understood subjects in the field of Asian art. With resurgent interest in this philosophy in both the East and West, this publication is most timely, offering a Western audience of scholars and laypersons alike a richer appreciation of one of China's most ancient traditions.

Committee: Elizabeth Ferrer, independent scholar, Chair; Marilyn Brown, Tulane University; Richard Vinograd, Stanford University; Carolyn Wilson, independent scholar

## Charles Rufus Morey Award

This award, first given in 1953, is presented to the author of an especially distinguished book in the history of art. This year, CAA recognizes **Dale Kent** for *Cosimo de' Medici and the Florentine Renaissance: The Patron's Oeuvre* (New Haven, CT: Yale University Press, 2000), an unusually rich and meticulously documented study of perhaps the most important art patron during this great period in the history of Western art.

In a magisterial, beautifully produced study, Kent collects and analyzes all of the works Cosimo and his sons commissioned from the early 1420s until his death in

1464. This “oeuvre”—a term art historians usually reserve for artists, not patrons—includes works by most of the leading painters, sculptors, and architects of the day, including Donatello, Fra Angelico, Fra Filippo Lippi, Paolo Uccello, Benozzo Gozzoli, Domenico Veneziano, Filippo Brunelleschi, and Michelozzo. Kent sheds new light on many of the individual works these quattrocento masters produced, but her unique contribution to the study of Renaissance art lies in setting these works in their social, political, and religious context and approaching them from the point of view of the patron. Contemporary texts describe Cosimo and other Florentine patrons not merely as benefactors, but also as “authors” of the works they sponsored. Those works do indeed have common



Dale Kent

themes and aims, despite their stylistic and iconographical diversity. In a study that addresses not only patron and artist but also audience, Kent demonstrates how the Florentine banker was both a product

and a shaper of fifteenth-century Florentine culture.

While Kent's inquiry is confined to the Medici and Florence, her book is of wider significance. By rejecting narrow methodologies and simplistic interpretations, she provides a groundbreaking model for studying art patronage as a multivalent phenomenon.

Committee: Fred S. Kleiner, Boston University, Chair; Catherine B. Asher, University of Minnesota; Babette Bohn, Texas Christian University; Richard Shiff, University of Texas at Austin

## Frank Jewett Mather Award for Art Criticism

This award for art journalism, first presented in 1963, is given to an author of art criticism that has appeared in whole or in part in a North American publication during the preceding year. The tremendous humanity of this year's honoree, **Arlene Raven**, is a model of art-critical practice and behavior. For more than thirty years, her integrity, compassion, profound respect for artists, and sheer love of art have fashioned a rare and uniquely inspirational body of criticism. CAA takes pleasure in

giving Raven this award for her rich attunement to art and its creators, her poetic and direct prose, and her pioneering attention to issues of gender and race.

Raven's essays “Homestead” and “SkyCube,” in *Alan Finkel*, the catalogue for the winner of the 2001

SculptureCenter Prize, display her sophisticated skill. She readily engages readers not by overpowering them with her impressive command of art history and language, but by



Arlene Raven

## HOW TO GET INVOLVED

**W**ant to recognize someone who has made extraordinary contributions to the fields of art and art history? Nominate someone for a CAA Award for Distinction. Awards committees consider your personal letters of recommendation when making their selection. In the letter, state who you are; how you know (of) the nominee; how the nominee and/or his or her work or publication affected you; your studies; the pursuit of your career; and why you think this person (or, in a collaboration, these people) deserves to be recognized. We urge you to contact five to ten colleagues, students, peers, collaborators, and/or co-workers of the nominee to write letters as well. The different perspectives and anecdotes from multiple letters of nomination provide the committees with clearer pictures of the qualities and attributes of the candidates.

All nomination campaigns should include one copy of the nominee's c.v. (limit: two pages). Nominations for book awards and exhibition awards should be for authors of books published or works exhibited or staged from September 1, 2001, to August 31, 2002. Note that no more than ten letters per candidate will be considered. Please fill out the form online. For more information, please consult [www.collegeart.org/caa/aboutcaa/awards\\_comm.html](http://www.collegeart.org/caa/aboutcaa/awards_comm.html).  
*Deadline: August 31, 2002.*

writing in the best spirit of humanism. The essays on Finkel are deceptively simple and exemplify the maturity of a critic who has honed her understanding of art.

Raven is one of the first art critics to personalize criticism radically. As a feminist, she has placed social issues prominently in her work. A founder of *Chrysalis* magazine and the Woman's Building in Los Angeles, Raven is a foundational figure in the history of feminist criticism and art; therefore, it makes sense that the feminist maxim "the personal is political" is active in her writing. The personal, the political, the intellectual, and the soulful are evident in her numerous books and her writings in publications ranging from the *Village Voice* and *Women's Review of Books* to *High Performance* and *Ms.* As an art critic, scholar, activist, and pilgrim, Raven invites us to contemplate the breadth of the human terrain, from the prosaic to the metaphysical.

*Committee: Jonathan Katz, State University of New York, Stony Brook, Chair; Joanna Frueh, University of Nevada, Reno; W. Jackson Rushing, University of Houston; James Yood, Northwestern University*

## Distinguished Teaching of Art Award

This award is presented to **Hans Haacke**, an artist of distinction who has developed a philosophy and technique of instruction based on his experience as an artist, and who has served as an outstanding educator, mentor, guide, and role model to his students.

Haacke's colleagues and students frequently maintain that his most important contribution is the link he has forged between his practice and his teaching. His fellow teacher Dennis Adams says, "Hans is truly one of the most important international artists of the postwar era and it is rare indeed to find such a figure so committed to teaching. Along with such figures as Walter Gropius, Josef Albers, and Mary Kelly, Haacke is one of a handful of artistic spirits to emerge during the last century who not only transformed the very foundation of artistic inquiry, but also consistently shared and sharpened their vision through a lifetime commitment to teaching."

Contemporary gallery rosters, museum collections, and art journals provide abundant evidence of Haacke's profound impact on generations of professional

working artists in a variety of media. John Menick, a sculptor and 1998 Cooper Union graduate, states unequivocally, "My four years as a student in Hans Haacke's classes changed my life and artwork. The attention and help he gave to my work was remarkable for its unfailing generosity." The video artist Liselot van der Heijden remembers class time with Haacke: "There were long discussions, sometimes conducted in respectful disagreement. Ten years after graduating from Cooper Union, I sometimes think back on a discussion we had in class and understand suddenly what he meant. Over the years he has become a friend and a real inspiration as a teacher and an artist."

Haacke's humility and sense of personal responsibility within the institution have also been noted by many. His colleague Christine Osinski notes, "Hans Haacke, given his major status in the art world, never called attention to himself or his professional standing when in the classroom. Many in his position treat the education of students in a perfunctory manner, but Hans treated the eighteen-year-old freshman in the 3DD course with a great degree of respect and seriousness."

*Committee: Thomas Morrissey, Community College of Rhode Island, Chair; Robert Rindler, Cooper Union; Larry Thomas, San Francisco Art Institute; Christine Waters, University of Michigan, Flint*

## Distinguished Teaching of Art History Award

This award honors an individual who has been actively engaged in teaching art history for most of his or her career, and is an inspiration to a broad range of students in the pursuit of humanistic studies. This year, CAA acknowledges **Dale Kinney**. Kinney is an outstanding, inspirational teacher; her brilliant and engaging classroom presence, stimulating mind, bracing standards, breadth of knowledge, academic integrity, and love for medieval art have had a transforming impact on generations of undergraduate and graduate students.

At Bryn Mawr College in Bryn Mawr, PA, where she has taught for three decades, Kinney was honored early in her career when she won the Lindbach Foundation Award for Distinguished Teaching. The pleasure of her lectures and seminars derives from the special way she engages students in the material. Former students laud her highly effective method-

ology: "She never sets herself up as superior, but rather joins forces with the students in the pursuit of knowledge. Her approach to art history is one of investigation. Everything is open to critical reassessment. The process is open-ended." Kinney is "not just teaching a body of material, but habits of analysis and thought that allow students to tussle with ideas and wrestle them to the ground."



Dale Kinney

Kinney is especially remembered for her red pen, which delivers exacting criticism that is constructive and never mean-spirited. One person who nominated Kinney sums up her tremendous impact as a teacher and mentor: "I believe that I am a stronger scholar for having been exposed to her critical acumen and held to her exacting standards. I believe also that I am a better teacher for having observed Dale's own carefully constructed lectures and participated in her probing seminars. I know I am a more generous advisor, because of the time that Dale has lavished on me over the years and because I know from experience that such attentive mentoring can truly make a difference in a student's personal and professional life."

Kinney's scholarship, including articles on late antique ivories and architectural *spolia*, and her contributions as editor of the journal *Gesta*, are models to emulate. Her publications epitomize the clear thinking, sound methodology, thorough research, and excellent writing she cultivates in her students.

*Committee: Shelley Perlove, University of Michigan, Dearborn, Chair; Dorothy Johnson, University of Iowa; Ellen Konowitz, State University of New York, New Paltz; P. Gregory Warden, Southern Methodist University*

## College Art Association/Heritage Preservation Award for Distinction in Scholarship and Conservation

This award was first given in 1990 to recognize an outstanding contribution by one or more people who, individually or jointly, have enhanced the understanding of art through conservation, art history, and art practice. This year's recipients are **Harry Cooper** and **Ron Spronk** for their book,

*Mondrian: The Transatlantic Paintings* (New Haven, CT: Yale University Press, 2001), published in conjunction with an exhibition organized by the Fogg Art Museum and the Straus Center for Conservation of the Harvard University Art Museums in Cambridge, MA. A website, [www.artmuseums.harvard.edu/mondrian](http://www.artmuseums.harvard.edu/mondrian), was also developed in conjunc-



Ron Spronk, left, and Harry Cooper

tion with the exhibition, and makes much of its material available online to a wide audience. The authors note that their study of Mondrian's work was a "fantastic voyage into the very body of painting and all its penetralia, a body that may not have organs but has an extremely complex skin. It can be read as an introduction to the technical analysis of works of art, though one that proceeds by doing, not telling."

Cooper is associate curator of modern art at the Fogg Art Museum and a Mondrian scholar. He received his B.A. cum laude from Harvard in 1982; a certificate in drawing and painting from the Corcoran Museum School in Washington, DC, in 1985; his M.A. in history of art from Johns Hopkins University in Baltimore, MD, in 1991; and his Ph.D. from Harvard in 1997. He has also published on Brice Marden, Ellsworth Kelly, Philip Guston, and Joseph Albers.

Spronk is associate research curator at the Straus Center for Conservation at the Fogg Art Museum, specializing in the technical examination of early Netherlandish paintings. He originally studied social work in the Netherlands and received an advanced art-history degree from the Rijksuniversiteit Groningen in the Netherlands. He is working on his doctorate under the direction of Molly Faries of Indiana University and the Groningen. Spronk works on infrared reflectography and digital imaging for art history and conservation.

Working in close collaboration, the two have studied seventeen of Mondrian's "transatlantic" paintings that the artist painted in England and continental Europe and reworked, in many cases extensively, after coming to the U.S. in 1940. The paintings are distinguished by striking

color elements that Mondrian added in New York. He told Sidney Janis in 1941 that these new addition gave his paintings "more boogie-woogie."

By carefully examining the paintings, aided by x-radiography, magnification, and infrared imaging technology, the two authors examine Mondrian's working methods, delving deeply into his creative process. They reveal an artist who painstakingly scraped away bits of paintings that had been completed and exhibited years earlier in order to remove old design elements and add new ones—sometimes slightly altering the width or position of a line, sometimes radically changing the composition. Through detailed technical examination, the authors have illuminated the process by which Mondrian arrived at new aesthetic discoveries and drew fresh inspiration during his time in New York.

This collaboration richly illustrates the ways in which a detailed observation of works of art, combined with the technical examination methods used in conservation departments, can enhance traditional art-historical approaches and bring us to a deeper understanding of artworks and their creators.

*Committee: Joyce Hill Stoner, Winterthur Museum, Chair; Frank Zuccari, Art Institute of Chicago; James Coddington, Museum of Modern Art, New York; Joe Fronek, Los Angeles County Museum of Art*

## CAA ESTABLISHES NEW AWARD FOR DISTINCTION

CAA's Board of Directors has approved the establishment of a new award of distinction, the Distinguished Lifetime Achievement Award for Writing on Art. This award celebrates the career of an author of note who is a citizen or permanent resident of the United States, its territories, Canada, or Mexico. "Writing on Art" includes art criticism, art history, art biography, and/or art theory. The award is presented to an author who, among other distinctions, has demonstrated particular commitment to his or her work throughout a long career and has had an impact, nationally and internationally, on the field.

We are now seeking nominations for members to serve on this committee. Please submit a two-page c.v. and a brief statement outlining your qualifications and experience to Deirdre Barrett, CAA, 275 Seventh Ave., New York, NY 10001.

## 2002 ANNUAL CONFERENCE WRAP-UP



Emmanuel Lemakis, CAA Director of Programs, at the Distinguished Scholar's Session honoring Leo Steinberg  
PHOTO CREDIT: JOHN KOPP

After almost twenty years, CAA returned to Philadelphia for a most stimulating Annual Conference. A glance at the 1983 Philadelphia conference program booklet provides a vivid sense of CAA's expansion in the intervening years. The program itself has grown from a No. 10-size publication that fit into a purse or breast pocket into a 144-page tome filled with easy-to-follow information on a vastly expanded event. Moreover, advertisements have increased impressively, the Book and Trade Fair has expanded by a third, and the content sessions have increased from about fifty to more than 160. But a survey of the sessions and participants shows that while quantity has expanded significantly, quality, energy, and excitement have remained at the same high level. Also unchanged is the wonderful mix of colleges, universities, galleries, museums, and arts institutions that made Philadelphia a most attractive venue for CAA.

On our last visit to the city, the Franklin Plaza Hotel and the Philadelphia Centre Hotel contained all three major conference components—Program, Book and Trade Fair, and Placement. This time, CAA occupied the older Philadelphia Marriott, the more recently completed Marriott Towers, and portions of the new Pennsylvania Convention Center. As a convenient, manageable, and attractive

conference space, this combo was a winner. And by all accounts, attendees were enormously pleased with the physical setting, its proximity to food (most notably the Reading Terminal Market), and the relative ease with which one could reach virtually all offsite events on foot.

On Wednesday evening, Convocation and the reception at the Philadelphia Museum of Art, scheduled back-to-back for the fourth year in a row, marked the ceremonial beginning of the four-day conference. Each event drew hundreds of attendees, a sure measure of the success of the new programming.

Chaired by CAA President Ellen T. Baird, Convocation featured a stimulating keynote presentation by Anne d'Harnoncourt, director and CEO of the Philadelphia Museum of Art (see the colored insert containing d'Harnoncourt's address). Baird also presented the Awards for Distinction during the ceremony, identifying the seven CAA Professional Development Fellowship Program recipients, and presenting ten awards to eleven outstanding individual members for professional achievement in the visual arts (see cover story). CAA extends its congratulations to the recipients and gratefully acknowledges the contributions of all Convocation participants.

The splendid staircases of the Philadelphia Museum of Art provided a dramatic setting for the post-Convocation reception, and attendees were able to wander through one of the world's great museum collections. In addition to the reception, the museum hosted three offsite sessions, two held at its Van Pelt Auditorium and another, a workshop on patination sponsored by the American Institute for Conservation, held at the affiliated Rodin Museum.

The program of sessions was the result of the engaged and hardworking efforts of the members of the Annual Conference Committee, chaired by Bruce Robertson. The committee's regional representatives, Diane Burko, Michael Cothren, Danielle Rice, Judith Stein, and Larry Silver, encouraged the participation of local artists, scholars, curators, and institutions, giving this conference a unique local resonance. One hundred twenty-two engaging sessions covered all areas of art history, contemporary issues, and studio art. Reflecting CAA's diversity of interests and needs, the program also

included practical sessions devoted to pedagogical and professional issues. In addition, more than forty affiliated societies, CAA committees, and allied organizations took advantage of the short, 1½ hour special sessions to offer panels on their particular interests.

## **The splendid staircases of the Philadelphia Museum of Art provided a dramatic setting for the post-Convocation reception, and attendees were able to wander through one of the world's great museum collections.**

The two other main parts of the Annual Conference, Placement and the Book and Trade Fair, also may claim success. The Fair featured an expanded CAA booth and 125 exhibit booths. Among the traditional exhibitors, the manufacturers and distributors of art supplies showed up in larger numbers and were much more visible. This year, the exhibitors included Dick Blick Art Materials, sponsor of Art's Place.

Placement was an active two-way avenue for colleges, universities, museums, and arts organizations with jobs to fill and individuals seeking new positions. In addition to those listed in *CAA Careers*, 180 jobs were advertised at the conference, and 190 interviewers checked in. Scores of job seekers used the heavily trafficked Candidates' Center. A new computerized system put into place last year made it easier for institutions to place ads in *CAA Careers* and the various conference placement supplements. Despite a regrettable computer glitch at the beginning of the day on Wednesday, things quickly returned to their normal, exciting pace.

CAA's commitment to providing opportunities for professional advance-

ment extends to our two popular mentoring workshops, the Career Development Workshop and the Artist Portfolio Review. This year's workshops served more than 400 individuals who had the luck of the lottery draw. In addition, CAA introduced the Professional Development Roundtables for early- and mid-career professionals, who discussed their job concerns with peers in an intimate setting. CAA is grateful to Annie Storr for organizing this year's successful Professional Development Roundtables (see Thanks to Mentors on page 10).

Some activities in 2002 made the Philadelphia conference notable for its continuation of a couple of new initiatives. Art's Place, the "conference-within-a-conference" for artist members, grew from one to a full three days and was again a great hit. After a "Fresh Start" with coffee and juice, each day was thematically shaped by its special events. On Thursday the emphasis was on advocacy, with sessions on activism and rights to artists' work. Friday was devoted to artists' conversations: the 6th Annual Artists Interviews featured the artists Judy Pfaff and John Moore in conversation

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Philadelphia Museum of Art Director Anne d'Harnoncourt, left, speaks with Miriam Shapiro, winner of CAA's Distinguished Artist Award for Lifetime Achievement  
PHOTO CREDIT: JOHN KOPP



CAA Distinguished Scholar Leo Steinberg, left, talks to audience members after his session  
PHOTO CREDIT: JOHN KOPP

**To view more Annual Conference photos, visit us online at [www.collegeart.org](http://www.collegeart.org)**

# SERVICES TO ARTISTS COMMITTEE REPORT

CAA's Services to Artists Committee (SAC) was created in April 2000 not only to address the needs of artist members, but also to serve broader contemporary issues, practical concerns,



Conference attendees visit the CAA members' exhibition at the Painted Bride Art Center in Philadelphia  
PHOTO CREDIT: JOHN KOPP

teaching, and general networking needs of interest to artists and others concerned with the ever-changing and multifaceted world of contemporary art.

Initially, the focus of the committee was to introduce Art's Place as a pilot project, a "conference-within-a-conference" at the Chicago and Philadelphia meetings. After these two appearances, the soon-to-be-renamed Art's Place has become an exciting and integral part of the conference. It has provided a place where SAC can try different and new types of presentations in the conference setting and has included a series of must-attend events. Though artist-focused in its programming, Art's Place is intended for anyone interested in contemporary issues, arts, and culture. In Philadelphia, it included artist interviews and talks, performances, panel sessions, demonstrations, videos, slides, happy hours, coffees, practical sessions, and a central place to hang out, network, discuss, and meet. Working collaboratively with the newly formed Art's Place Task Force, which is responsible for official program oversight and selection just as the Annual Conference Committee

selects the other sessions for the conference, SAC is developing programming for the 2003 Annual Conference in New York.

Another issue we have been addressing is exhibitions, and how CAA might help with this need for artist members. The Contemporary Art Project (CAP) has been spearheaded by SAC member Ellen Levy, and there has been a great deal of discussion within the organization—at the board level as well as within our own committee—during the past year. In addition, through member input via questionnaires and surveys, as well as discussions with artists at recent conferences, the CAP feasibility study has involved the field nationwide in the discussion. With limited resources and a vastly varied membership, it is impossible to develop a program that will address everyone's desires. However, we have been working on a model that will work with CAA's resources and fundraising capabilities and will consider the wishes for high quality and prestigious exhibitions. In addition, we are looking to make the CAA-sponsored members' exhibition such as the one at Painted Bride Art Center in Philadelphia a more visible and important part of the Annual Conference.

Other initiatives on our list include expanding the resources and opportunities listing for artists on the CAA website, including an online slide registry, and improving communications with the membership; increasing academic exchange and artist residency opportunities and listings; facilitating collaborations with related organizations such as the Modern Language Association, and analogous organizations in other disciplines such as science, philosophy, history, architecture, and landscape architecture.

It is also our intent to produce regular articles for *CAA News* and to make connections with the membership of CAA. Please communicate with us if you have ideas or interests you would like to see the committee address in the future. We are your committee and are looking forward to hearing from you. Please visit [www.collegeart.org/caa/aboutcaa/committees/pips/services.html](http://www.collegeart.org/caa/aboutcaa/committees/pips/services.html) for more information on SAC.

—Norie Sato, Chair, Services to Artists Committee

## MUSEUM COMMITTEE SESSIONS

At the 2002 Annual Conference in Philadelphia, the CAA Museum Committee-sponsored session, "Preparing Art Historians for Museum Work," provoked a lively discussion on the shifts in curatorial duties in the context of the changing mission of today's museums. Erica Hirshler introduced the session by reading a recent want ad for a curator that provided the basis for presentations underscoring the complexities of the role of the curator today.

The presenters were Doreen Bolger, a former curator and currently director of the Baltimore Museum of Art in Maryland; Abaigeal Duda, a graduate student researching current shifts in museums' missions; Glenn Willumson, previously a curator and professor at Penn State University in University Park and now head of curatorial studies at the University of Florida in Gainesville; and Kelly Hulbert, associate curator at the Walters Art Museum in Baltimore, MD.

Bolger stressed the centrality of the curator in an art museum, whether planning a special exhibition or a reinstallation of a permanent collection, or responding to the public's reception of a work of art in the context of current events in this case, September 11. Duda explored the broader context of institutional change in today's museums using the Peabody Essex Museum in Salem, MA, the Museum of Fine Arts, Boston, and the Wadsworth Atheneum Museum of Art in Hartford, CT, as case studies. Willumson provided a historical view of the training of American curators in the mid-twentieth century, and like Hulbert, used a specific project to explore the changing responsibilities and new skills required by curators. Hulbert particularly focused on the need for curators to be adept at translating dense and often arcane material into accessible and engaging texts for the general public, including labels, didactic panels, and audio tours.

While it was universally agreed that a doctoral degree is a necessity, it is only one tool among several needed by today's

curator. Joan Marter, the session's discussant, was concerned that there were still other issues to be addressed, especially the shape of curricula and experiential training models that will adequately prepare students for museum work. She also raised questions for further discussion including the place of connoisseurship and the role of critical theory in the study of objects.

Questions and comments from the audience focused on several areas, including the tensions between curatorial and educational goals and the need to prepare curators to assume leadership positions in museums. In response to a comment about the changing expectations of museum audiences, Willumson noted that the museum audience of today is larger and more diverse than in the past, and that the challenge for the curator is to reach all members of this new audience. Bolger concluded the session with her emphatic statement that museums—not outside interests—must take responsibility for setting the agenda for their audiences.

—Maribeth Flynn, Brooklyn Museum of Art and Museum Committee member

The Museum Committee hosted a second session entitled "World War II Restitution Claims in Museums: Issues and Practices." Claims for restitution of artworks stolen by the Nazis during World War II first arose in 1997. By June 1998, the Association of Art Museum Directors (AAMD) task force had published guidelines for identifying objects for which restitution might be claimed, and had chosen the years between 1933 and 1945 as dates for which provenance must be established for such works now in museum collections. In 2001, the American Association of Museums (AAM) published its guide to *Provenance Research*, authored by Nancy H. Yeide with Konstantin Akinsha and Amy L. Walsh. Both the AAMD's guidelines and AAM's book provide most of the information needed to begin this task, which is essential for all museums to perform. There is also a great deal of information available on the Internet.

In her paper, "Don't Panic: Methods for Beginning the Process," Teri J. Edelstein, former director of the Art Institute of Chicago and now an independent consultant, said provenance research is a process rather than a project with a deadline. This is especially essential to recog-

nize since this type of investigation can be time-consuming and sometimes costly. She emphasized that museums have legal and ethical obligations to do this research:

Each institution should first develop a written policy, approved by its trustees and attorneys, regarding objects in their institution that may have been looted. Each institution should also be prepared to know what will be done if a claim is made on objects in a collection. Who will be the spokesperson for the institution? What will be done with a donated work that has a cloudy provenance? A determination should be made regarding who, within the institution, will be responsible for the research. What will the curators, the registrars, and the director's office do? Who will be responsible for the budget? Ideally, provenance of objects should be known not only for acquisitions, but also for the permanent collection and incoming loans. Certainly all outgoing loans should be checked for provenance. Museums should make research and findings known, on a website if possible.

Yeide spoke about the resources available for provenance projects in a paper entitled "The Challenge of Archival Research." Secondary resources are of critical importance, and researchers must refer to such documents as catalogues

raisonnés, exhibition catalogues, private-collection inventories, and auction catalogues. The National Archives and Records Administration (NARA), located in College Park, MD, is the repository of federal records on Holocaust assets. It also holds those German records that were seized and brought to the U.S. after the war. These records include lists from the Munich Central Collecting Point, as well as records of the Art Provenance and Research Project. The photographic negatives taken from the Munich Central Collecting Point are available at the National Gallery in Washington, DC. Yeide also spoke about the Roberts Commission, which operated in the American-administered zone in postwar Germany and played an important role in recovering looted art and returning it to its rightful owners and institutions in that area. During the war, the commission had identified cultural materials throughout Europe and the Far East. This information was given to armed forces operating in those theaters as a precautionary measure wherever possible. (Yeide is now working on a catalogue raisonné of the Hermann Goering Collection, which was quite extensive by the end of the war.)

The final presentation, "Recent World War II Claims," was given by Thaddeus

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Stauber, an attorney who has worked on restitution issues for major museums in the U.S. Stauber emphasized the importance of being prepared for possible ownership challenges and recommended that museums know their legal options before any claims are made. He also stressed that ownership claims are as much a public-relations issue as they are a legal controversy. Echoing Edelstein's talk, Stauber stated that the institution should select a spokesperson—the chief curator, public-relations officer, or director, for instance. When statements are drafted, they should focus on the art and show a demonstrated commitment to obtaining the truth. He also emphasized the importance of personalizing the problem—institutions should get to know the claimants as soon as possible. Institutions should meet with them, set deadlines for institutional research and disclosure, and use experts if needed. Assign one person in the institution to coordinate all aspects of the case.

All three panelists stressed that museums must show good faith in their own provenance research. They urged institutions to be prepared for any claims that may be presented to their administration. For further information, please visit the AAMD's website at [www.aamd.org](http://www.aamd.org) and the AAM's at [www.aam-us.org](http://www.aam-us.org).  
—*Marilyn Kusher, Brooklyn Museum of Art and former chair of the Museum Committee*



A mentor looks at slides at the Career Development Workshop  
PHOTO CREDIT: JOHN KOPP

## THANKS TO MENTORS

CAA wishes to thank the artists, art historians, curators, and critics who served as mentors for the Career Development Workshops and the Artist's

Portfolio Review sessions at the 2002 Annual Conference in Philadelphia.

Special thanks go to **Michael Aurbach**, Vanderbilt University, CAA Vice President for Committees, and CAA Board member; and **Ellen Konowitz**, State University of New York, New Paltz, for their continuing work on the Career Development Workshops, as well as to **Stephanie Davies** and **Lauren Stark** of the CAA staff.

CAA also appreciates the contributions of **Laurie Beth Clark**, University of Wisconsin, Madison; **Helen M. Shannon**, New Jersey State Museum; **David M. Sokol**, University of Illinois, Chicago; and **Michael Aurbach**, who served on the panel at the candidates' and interviewers' placement orientation.

**2002 Career Development Workshop Mentors:** **Joe Ansell**, Auburn University; **Ron Bechet**, Xavier University; **Anne Beidler**, Agnes Scott College; **Roy Blackwood**, Southeastern Louisiana University; **Charles Cave**, Pennsylvania State University; **Laurie Beth Clark**, University of Wisconsin, Madison; **John Clarke**, University of Texas at Austin; **Irina Costache**, California State University, Northridge, and CAA Board; **Jeffery Cote de Luna**, Dominican University; **Virginia Derryberry**, University of North Carolina, Asheville; **Debra Drexler**, University of Hawaii; **Diane Edison**, University of Georgia; **Nancy Friese**, Rhode Island School of Design and CAA Board; **Reni Gower**, Virginia Commonwealth University; **Myron Helfgott**, Virginia Commonwealth University; **Jim Hopfensperger**, Michigan State University; **Dennis Ichiyama**, Purdue University; **Dorothy Joiner**, LaGrange College; **Gary Keown**, Southeastern Louisiana University; **Amy Kirschke**, Vanderbilt University; **John Kissick**, Ontario College of Art & Design; **Karen Kittelson**, Southern Methodist University; **Marilyn Kushner**, Brooklyn Museum of Art; **Alexis Kuhr**, University of Minnesota; **Paul Lee**, Washington State University; **William Lew**, Clemson University; **Robert Lyon**, University of South Carolina; **Vivian Mann**, Jewish Museum; **Janet Marquardt**, Eastern Illinois University; **Charles Mayer**, Indiana State University; **David McCarthy**, Rhodes College; **Judith McCrear**, University of Kansas; **Phyllis**

**McGibbon**, Wellesley College; **Thomas McGovern**, Pennsylvania State University; **Virginia Mecklenburg**, Smithsonian American Art Museum and CAA Board; **Anita Moskowitz**, State University of New York, Stony Brook; **Andrea Norris**, Spencer Museum of Art, University of Kansas, and CAA Board; **Gene Phillips**, University of Wisconsin; **Wayne Potratz**, University of Minnesota; **Alberto Rey**, State University of New York, Fredonia; **Howard Risatti**, Virginia Commonwealth University; **James Rogers**, Florida Southern College; **Joseph Seipel**, Virginia Commonwealth University; **Roger Shimomura**, University of Kansas; **Gerald Silk**, Temple University; **David Sokol**, University of Illinois, Chicago; **Lauren Soth**, Carleton College; **Barbara Tsakirgis**, Vanderbilt University; **Ann Tsubota**, Raritan Valley Community College; **Lester Van Winkle**, Virginia Commonwealth University; **Victoria Star Varner**, Southwestern University; **Maria Velasco**, University of Kansas; **Laura Vinnedge**, University of Akron; **Matthew Zupnick**, Central Missouri State University

**2002 Artist's Portfolio Review Mentors:** **Michaël Amy**, Rochester Institute of Technology; **Michael Bzdak**, Johnson & Johnson; **Kristine Door**; **Sandra Dupret**, Wayne State University; **Rusty Freeman**, Plains Art Museum; **Lorettann Gascard**, Franklin Pierce College; **Katherine Huntoon**, Old Dominion University; **Matthew Kangas**, art critic and curator; **Suzanne Lemakis**, Citigroup; **Lisa Lodeski**, Lisa Lodeski Fine Arts; **Julia Morrisroe**, Central Michigan University; **Thomas F. Morrissey**, Community College of Rhode Island; **Graeme Reid**, John Michael Kohler Arts Center; **W. Jackson Rushing**, University of Houston; **Philip Van Keuren**, Southern Methodist University.  
—*Emmanuel Lemakis, CAA Director of Programs*

## TRADE AND BOOK FAIR

The exhibitors at the Trade and Book Fair, held at the Philadelphia Marriott during the 2002 Annual Conference, reported

strong sales both at the fair and as a result of their in-person contacts.

Paul Skiff, assistant director of Annual Conference, noted that the Trade and Book Fair continues to attract an ever-more diverse group of exhibitors, with the arrival of several manufacturers of unique art materials and smaller overseas publishers of art books. Among the first-time exhibitors were the Bridgeman Art Library, Cire Corporation, and the non-profit organization Association of Arts Administration Educators.

The largest displays at the fair were those of major art-book publishers Harry N. Abrams, Inc., and Yale University Press, both of whom took four adjacent eight by ten-foot booths each, followed by The Scholar's Choice, a book exhibit company, who occupied three adjacent booths.

There were a number of popular product demonstrations and book signings, including a signing at the CAA booth on Friday featuring this year's Distinguished



Visitors peruse the many offerings at this year's Trade and Book Fair  
PHOTO CREDIT: JOHN KOPP

Scholar, Leo Steinberg. Steinberg autographed copies of his recent Zone/MIT Press title *Leonardo's Incessant Last Supper* (2001) until the supply was exhausted. The University of Chicago Press was also on hand, selling numerous copies of *Encounters with Rauschenberg* (1999) and *The Sexuality of Christ in Renaissance Art and in Modern Oblivion* (1983, rev. 1996). Later that day, Columbia University Professor David Rosand signed copies of his new book *Drawing Acts: Studies in Graphic Expression and Representation* (2002) at the Cambridge University Press display.

Based on exhibitor feedback, CAA is working with the general contractor to simplify the forms for freight handling. The goal, according to Skiff, is to make it easier for exhibitors to determine in advance of the show what the full shipping charges will be and how to keep those

charges to a minimum. This is especially important for first-time exhibitors, many of whom are planning to attend the 2003 Annual Conference at the Hilton New York.

## ADVOCACY UPDATE

### BRUCE COLE SWORN IN AS CHAIRMAN OF THE NEH

The art historian Bruce Cole was sworn in December 11, 2001, as the eighth chairman of the National Endowment for the Humanities (NEH). Previously he taught for twenty-eight years at Indiana University, Bloomington, where he was Distinguished Professor of fine arts and chairman of the Department of the History of Art.

Cole has written fourteen books, many of them about the Renaissance. They include *The Renaissance Artist at Work*; *Sienese Painting in the Age of the Renaissance: Italian Art, 1250–1550*; *The Relation of Art to Life and Society*; *Titian and Venetian Art, 1450–1590*; and *Art of the Western World: From Ancient Greece to Post-Modernism*. His most recent book is *The Informed Eye: Understanding Masterpieces of Western Art* (Chicago: University of Chicago Press, 1999). He received his B.A. from Case Western Reserve University in Cleveland, OH, his M.A. from Oberlin College in Oberlin, OH, and his Ph.D. in 1969 from Bryn Mawr College in Bryn Mawr, PA.

His relationship with the NEH dates from 1971, when he was awarded a fellowship to do research on "The Origins and Development of Early Florentine Painting." He has served as a panelist in the NEH's peer-review system, and in 1992 was named by President George H. W. Bush to the National Council on the Humanities, the NEH's twenty-six-member advisory board, where he served for seven years.

### FEDERAL BUDGET UPDATE

The White House released its FY 2003 budget proposal on February 4, 2002, in which President George W. Bush calls for dramatic increases in spending for defense (a \$48 billion increase), homeland security, and the war on terrorism, and makes dramatic cuts in other programs. In light of

this, the nation's cultural institutions seem to have fared fairly well.

Bush has requested almost \$117.4 million for the National Endowment for the Arts (a \$2.1 million or a 1.7 percent increase from FY 2002) and about \$126.9 million for the National Endowment for the Humanities (a \$2 million or a 1.9 percent increase from last year). The increases for these are aimed at funding the full costs associated with the proposed legislative change in accounting for retirement and health-benefits costs; program budgets are identical with the present fiscal year.

The Institute of Museum and Library Services's projected budget of \$210.7 million is an increase of 8.1 percent over last year. The administration's budget request for the Smithsonian Institution calls for an increase of \$9 million; this figure represents a 1.8 percent increase from the previous year. The total \$528 million budget proposal for the Smithsonian includes \$10 million for the construction of the National Museum of the American Indian, as well as \$5.2 million for staffing and exhibition planning for the new museum. Funding has also been proposed for continuing the renovation work on the historic Patent Office Building, which houses the National Portrait Gallery.

### ARTS-EDUCATION PSA CAMPAIGN LAUNCHES

CAA is supporting a major national public service advertisement (PSA) campaign entitled "Art. Ask for More," launched by Americans for the Arts and the Advertising Council to promote arts education. CAA joins more than 290 arts organizations in all fifty states that will help promote this campaign. The campaign, its production, and outreach have been made possible by a \$1 million grant from the Doris Duke Charitable Foundation, which helped to leverage additional resources.

This is the first national PSA campaign to promote art education in all forms. It will encourage public participation in championing arts education both within and outside of schools. The campaign consists of television, radio, print, web, and outdoor advertisements. The PSAs, created pro bono by the Texas-based advertising firm GSD&M, offer humorous portrayals of what children miss when they lack an arts education. They end with the campaign tag line: "The less art kids get, the more it shows. Are yours

getting enough? Art. Ask for more.” All facets of the ad campaign are available for viewing at [www.AmericansForTheArts.org](http://www.AmericansForTheArts.org).

## ART NOW

The National Coalition Against Censorship announces Art Now, which can be found online at [www.ncac.org/projects/art\\_now/main.html](http://www.ncac.org/projects/art_now/main.html). Art Now is an online register of artistic responses to the events of September 11 and their aftermath, and a discussion forum on related issues. Art Now archives responses from artists and curators in all media, as well as the work of performance spaces, museums, and art-related websites, as they develop from documentation and memorials to critical explorations of the present and future. The Art Now Discussion Forum is hosting a conversation on the ethical, political, and historical aspects of creative statement in times of crisis.

Art Now is specifically interested in documenting artistic responses—from college art galleries, art departments, faculty, and students—that provide a perspective on the current state of the world, as defined by recent events in the United States, Asia, and the Middle East. For more information, please contact Rebecca Metzger at 212/807-6222, ext. 16; [metzger@ncac.org](mailto:metzger@ncac.org).

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## AFFILIATED SOCIETY NEWS

### NEW AFFILIATED SOCIETIES

CAA welcomes five organizations to our growing list of affiliated societies. These groups reflect a diversity of interests and disciplines within the visual arts that is emblematic of CAA's identity. For detailed descriptions and contact information for these and other affiliated societies, please visit [www.collegeart.org/caa/aboutcaa/affsocieties.html](http://www.collegeart.org/caa/aboutcaa/affsocieties.html) or check out the July issue of *CAA News*.

**The Association of Art Historians** is a London-based organization that represents the interests of art and design historians in all aspects of the discipline including art, design, architecture, film, media, photography, cultural studies, and conservation.

### The Australian Council of University Art & Design Schools

addresses issues affecting the education and training of professional artists, crafts people, and designers, and is concerned with the status of the visual-arts industry in the wider economic, social, and cultural development of Australia.

**The Pacific Arts Association** is an international organization devoted to the study of all the arts of Oceania.

**The Southeastern College Art Conference** promotes art in higher education through facilitating cooperation between teachers and administrators in universities, colleges, junior colleges, professional art schools, and museums in the southeastern United States.

**The Visual Culture Caucus** promotes and advances the discussion of visual culture in critical and artistic practice, as well as in interdisciplinary contact with those working in other visual media to similar ends.

### AIC TO HOST CONFERENCE

The American Institute for Conservation will hold its 30th annual meeting June 6–11, 2002, in Miami, FL. The general session will focus on public art and related issues, such as management and care of site-specific art and interactive sculpture; reconciling original appearance and acceptable change; ownership and artist's rights; and community involvement in preservation and treatment decisions. The keynote speaker will be Joseph L. Sax, professor of law at the University of California, Berkeley, and author of *Playing Darts with a Rembrandt: Public and Private Rights in Cultural Treasures* (Ann Arbor, MI: University of Michigan Press, 1999). Many of the specialty group sessions will mirror the general session theme with a media-specific emphasis. Tours of outdoor sculpture and architecture are planned. For more information, please call 202/452-9545; <http://aic.stanford.edu>.

### ALAA ANNOUNCES BOOK AWARD WINNER

The Association for Latin American Art (ALAA) has announced the winner of its 2001 ALAA Book Award. The award, generously funded by the Arvey Foundation and chosen by an international committee, has been given to Andrea

Giunta for *Vanguardia, Internacionalismo y Política: Arte Argentino en los Años Sesenta* (Buenos Aires: Editorial Paidós, 2001). Recognized with an honorable mention is Merideth Paxton for *The Cosmos of the Yucatec Maya: Cycles and Steps from the Madrid Codex* (Albuquerque, NM: University of New Mexico Press, 2001), and Jacqueline Barnitz for *Twentieth-Century Art of Latin America* (Austin, TX: University of Texas Press, 2001).

### CRSA CO-SPONSORS SYMPOSIUM

The Catalogue Raisonné Scholars Association (CRSA) was a co-sponsor of the symposium organized by the International Foundation for Art Research, “Catalogues Raisonnés and the Authentication Process: Where the Ivory Tower Meets the Marketplace,” which was held December 14–15, 2001. A follow-up discussion was held at the annual meeting of the CRSA on February 21, 2002, during the CAA Annual Conference in Philadelphia. For more information, contact Nancy Mowll Mathews, President, CRSA, at [nmathews@williams.edu](mailto:nmathews@williams.edu).

### CWAO NEWS

During 2001, the Coalition of Women in the Arts (CWAO) had a panel at the Southeastern College Art Conference in Columbia, SC, entitled “The Virgin Mary as Redeemer.” The panelists were: Susan Jackson, Marshall University; Vida J. Hull, East Tennessee State University; and Elizabeth Nightlinger, Marymount University. The panel was co-chaired by Kyra Belan, Broward Community College, and Vida J. Hull. For more information, please visit <http://cwao.freehomepage.com>.

### FATE OFFERS PROFESSIONAL GROWTH OPPORTUNITIES

Foundations in Art: Theory and Education (FATE) is sponsoring a number of conferences and publication opportunities for professionals in the field of foundation-level art and art-history instruction. Last year, FATE inaugurated its first regional conference at Texas Wesleyan University in Fort Worth, TX. As FATE's national conferences are scheduled biannually—with the next national FATE conference

taking place at the Ringling School of Art and Design in Sarasota, FL, April 2–5, 2003—member organizations have instituted regional conferences in the off years. Designed as one-day programs, these meetings facilitate collegial exchange within each region. The great success of the first regional conference paved the way for the Wisconsin Regional Conference, which took place April 13, 2002, at the University of Wisconsin, Madison. The conference theme was “New Initiatives in Foundations.” For additional information, contact Lee Ann Garrison, Director of Foundations, University of Wisconsin, Milwaukee, at 414/229-4507; [garrla@uwm.edu](mailto:garrla@uwm.edu).

*FATE in Review*, the organization’s journal, is pleased to announce the appointment of Kay Byfield as editor and Steven Bleicher as associate editor. The editors are seeking articles and book- and video-review submissions for its annual publication. Submissions should address the relevant concerns of devising and teaching the core curriculum for foundations-level (first-year) art programs. These may include studio art, design, art history, theory, and criticism. Articles and reviews may not have been previously published; deadlines are ongoing. For further information, please contact Kay Byfield, Dept. of Art, Northeast Texas Community College, Mt. Pleasant, TX 75456-1307; 903/572-1911, ext. 333; [kaybyfield@iname.com](mailto:kaybyfield@iname.com).

For information about membership in FATE, contact Diane Highland at [csdeh2@eiu.edu](mailto:csdeh2@eiu.edu).

### HBA SEEKS SUBMISSIONS

The Historians of British Art (HBA) invites submissions for its annual book prize. Under consideration are books published in 2001. Prizes are awarded in three categories: nineteenth-century studies, other-than-nineteenth-century studies, and multiauthored publications. Nominations should be forwarded to Lizzie Pergam, 610 West End Ave., 8B, New York, NY 10024; [eap4910@nyu.edu](mailto:eap4910@nyu.edu).

Proposals are being accepted for the HBA session for CAA’s 2003 Annual Conference, “Multiculturalism and Art in the Colonial/Postcolonial Age.” For submission guidelines, please see CAA’s 2003 Call for Participation. HBA offers a travel award for graduate students presenting a paper in an HBA session at the Annual

Conference. For further information on the travel award or other HBA activities, please contact Anne Helmreich, Dept. of Art & Art History, P.O. Box 298000, Texas Christian University, Fort Worth, TX 76129; [a.helmreich@tcu.edu](mailto:a.helmreich@tcu.edu).

### HGCEA CONFERENCE SESSION

The Historians of German and Central European Art and Architecture (HGCEA) is pleased to announce the title and subject of its session for CAA’s 2003 Annual Conference: “Models of the Visual in Germany and Central Europe, 1750–2000.” The session will be organized and chaired by Frederic J. Schwartz of University College London’s Department of History of Art. Submissions are solicited from scholars whose current research investigates aspects of artistic and intellectual exchange within Germany and Central Europe, with a view to grasping the variety and nature of “the visual” during the evolution of modernity. Topics for future HGCEA sessions are also invited and can be sent to Maria Makela at [mmakela@artic.edu](mailto:mmakela@artic.edu) or Steven Mansbach at [sm349@umail.umd.edu](mailto:sm349@umail.umd.edu).

### TRIENNIAL IAWIS/AIERTI MEETING

The International Association of Word and Image Studies/Association Internationale pour l’Étude des Rapports entre Texte et Image (IAWIS/AIERTI) will hold its 6th International Conference on July 21–27, 2002, in Hamburg, Germany. The theme of the conference is “Orientations: Word & Image.”

Founded in Amsterdam in 1987, the bilingual association became an affiliated society of CAA in 1995. It has about 200 members. The current president is David Scott, professor of French at Trinity College of the University of Dublin, Ireland.

Closely linked to the journal *Word & Image*, IAWIS/AIERTI publishes a bulletin, *Interactions*, twice annually. Previous conferences, held every three years, have taken place in Amsterdam, Zurich, Ottawa, Dublin, and Claremont/Los Angeles.

The chief organizer of the July conference is Charlotte Schoell-Glass of the University of Hamburg’s Kunstgeschichtliches Seminar, the conference host. Participants from more than twenty countries—representing scientific fields in

addition to art history, literature, media studies, semiotics, cultural studies, and history—are expected to attend. A special effort is being made this year to facilitate the participation of East European scholars.

Among the topics to be explored at the conference are: “Word and Image in History and Historiography,” “The Politics of Media,” “Contemporary Art,” “Mapping and Visualization,” and “Orientations.” On July 24 there will be a trip to the exhibition *Documenta 11* in Kassel.

For more information about the conference, and to register online, please visit [www.orientations.uni-hamburg.de](http://www.orientations.uni-hamburg.de).

### VRA BULLETIN SPECIAL ISSUE

The Visual Resources Association (VRA) observes its 20th anniversary in 2002. To commemorate this, a special Winter 2002 issue of the *VRA Bulletin* will be devoted to a series of articles addressing the theme “Documenting Visual Culture.” These articles will provide insight into how the “visual” has been documented in the past, how it is being documented in the present, and how it will be documented in the future. Articles should be between 2,500 and 4,000 words.

Please send an abstract (as an email attachment or in hard copy) of no more than 150 words to John Taormina, *VRA Bulletin*, Dept. of Art and Art History, Duke University, Box 90764, Durham, NC, 27708-0764; 919/684-2501; fax: 919/684-4398; [taormina@duke.edu](mailto:taormina@duke.edu). *Deadline: May 1, 2002.*

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## CAA NEWS

### NEW CAA.REVIEWS FIELD EDITOR

**Eric Mumford**, associate professor in the School of Architecture at Washington University in St. Louis, MO, is the new *CAA.Reviews* field editor for urbanism. Mumford is an architect, a historian of twentieth-century architecture and urbanism, and the author of *The CIAM Discourse on Urbanism, 1928–1960* (Cambridge, MA: MIT Press, 2000), the first book-length study of the International Congress of Modern Architecture/Congrès Internationaux d’Architecture Moderne.

He has also published on the Latin American town-planning work of one of the Presidents of CIAM, Josep Lluís Sert, later dean of the Harvard Graduate School of Design. Mumford is currently working on a study of modernist urbanism in New York and São Paulo with a grant from the Graham Foundation.

Mumford received his Ph.D. in architecture from New Jersey's Princeton University in 1996, after practicing architecture in New York in the 1980s. He also holds a Master of Architecture degree from the Massachusetts Institute of Technology (1983) and a B.A. from Harvard College (1980), both in Cambridge, MA.

Editor's statement: As the editor for urbanism, a newly created field-editor position for *CAA.Reviews*, I will assign reviews of books that address the way people organize and represent their physical inhabitation of the earth. I see the field as including all aspects of architecture and culture relating to urban and metropolitan life in both the U.S. and globally. I welcome suggestions for new books to review at [epm@architecture.wustl.edu](mailto:epm@architecture.wustl.edu).

## COMMITTEE MEMBERS NAMED

The following individuals have been appointed to serve on CAA's Professional Interests, Practices, and Standards (PIPS) committees starting in 2002: **Cultural Diversity Committee:** Joseph P. Ansell, Auburn University; Maria Velasco, University of Kansas. **Education Committee:** David McCarthy, Rhodes College. **Committee on Intellectual Property:** Irina D. Costache, California State University, Northridge (CAA Board); Katherine Haskins, Yale University; Ferris Olin, Rutgers University (CAA Board); Jim Rogers, South Florida University. **International Committee:** David Clarke, University of Hong Kong; Victor Coonin, Rhodes College; Judith Uehling, independent artist. **Museum Committee:** Joan Marter, Rutgers University, Chair; Maribeth Flynn, Brooklyn Museum of Art; Erica Hirshler, Museum of Fine Arts; Andrea Norris, Spencer Museum of Art (CAA Board); Joseph Ruzicka, independent. **Professional Practices Committee:** D. Fairchild Ruggles, University of Illinois, Urbana-Champaign, Chair; Kristi Nelson, University of Cincinnati; John Sullivan, Arkansas Technical University. **Services to Artists Committee:** Maxine Caufield, University of Central Arkansas;

Tran T. Kim-Trang, Scripps College (CAA Board); Beauvais Lyons, University of Tennessee, Knoxville; Judith McCrea, University of Kansas. **Student and Emerging Professionals:** Cristin Cash, University of Texas at Austin; Leo Morrissey, Brevard Community College.

For a complete list of committee members and recent activities, please visit our website at [www.collegeart.org/caa/aboutcaa/committees/commlist.html](http://www.collegeart.org/caa/aboutcaa/committees/commlist.html).

A call for nominations to serve on CAA's committees appears annually in the September issue of *CAA News*. CAA's President and Vice President for Committees review nominations in December and make appointments that take effect in February of each year.

## CALL FOR INFORMATION

CAA's International Committee is gathering information to create an online resource of international opportunities for artists, scholars, and students. The goal of the committee is to gather standard information on available programs and post it to the Resources & Opportunities page on CAA's website in 2002. We are seeking information on programs that are ongoing and are offered annually.

Institutions that sponsor study-abroad programs and/or artist and scholar residency programs should compose a brief description of the program (no more than 150 words), along with its web address, and send to Marta Teegen, Manager of Governance, Advocacy, & Special Projects, at [mteegen@collegeart.org](mailto:mteegen@collegeart.org).

Submissions will be added on an ongoing basis throughout the year. Please note that any additional information that is submitted will not be posted. Thank you for your assistance in helping create this resource. We look forward to receiving your information.

## STAFF CHANGES

**Tom Brydelsky** joins CAA as communications associate. He is responsible for designing and updating CAA's websites, *CAA News* and other in-house publications, and CAA's advertisements. For twelve years he worked as an educator, graphic artist, and webmaster for the Queens Museum of Art in New York, designing gallery guides and activities, invitations, and advertisements, as well as teaching hands-on art classes for adults and children. In addition, Brydelsky has

taught interpretive computer and art-education classes for teachers and families at Bank Street College of Education and the Guggenheim Museum, both in New York.

Brydelsky is also a nationally exhibited artist; a recent digital work was included in the *Small Works* exhibition at New York University. His artwork can be seen at <http://tombrydelsky.tripod.com>.

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# ANNUAL CONFERENCE UPDATE

## 2003 CALL FOR PARTICIPATION

The next CAA Annual Conference will be held February 19–22, 2003, at the Hilton New York. Listing more than 120 sessions, the 2003 Call for Participation was mailed to members in March of this year; it is also accessible at [www.collegeart.org](http://www.collegeart.org). In addition to wide-ranging panels on art history, studio art, contemporary issues, and professional and education practices to be held at the conference hotel, a number of sessions will take place at museums such as the Metropolitan Museum of Art, the recently opened Museum of American Folk Art, the Frick Collection, and the Dahesh Museum. Follow the instructions in the 2003 Call for Participation or on the website to submit a proposal for a paper. *Deadline: May 13, 2002.*

## 2003 SESSION CHAIR ADDRESS CORRECTION

The address of the session chair of "The Timeless Genius of Leonardo da Vinci: New Research" is incorrect. Please mail paper submissions to Carmen C. Bambach, Associate Curator, Dept. of Drawings and Prints, Metropolitan Museum of Art, 1000 Fifth Ave., New York, NY 10028.

## CALLS FOR PARTICIPATION

The following 2003 session statement was not received in time for the published Call for Participation:

**History and Incommensurability: Contests over Pluralism from the 1960s to Today**  
Balkanization—a keyword in the 1980s culture wars regarding multiculturalism

and political correctness—had already been adopted in the 1960s by voices on the Left to express fears of a loss of focus in progressive politics, as liberation struggles multiplied according to race, gender, and other specificities. Also in the 1960s, a parallel process of diversification began opening art to alternative contexts, to new subjectivities, histories, and conditions of display and reception. This panel will twine together some of the consequences and trajectories of these moments. It will consider the different applications of the word “pluralism” since the 1970s. On the one hand, the term denotes a breach of former exclusions and biases in more monolithic conceptions of art history. On the other, it describes an atomization of the materials and concerns of art practice, resulting in an apparent smorgasbord of distinctly individual artists credited with entirely individual pursuits, with the only thing threading them together being the increasingly interlocked institutions that comprise the system of art production and distribution (i.e., magazines, schools, visiting-artist programs, museums, and the like). A main question will be whether history can still matter for contemporary art, whether it has been entirely superseded today by the more static concept of system, or whether it can relax its tendency toward exclusion to accommodate difference and multiplicity. Please send proposals to Lane Relyea, Glassell School of Art, P.O. Box 6826, Houston, TX 77265-6826.

The Committee on Cultural Diversity invites paper proposals for its 1½ hour special roundtable discussion:

**Toward a Methodology for “Intercultural Art”**

Prompted perhaps by a postmodern interest in hybridity, area specialists at recent CAA conferences have discussed the effects of intercultural contacts, from ancient Greeks and Scythians or Kushans to modern times, on style and iconography. Can a useful methodology for analyzing such cases outside chronological boundaries be developed without losing the historical specificity or without disparaging or romanticizing either culture of each time period? The traditional description—or “influence”—of what results from such contacts has been discouraged as shifting agency from the “receiver” culture, which does the work of selecting and adapting, to

the “donor” culture, implying that the latter is more powerful and sophisticated. So, what are some alternative methodologies? Some possibilities are: 1) notions of “transculturation,” which posit a two-way process with mutual loss and assimilation; 2) various theories of mimesis or mimicry by which subordinated cultures parody or otherwise manipulate hegemonic ones for their own survival; 3) the *mentalité* paradigm, in which each culture’s vision of the world generates an inertial force that resists outside pressures; 4) notions of displacement or excess, such as a desire to be elsewhere or to be culturally other; and 5) notions adapted from literary theory, such as those involving translation, intertextuality, or rationales for comparative literature. These approaches may overlap.

Proposals are welcome regarding these and other possible theories with potential application to multiple intercultural art situations that could be sketched out in a ten-minute presentation leading to a roundtable discussion. Proposals should be sent to Michel Oren, Art Institute of Southern California, 2222 Laguna Canyon Rd., Laguna Beach, CA 92651; [mycos01@hotmail.com](mailto:mycos01@hotmail.com). *Deadline: June 30, 2002.*

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Babette Martino, *Full Worm Moon in March*, oil on panel, 12¼ x 20"

## SOLO EXHIBITIONS BY ARTIST MEMBERS

Only artists who are CAA members are included in this listing. Group shows are not listed. When submitting information, include name, membership number, venue, city, dates of exhibition, title of show, and medium (or website address of online exhibitions). Omission of membership number from your submission will prevent your listing from being published. Black-and-white photographs are welcome but will be used only if space allows. Photographs cannot be returned. Please be advised that listings and images also may be reproduced on the CAA website. Please mail to: Solo Member Exhibitions, CAA News, 275 7th Ave., New York, NY 10001; [caanews@collegeart.org](mailto:caanews@collegeart.org).

### ABROAD

**Anne Glynnis Fawkes.** Garrison Headquarters/Severis Museum, Cyprus, Greece, November 26–December 21, 2001. *Archaeology Lives in Cyprus*. Painting.

**Annu Palakunnathu Matthew.** Visual Arts Center, Habitat Center, Lodhi Road, New Delhi, India, January 19–26, 2002. *Bollywood Satirized*.

**Michael McCarthy.** Association des Beaux-Arts, Cannes, France, June 2001. *Expérimentations en estampe*. Collography; Studio Arts Center International, Florence, Italy, March 2002. *The Body's Memory*. Photography.

**Julie McNiel.** Vallila Library, Helsinki, Finland, August 2002. *Chromatica*. Painting.

### MID-ATLANTIC

**Les Barta.** Rehoboth Art League, Rehoboth Beach, DE, March 1–31, 2002. *Designed Reality*. Photographic constructions.

**Leslie Fry.** Philadelphia Art Alliance, Philadelphia, January 24–March 3, 2002.

**TransPlants.** Monoprints and cast paper reliefs.

**Babette Martino.** Hoyt Institute of Fine Arts, New Castle, PA, April 2–May 3, 2002. *Paintings by Babette Martino: Aura of Meta-Realism*.

**Judith Barber Osbourne.** Artist's House, Philadelphia, PA, January 30–February 24, 2002. *Exclamations and Meditations*. Mixed media.

**Fiona Donaghey Ross.** Cressman Gallery, Cedar Crest College, Allentown, PA, January 25–April 26, 2002. Sculpture.

**Valerie Seligsohn.** Foxglove Gallery, Stroudsburg, PA, July 2001. Painting.

### MIDWEST

**Les Barta.** International Photography Hall of Fame & Museum, Kirkpatrick Center Museum Complex, Oklahoma City, OK, April–June 2002. *A Retrospective*.

**Cat Crotchett.** Kingscott Gallery, Kalamazoo, MI, February 1–28, 2002. *Strange Currencies*.

**Ed Valentine.** Ellen Nelson Gallery, ArtSpace/Lima, Lima, OH, December 9, 2001–January 20, 2002. *Elementary Principles: Selected Work, 1990–2001*. Painting.

### NORTHEAST

**Fredericka Foster.** Fischbach Gallery, New York, March 21–April 20, 2002. *Water Way*. Painting.

**Shoshana Golin.** Manhattan Graphics Center, New York, November 5–December 2, 2001. *Prints*; Crosby Painting Studio, New York, November 26–December 22, 2001. *Floral Paintings and Prints*.

**Sarah Haviland.** Ceres Project Room, Elizabeth Foundation for the Arts, New York, November 2–24, 2001. *Misericordia: Meditations on a Feminine Icon of Protection and Mercy*. Installation.

**Mark Iwinski.** New England College Gallery, Henniker, NH, November 8–December 14, 2001. *Devising Devices: A Sculptural Ensemble by Mark Iwinski*; AVA Gallery and Art Center, Lebanon,

NH, January 11–February 9, 2002. *Further Explorations: Other Alchemy*.

**Joel Janowitz.** Clark Gallery, Concord, MA, February 26–March 21, 2002. *New Greenhouses*. Painting and prints.

**Penny Kronengold.** First Street Gallery, New York, March 5–23, 2002. *Swimmers and Other New Works*. Painting and work on paper.

**Annu Palakunnathu Matthew.** Menschel Gallery, Light Work, Syracuse, NY, January 23–March 8, 2002. *Bollywood Cowboys & Indians from India*.

**Trish Ramsay-Morin.** Earlville Opera House, Earlville, NY, September 1–29, 2001. *Recent Works*.

**Charles A. Ryerson.** The Helen Day Art Center, East Gallery, Stowe, VT, January 19–February 23, 2002. *Anthology—Recent Paintings*.

**Jo Sandman.** New England School of Art and Design at Suffolk University, Boston, January 18–February 12, 2002. Photography.

**Valerie Seligsohn.** Peter Valley Craft Center, Layton, NJ, April 2001.

**Catherine St. John.** Berrie Center for Performing and Visual Arts, Ramapo College, Mahwah, NJ, January 30–March 1, 2002. *Gesture Paintings*. Work on paper.

**Athena Tacha.** Foundation for Hellenic Culture, New York, October 12–December 14, 2001. Sculpture and drawing.

**Barbara Takenaga.** James Graham & Sons, New York, December 6, 2001–January 12, 2002. *New Paintings and Drawings*.

**Gayle Tanaka.** El Museo Francisco Oller y Diego Rivera, Buffalo, NY, March 29–April 26, 2002. Mixed-media photography.

**Carol Wax.** The Noble Maritime Collection Museum, Snug Harbor Cultural Center, Staten Island, NY, February 2–June 2, 2002. *Resonance: The Mezzotints of Carol Wax*.

### SOUTH

**Tulu Bayar.** Gallery 206, Missouri Western State College, St. Joseph, MO, February 19–March 8, 2002. *Narrative Photographs*. Digital photography.

**Rocky Bridges.** Polk Museum of Art, Lakeland, FL, August 18–October 21, 2001. *The Order of Disarrangement: Very Recent Rocky Bridges*. Mixed-media assemblages.

**Holly Gilchrist.** The Firehouse Gallery and Art Studio, Fort Worth, TX, January 2–31, 2002. *Nostalgia*. Printmaking.

**Dianne Lancia.** Fine Arts Gallery, Seminole Community College, Sanford, FL, January 8–February 7, 2002.

**Trish Ramsay-Morin.** Tate Gallery, University of Georgia, Athens, GA, March 24–April 13, 2002. *New Work*.

**Kendall Shaw.** Aron Common Room, Tulane College, Tulane University, New Orleans, LA, October 8–12, 2001.



Carol Wax, *Falling Water*, 1998, mezzotint, 30 x 12"

**Fred Spaulding.** University Gallery, University of Texas–Pan American, Edinburg, TX, September 10–October 25, 2001. *Brick Sculpture*. Glazed brick; North Harris College Art Gallery, Houston, TX, March 4–April 4, 2002. *Brick Solo*. Glazed brick.

**David Underwood.** The Union University Art Gallery, Jackson, TN, February 4–28, 2002. *David Underwood: Composite Photographs*. Photography.

### WEST

**Walter Askin.** Studio Channel Island Art Center, California State University, Channel Islands, Camarillo, CA, January 27–March 23, 2002. *Hullabaloo in Winter*. Lithography.

**Cora Cohen.** Bentley Gallery, Scottsdale, AZ, March 7–31, 2002. *Parts of the World*. Painting.

**Bailey Doogan.** Etherton Gallery, Tucson, AZ, January 29–March 30, 2002. *Recent Paintings*.

**Michele Jaquis.** The Hatch Gallery, Los Angeles, CA, October 26–November 4, 2001. *repairs*. Video installation.

**Mahara T. Sinclair.** Mt. San Jacinto College Fine Art Gallery, San Jacinto, CA, January 27–February 22, 2002. *Mahara T. Sinclair: Recent Paintings*; Merced College Art Gallery, Merced, CA, January 23–February 13, 2002. *Fable of Contents*. Painting.

# PEOPLE IN THE NEWS

## IN MEMORIAM

**Michael P. Hammond**, a composer and music expert who was confirmed as the new chairman of the National Endowment for the Arts (NEA) in December 2001, died January 29, 2002, at his temporary residence in Washington, DC. He was 69.

Hammond's interests included Southeast Asian, Western medieval, and Renaissance music, as well as the relationship between neuroscience and music. He studied at Lawrence University in Appleton, WI; Oxford University in England, where he was a Rhodes Scholar; and Delhi University in India.

Hammond was director of the Wisconsin Conservatory of Music in Milwaukee, and from 1977 to 1980, he was president of the State University of New York, Purchase. At Rice University in Houston, TX, he wrote the architectural program for the new music building, Alice Pratt Brown Hall, which was designed by Ricardo Bofill. Hammond was the founding rector of the Prague Mozart Academy in the Czech Republic, now called the European Mozart Academy, and also served on the board of the Houston Symphony.

At Oxford, Hammond studied philosophy, psychology, and physiology, and he later taught neuroanatomy and physiology at Marquette Medical School and the University of Wisconsin. Hammond served as conductor or music director at orchestras and theaters across the country, including the American Symphony Orchestra, where he worked with Leopold Stokowski, and the Dessoff Choirs in New York; he was composer-in-residence for the Milwaukee Repertory Theater. He was also director of Canticum, an ensemble for the performance of medieval and Renaissance vocal music.

At Rice, Hammond taught in both the music school and the humanities division. The Rice Alumni Association gave him its gold medal for his contributions to the university, and Lawrence University awarded him an honorary doctorate.

President George W. Bush, who nominated Hammond to the NEA chair, said, "Michael Hammond was an accomplished conductor, composer and advocate of the arts. His commitment to excellence and his extraordinary talents will be greatly missed."

**John H. D'Arms**, a classicist and president of the American Council of Learned Societies (ACLS), died January 22, 2002. He was 67.

D'Arms's work focused on the history of ancient Roman cities, culture, and society. He was also an administrator whose tireless advocacy on behalf of scholars and the humanities in government was most distinguished. Since 1997, he was president of the ACLS, and led

the effort to strengthen its prestigious fellowship program for scholars. D'Arms also campaigned a spokesman for financial support for the humanities in Congress and elsewhere. Former President Bill Clinton named him to the National Council on the Humanities (NCH), where he served from 1994 to 1997.

D'Arms studied at Princeton University in Princeton, NJ, and Oxford University in England. He did his doctoral work in classical philology at Harvard University in Cambridge, MA. When he joined the NCH, D'Arms was a professor of classics at the University of Michigan, where he was also vice provost for academic affairs and dean of the graduate school. He was the resident director of the American Academy in Rome and a professor in its School of Classical Studies from 1977 to 1980. D'Arms was also a trustee of the Institute for Advanced Study in Princeton, NJ, and the Modern Language Association. His books include *Romans on the Bay of Naples* (1970) and *Commerce and Social Standing in Ancient Rome* (1981).

**Peter Voulkos**, a pioneering ceramic artist and winner of CAA's Distinguished Artist Award for Lifetime Achievement in 1997, died February 16, 2002. He was 78.

He earned an M.F.A. degree in ceramics from the California College of Arts and Crafts in Oakland, and established ceramic departments at the Los Angeles County Art Institute (now the Otis College of Art and Design) and the University of California, Berkeley. He also taught a course in 1953 at the legendary Black Mountain College, near Asheville, NC.

During his 50-year career, Voulkos was influential as a thinker, teacher, and innovator who followed a constantly evolving course in radically challenging disciplinary and aesthetic boundaries in ceramic art. He incorporated techniques from other artistic disciplines and helped develop a prototype for the electric potter's wheel. After initial work in clay and production pottery in the early 1960s, Voulkos using bronze, making large-scale abstract sculptures remarkable for their powerful composition. Voulkos' art can be found in many museum collections around the globe. The diversity of materials and styles employed in his work had a profound impact on his field, a lasting contribution for which he was honored by CAA.

**Richard Brown Baker**, a New York-based collector of postwar and contemporary art, died on January 22, 2002. He was 89.

Baker began acquiring art in the 1950s and built a collection of more than 1,600 works of art, which included paintings, sculptures, and works on paper by artists from Ad Reinhardt to Jean-Michel Basquiat. His collection has been donated to the Yale University Art Gallery in New Haven, CT, which will receive three-quarters of its alumnus' works, and to the art museum of the Rhode Island School of Design in Providence.

## ACADEME

**Jennifer A. Amundson** has been appointed assistant professor of architecture in the Division of Art, Design, and Architecture at Judson College in Elgin, IL.

**Catherine M. Sousloff**, professor of art at the University of Rochester in Rochester, NY, is the new director of the Visual and Cultural Studies Program at the school.

## MUSEUMS

**Maryan Ainsworth** has been chosen curator for early Netherlandish, French, and German paintings in the European Paintings Dept. at the Metropolitan Museum of Art in New York.

**Kynaston McShine** has been selected acting chief curator of the Dept. of Painting and Sculpture at the Museum of Modern Art in New York.

**Andrew Nairne** is the new director of the Museum of Modern Art Oxford in England.

**Gaylord Torrence** has been appointed the Fred and Virginia Merrill Curator of American Indian Art at the Nelson-Atkins Museum of Art in Kansas City, MO.

The Mississippi Museum of Art in Jackson has made several new appointments: **Betsy Bradley**, formerly executive director of the Mississippi Arts Commission, is the new director; **René Paul Barilleaux**, formerly chief curator of the museum, is now deputy director for programs; and **Robin C. Fortenberry** is registrar.

## ORGANIZATIONS

**Sheila Schwartz**, formerly of the Whitney Museum of American Art in New York, has been appointed executive director of the Saul Steinberg Foundation.

# GRANTS, AWARDS & HONORS

*Only grants, awards, or honors received by individual members are listed. Submit name, membership number, institutional affiliation, and title of the grant award, or honor, and use or purpose of grant to Christopher Howard, [caanews@collegeart.org](mailto:caanews@collegeart.org).*

**Lisa Adams** has been awarded an artist-in-residency at the Julia and David White Artists' Colony in Costa Rica for August 2002. While in residency, she will be working on drawing, painting, and video.

**Maryan Ainsworth** has been granted the title of Chevalier de l'Ordre de la Couronne by King Albert II of Belgium.

**Tori Arpad**, assistant professor of art at Florida International University in Miami, has received a Florida Arts Council Individual Artist Fellowship in Studio Art for drawing.

**Debra Balken**, an independent scholar based in Massachusetts, has received a 2002 Dedalus Foundation Senior Fellowship toward her work-in-progress, "Harold Rosenberg and the Fate of American Art."

**Barbara Bernstein** has received a grant from the Pittsburgh Foundation for the development and creation of new work for her solo exhibition at the Brew House in Pittsburgh, PA. She has also earned a Pennsylvania Council on the Arts Fellowship for works on paper. The fund will be used for time, supplies, and creative development.

**Joan Branham**, associate professor of art history at Providence College in Providence, RI, and current research associate at Harvard Divinity School in Cambridge, MA, has been awarded a National Endowment for the Humanities Fellowship for 2002-03 to pursue her project, "Sacred Space as Gendered Space: Women, Blood, and Sacrifice in Late Antiquity and the Early Middle Ages."

**Erik Inglis**, assistant professor of art at Oberlin College in Oberlin, OH, has received a National Endowment for the Humanities Research Fellowship for his book *Jean Fouquet and the Invention of France: Art and Nation after the Hundred Years War*.

**Richard Posner**, Senior Fulbright Scholar in Berlin and current visiting associate professor of public art at the University of Illinois, Urbana-Champaign, has been awarded a 2002 Pollock-Krasner Foundation fellowship.

**Jenny Ramirez** has received a Paul Mellon Centre for Studies in British Art Research Support Grant. It will be used for travel to London and Edinburgh to research her dissertation on the Victorian photographer Clementina Hawarden.

**Valerie Seligsohn**, vice president of the Graduate School of Fine Arts Association at the University of Pennsylvania in Philadelphia, has completed a landscape painting commission for the Rita J. Kaplan Breast Imaging Center at Bellevue Hospital in New York.

**Erika Wolf**, visiting assistant professor of art history at the University of Rochester in Rochester, NY, has been awarded an IREX Short Term Travel Grant for research in the Ukraine and Russia for the summer of 2001, and a Harriman Institute Post-Doctoral Fellowship at New York's Columbia University for 2001-02. Both awards support the completion of a manuscript on the Stalinist propaganda magazine, *USSR in Construction*.

The Virginia Center for the Creative Arts has awarded residency fellowships to **Tom Aprile** and **Laura Young** from December 2001 to January 2002.

## CONFERENCES & SYMPOSIA

For the most up-to-date and expanded list of conferences and symposia, please consult [www.collegeart.org](http://www.collegeart.org).

### CALLS FOR PAPERS

**Antiquity Recovered: The Legacy of Pompeii and Herculaneum** is a symposium to be held October 6, 2002, at the University of Pennsylvania Museum of Archaeology and Anthropology in Philadelphia. It will coincide with the exhibition *Antiquity Recovered: Pompeii and Herculaneum in Philadelphia Collections*, which runs September 13–November 20, 2002, at the school's Arthur Ross Gallery. The symposium will be organized into the categories of archaeology, travel, and reception, and we encourage papers drawn from a wide range of methodological approaches and disciplines including but not limited to history, archaeology, literature, film, art and architectural history, and the history of science. Please send an abstract of no more than 500 words and a c.v. to

Victoria Coates and Jon Seydl, History of Art Dept., University of Pennsylvania, 3405 Woodland Walk, Philadelphia, PA 19104-6208; [victoriacoates@aol.com](mailto:victoriacoates@aol.com); [jseydl@sas.upenn.edu](mailto:jseydl@sas.upenn.edu). *Deadline: May 15, 2002.*

The **Renaissance Society of America's** annual meeting will take place March 28–30, 2003, in Toronto, ON. The program committee invites abstracts for individual papers and panels. For more information, visit [www.r-s-a.org](http://www.r-s-a.org). *Deadline: May 15, 2002.*

The **2003 Giambattista Nolli International Conference** will be held May 30–June 2, 2003, at the Studium Urbis Center in Rome, Italy. We invite abstracts of no more than 250 words for design, history, urban, landscape, visual, or cartographic studies on the subject "Giambattista Nolli, Imago Urbis, and Rome." For more information, please visit [www.studiumurbis.org/menu/conferences.html](http://www.studiumurbis.org/menu/conferences.html). *Deadline: May 15, 2002.*

The **American Craft Council-Southeast Regions (ACCSE)** and the **Association of Virginia Artisans (AVA)** will hold their annual conference at Longwood College in Farmville, VA, June 19–23, 2002. **Arts Business Institute (ABI)** has included its offerings into the conference, allowing attendance for both the ACCSE/AVA and ABI events. This double conference will consist of workshops, panel discussions, tours, presentations,

craft exhibitions, lectures, and other events. Topics for discussion include design, publicity, educational, exhibition, marketing, networking, and business strategies; and health and safety issues in craft production. Workshops consider almost every craft media and related topics, and are conducted by leading national craft artists and retailers. For a brochure, contact Mark Baldrige, 1600 Otterdale Rd., Midlothian, VA 23114; 804/794-7235; [stargazer.msb@juno.com](mailto:stargazer.msb@juno.com); or call John Iverson at 505/424-1261; <http://artsbusinessinstitute.org>.

The **Association for Art History (AAH)** announces 2 calls for papers. For the upcoming issue of our new, revised newsletter, we would like articles or manuscripts of fairly wide interest. We are also actively working to organize an AAH journal, which will publish the investigations of curators, collectors, academics, and independent scholars and critics, as well as more technically oriented essays. Acceptable submissions should be centrally concerned with one or more works of art and/or architecture. We seek articles that are short, longer, and longest (40,000-word max). Articles may range the entire history of the world's art and architecture. For more information and to submit manuscripts, please call Carole Gras Bennett at 812/855-5193; fax: 812/855-9556; [aah@indiana.edu](mailto:aah@indiana.edu); [www.indiana.edu/~aah](http://www.indiana.edu/~aah).

### TO ATTEND

**Medieval Metal**, organized by the Association Villard de Honnecourt for Interdisciplinary Study of Medieval Technology, Science, and Art, will take place at the two international medieval congresses in Kalamazoo, MI (May 2–5, 2002) and Leeds, England (July 8–11, 2002). A panel will address metal use and its social roles, as well as the crucial importance of metal for medieval technology, art, architecture, and cultural practice for the period extending from 500 to 1600 A.D. For more information, check out [www.avista.org](http://www.avista.org).

**JSTOR's Participating Publishers Meeting** will take place May 7, 2002, at the Scandinavia House in New York. For more information, contact Kimberly Lutz, JSTOR, 120 Fifth Ave., New York, NY 10011; 212/229-3700; [kl@jstor.org](mailto:kl@jstor.org).

**New Directions in the Study of Art and Religion**, a series of symposia organized by the Gallery at the American Bible Society in New York and funded by the Henry Luce Foundation, will hold its inaugural session, "Art and Religion: One Subject, Many Viewpoints," on May 9, 2002. The session is free and open to the public. To register or receive more information, please call 212/408-1586; [www.americanbible.org/gallery](http://www.americanbible.org/gallery).

**Sacred Ritual Practices in Gardens and Landscapes** is the topic of the next Dumbarton Oaks Symposium in Studies

## VIENNESE GHOSTS

### CULTURE AND POLITICS

The symposium will investigate Viennese culture around 1900 and its long shadow in modern and contemporary politics, art, music, and psychoanalysis.

Friday, August 2, 5:30 p.m. Opening lecture: Peter Gay

Saturday, August 3, 1:00–5:30 p.m. Talks and discussion:  
Esther da Costa Meyer, Lydia Goehr, Michael Roth,  
Michael Steinberg, James E. Young

STERLING & FRANCINE  
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WILLIAMSTOWN, MASSACHUSETTS 01267

[WWW.CLARKART.EDU](http://WWW.CLARKART.EDU)

For more information please contact [research@clarkart.edu](mailto:research@clarkart.edu) or call 413-458-2303, ext. 260

in Landscape Architecture, to be held May 10–11, 2002. This symposium will examine the reception of gardens and landscapes, focusing on a limited number of sacred ritual practices in a large variety of cultural contexts. It will also include discussions of the formative functions of gardens and landscapes for cultural and social life. The symposium will draw examples from ancient Greece, Heian and Muromachi Japan, late Tenochtitlan, early colonial Mexico, 16th- and 19th-century India, 17th-century Italy, 18th- to 20th-century Saramaka Maroon culture in Suriname, contemporary Arawak culture in Peru, and contemporary England, thus offering an unusual perspective for cross-cultural discussion of social practices in gardens and landscapes. For further information, please contact Studies in Landscape Architecture, Dumbarton Oaks, 1703 32nd St. NW, Washington, DC 20007; [www.doaks.org/LandscapeArchitecture.html](http://www.doaks.org/LandscapeArchitecture.html).

**Saint Petersburg: Window into the Future**, the International Architectural Forum, will be held May 11–17, 2002, in St. Petersburg, Russia. The forum is dedicated to the 300th anniversary of St. Petersburg and is personally supported by the city governor Vladimir Yakovlev. For more information, contact Anastasia Mordovetz, Centaur Co. Ltd., 2nd Sovetskaya St., 7, Office 207, St. Petersburg, Russia 193036; tel/fax: 007-812-277-4651; [centaur@archi-tector.org](mailto:centaur@archi-tector.org); [www.archi-tector.org](http://www.archi-tector.org).

## RESOURCES & OPPORTUNITIES

For the most up-to-date and expanded list of resources and opportunities, consult [www.collegeart.org](http://www.collegeart.org).

### CALL FOR ENTRIES

**The Artist's Magazine** seeks entries for its 19th annual art competition, which is open to amateur and professional artists working in one of five categories: portraiture, landscape, still life, experimental, and animal art. Top award winners and honorable mentions will be showcased in the December 2002 issue of *The Artist's Magazine*. Entry fee is \$10/slide. For rules and entry form, send an S.A.S.E. to *The Artists Magazine's* 2002 Art Competition, attn: Terri Boes, 1507 Dana Ave., Cincinnati, OH 45207; 513/531-2690, ext. 328; fax 513/531-0798; [competitions@fwpubs.com](mailto:competitions@fwpubs.com). *Deadline: May 1, 2002.*

**Soho20 Gallery** seeks entries in all media for its 8th Annual International Exhibition of Women's Art, a juried exhibition open to the international community of women artists ages 21 and older. Entry fee is \$25/3 slides, \$5 each additional slide. For an entry form, send an S.A.S.E. to Soho20 Chelsea, 511 W. 25th St., Ste. 605, New York, NY 10001;

[www.soho20gallery.com](http://www.soho20gallery.com). *Deadline: May 15, 2002.*

**Soho Photo Gallery** announces a national juried photography exhibition, *Through the Lanes of September 11*. Photographers from across the country working in any photo-based medium are invited to submit their reactions to September 11 and its aftermath. Entry fee is \$25/3 35-mm slides; additional slides (6 max) are \$5 each. For prospectus and entry form, send an S.A.S.E. to Prospectus, 9-11 Exhibition, Soho Photo Gallery, 15 White St., New York, NY 10013; [www.sohophoto.com](http://www.sohophoto.com). *Deadline: May 18, 2002.*

**ArtNetwork** is accepting entries in all 2- and 3-dimensional media for the Living Artists 13th edition cover contest. The grand-prize winner will have his or her work featured on the cover of this fine-art directory to be published in 2003. An entry fee of \$12/1 slide, \$19/2 slides, and \$25/3 slides (max). For an application, send an S.A.S.E. to ArtNetwork, Cover Contest, P.O. Box 1360, Nevada City, CA 95959; 800/393-0677; fax: 530/470-0862; [info@artmarketing.com](mailto:info@artmarketing.com); [www.artdirectory.com/Ency/contest.html](http://www.artdirectory.com/Ency/contest.html). *Deadline: May 30, 2002.*

The **Robert A. Peck Gallery** at Central Wyoming College seeks artists for *Celebrating Spirituality*, an exhibition of work that will be thematically based on the artists' spirituality. Of special interest are works exploring the Hindu, Buddhist, Jewish, Muslim, Tao, and other traditions. Exhibition dates are September 9–October 3, 2002. Send slides, artist's statement, résumé, and an S.A.S.E. to Nita Kehoe, Central Wyoming College, 2660 Peck Ave., Riverton, WY 82501. *Deadline: May 31, 2002.*

The **Artemisa Gallery** seeks entries for *Looped*, a juried videofest scheduled for August 2002. For a prospectus, send an S.A.S.E. to Artemisia Gallery, 700 N. Carpenter, Chicago, IL 60622. *Deadline: June 15, 2002.*

The **Art Deadlines List** is a monthly newsletter providing information about juried exhibitions and competitions, calls for entries, papers, grants, fellowships, residencies, and more. For more information, please visit <http://artdeadlineslist.com>.

**Orlo**, an environmental and arts nonprofit organization based in Portland, OR, seeks submissions for its 2002–03 schedule. No fees is necessary. All media and styles are welcome, including new genre or electronic. Entries should address environmental or ecological themes in an innovative and challenging manner. Send a statement of intent, biographical statement, résumé, and 15–20 slides with an S.A.S.E. to Orlo, P.O. Box 10342, Portland, OR 97296; 503/242-1047; [www.orlo.org](http://www.orlo.org).

The **Museum of Contemporary Art of Georgia** (MOCA GA) seeks information on national or Georgia-based artists who deal with issues of race as a major the-

matic focus in their work. We are interested in work in all media for an exhibition opening at MOCA GA in the fall of 2002. Please send contact information, slides, catalogues, or other relevant information to Dan R. Talley, c/o Kutztown University, Fine Arts Dept., P.O. Box 730, Kutztown, PA 19530-0730; [talley@kutztown.edu](mailto:talley@kutztown.edu).

### CATALOGUES RAISONNÉS

The **National Gallery of Art** in Washington, DC, has published its first online catalogue raisonné in conjunction with the current exhibition *Best Impressions: 35 Years of Prints and Sculpture From Gemini G.E.L.* The website features a searchable database of more than 1,900 images and in-depth entries. Please visit [www.nga.gov/gemini](http://www.nga.gov/gemini).

### CALLS FOR PARTICIPATION

**Art:21** invites submissions to an online forum concerning the debate on whether or not a memorial should be built on the site of the former World Trade Center. What do you think this should be? Who should it commemorate and how? What is your vision for the memorial? Who would you choose to design such an auspicious monument and why? Do you think there should even be a memorial? Participate in an online forum at [www.pbs.org/art21/discuss/current/index.html](http://www.pbs.org/art21/discuss/current/index.html) to discuss these questions. We will post your thoughts on our website and forward them to city agencies working on the memorial.

**Jontyle Theresa Robinson**, who has received a grant from the Kentucky Foundation for Women, seeks museums and collectors owning works by the African American scientist and artist Eugenia V. Dunn for her research. Please write to [robenenterprises@aol.com](mailto:robenenterprises@aol.com).

### CALLS FOR MANUSCRIPTS

The organizers of the 2002 CAA conference session, "Homecomings: From Public Art to Cultures of Domesticity," are seeking additional manuscripts for inclusion in an anthology titled *Home Made: From Public Arts to Cultures of Domesticity*. The editors seek contributions that examine historical and contemporary representations of domesticity and the home as a site of artistic inspiration, ranging from the 19th century to the present. Send completed manuscripts to both editors, Jürgen Heinrichs, Dept. of Art and Music, Seton Hall University, South Orange, NJ 07079; [heinriju@shu.edu](mailto:heinriju@shu.edu); and Nancy Rose Marshall, History of Art, University of Wisconsin, Madison, Elvehjem Museum, 800 University Ave., Madison, WI 53706; [nrmarshall@facstaff.wisc.edu](mailto:nrmarshall@facstaff.wisc.edu). *Deadline: May 31, 2002.*

### GRANTS AND FELLOWSHIPS

The **American Institute of Indian Studies** welcomes applications for pre- and postdoctoral fellowships to conduct research in India. For information and

applications, contact the American Institute of Indian Studies, 1130 E. 59th St., Chicago, IL 60637; 773/702-8638; [aiis@uchicago.edu](mailto:aiis@uchicago.edu). *Deadline: July 1, 2002.*

The **Jane Voorhees Zimmerli Art Museum** and the **Dept. of Art History of Rutgers University** are pleased to announce new funding for graduate students interested in specializing in Soviet Nonconformist art. Three- and 4-year graduate assistantships are available to cover tuition costs and living expenses. The first 2–3 years require part-time research on the Norton and Nancy Dodge Collection of Nonconformist Art of the Soviet Union, and a final year applies solely to dissertation research. The Zimmerli Museum houses the world's largest collection of Nonconformist art (1956–1986) from Russia and the former Soviet republics, a substantial archive, and a related collection of prerevolutionary Russian art. Students will have opportunities to work on or create exhibitions from the collections and take related graduate seminars in the Dept. of Art History. For more details, contact Jane A. Sharp at [jsharp@rci.rutgers.edu](mailto:jsharp@rci.rutgers.edu).

The **Fulbright Scholar Program** is offering lecturing and researching awards in some 140 countries for the 2003–04 academic year. Opportunities are available not only for college and university faculty, but also for artists, journalists, lawyers, independent scholars, and many others. There are awards in 37 different disciplines and professional fields, as well as in a variety of subdisciplines such as gender studies and peace studies. For information and program deadlines, contact the Council for International Exchange of Scholars, 3007 Tilden St. NW, Ste. 5L, Washington, DC 20008-3009; 202/686-7877; [apprequest@cies.iie.org](mailto:apprequest@cies.iie.org); [www.cies.org](http://www.cies.org).

### INTERNSHIPS

The **Women's Studio Workshop** announces full-time internships lasting 6 months in their studio arts environment. Housing and small stipends are provided. For more information, please visit <http://wsworkshop.org/internships.htm>.

### PROGRAMS

The **Arts Extension Service** at the University of Massachusetts offers its Fundamentals of Arts Management course online. For more information, call 413/545-3653; [www.umass.edu/contined](http://www.umass.edu/contined).

**Art Workshop International** offers courses in visual arts and creative writing in Assisi, Italy, June 25–July 22, 2002. For information, write Art Workshop International, 463 West St., #1028H, New York, NY 10014; 866/341-2922; fax: 646/486-4701; [www.artworkshopintl.com](http://www.artworkshopintl.com).

The **Art-Zones Program** at Bellevue Community College is now offering a second series of classes in the Public Art and Design Program. The program teaches professional skills and prepares artists and designers to enter the field of public

art. Series 2 focuses on the business and technical aspects of public art. Related courses are offered each quarter through Art-Zones. No prerequisite is required. Call Miriam Works at 425/644-2642; [mworks@bcc.etc.edu](mailto:mworks@bcc.etc.edu).

**Ortolanstudio** offers a program on Venetian Fresco Painting Technique and Conservation. For more information, check out [www.ortolanstudio.com](http://www.ortolanstudio.com).

**Antioch Education Abroad** offers a program on African Art and Culture in Mali, West Africa, which consists of 3 successive independent but related courses for which students may earn up to a total of 15 semester credits. The program starts with an orientation on Antioch College's campus in June 2002, which will offer an introduction to the arts and culture of Mali and an intensive French language course. The second course, Aesthetics and Cultures of Mali, will take place in July. Students will travel to the interior of Mali, where they will meet with artists and artisans for workshops and performances. Then, in the independent field-research course, students will apprentice with an artist, artisan, musician, or other arts professional of their choice. This program is appropriate for students of visual and performance arts, African studies, international relations, and French language. Please contact Erin Abrams, 795 Livermore St., Yellow Springs, OH 45387; 937/769-1015; fax: 937/769-1019; [eabrams@antioch-college.edu](mailto:eabrams@antioch-college.edu).

**Florida State University** offers a number of art-related study abroad programs. For the world museums program in England, see [http://international.fsu.edu/college\\_level/specialized\\_programs.html#lonmusuem](http://international.fsu.edu/college_level/specialized_programs.html#lonmusuem); photography courses in Ghana, [http://international.fsu.edu/college\\_level/ghana.html](http://international.fsu.edu/college_level/ghana.html); photography Courses in South Africa, [http://international.fsu.edu/college\\_level/southafrica.html](http://international.fsu.edu/college_level/southafrica.html); art-therapy program, [http://international.fsu.edu/college\\_level/specialized\\_programs.html#arththerp](http://international.fsu.edu/college_level/specialized_programs.html#arththerp); drawing and photography program in Spain, [http://international.fsu.edu/college\\_level/specialized\\_programs.html#draw](http://international.fsu.edu/college_level/specialized_programs.html#draw).

## RESIDENCIES

**Maryland Hall for the Creative Arts** is currently accepting applications for its artist-in-residence program. This program is designed to allow artists access to affordable studio space while interacting with the community. Artists working in any media, including visual, performing, and the language arts, are invited to apply. Please send a portfolio, artist statement, résumé, and an action plan outlining your intentions for this program. A jury will review applicants and select 6–10 artists. Accepted artists are reviewed on an annual basis for up to 3 years, at which time artists may reapply to the program. For an application and information, contact Karina Hean, Artist-in-Residence Program, Maryland Hall for the Creative Arts, 801 Chase St., Annapolis, MD 21401; [www.marylandhall.org](http://www.marylandhall.org).  
*Deadline: May 17, 2002.*

**The Women's Studio Workshop** (WSW), in cooperation with the Mid-Atlantic Arts Foundation, invites applications for residencies in WSW's etching, letterpress, silkscreen, papermaking, book arts, and/or photography studios. The 6-week residency includes a \$2,000 stipend, travel money, housing, and unlimited access to the studios. The residency will take place in fall 2002 and winter 2003. To apply, please send a résumé, 1-page description of the work you would like to do at WSW, and 10 slides of recent work with an S.A.S.E., with a slide list noting title, medium, size, and date. For more information, please visit <http://wsworkshop.org/studios.html>.

## SCHOOLS AND WORKSHOPS

**The Abruzzi Mountain Workshop**, located in the medieval village of Anversa degli Abruzzi, Italy invites participants for its drawing, painting, and sculpture workshops, for both the beginning and the more experienced artist. Working in the studio and at locations of historic interest and beauty, participants experimenting with a wide range of media, including charcoal, watercolor, gouache, acrylic, oil, wood, and clay. New intensive workshops in encaustic, fresco, and printmaking are also scheduled. We also offer Arts Renewal workshops for educators and professional artists. For information, contact Patricia Antonucci at 212/627-7736 or 212/876-2271; [rmpa@gte.net](mailto:rmpa@gte.net); [www.artworkshopitaly.com](http://www.artworkshopitaly.com).

## CLASSIFIEDS

*Do you want to guarantee that your event or listing will be published by CAA News? We accept classified ads of a professional or semiprofessional nature. \$1.50/word for members (\$15 minimum); 2.50/word for nonmembers (\$25 minimum). Classified ads must be paid in advance of publication. CAA News also accepts boxed display advertising. Contact Christopher Howard, Associate Editor, at [caanews@collegart.org](mailto:caanews@collegart.org) or 212/691-1051, ext 220, for details.*

## FOR RENT

**Florence, Italy.** Apartment for rent just beside Ponte Vecchio: two bedrooms, living room, bathroom with tub, and fully equipped kitchen with washing machine, dishwasher, small oven, and toaster. Heating is independent; a/c, telephone, and television available. For more information, write to [santerini.piero@tiscali.it](mailto:santerini.piero@tiscali.it).

**London.** Writer's lovely house available for rent July 1–August 11. Sleeps 6. £600 per week. [SueHubbard1001@netscapeonline.co.uk](mailto:SueHubbard1001@netscapeonline.co.uk).

**Manhattan.** Sublets: Beautiful, quiet, Upper Eastside apartment to sublet May/June through August/September, \$1,600 plus utilities; downtown artist studio also available \$900 plus utilities. For information, call 212/988-2736.

**New York.** Charming 1,400 square foot Chelsea loft available July and part of August. All amenities. Price negotiable. 212/741-9924.

**NYC.** Tribeca loft. 1,000 square feet, six windows including utilities, local phone. Available for 1–2 weeks each month. \$800/week, \$1,500/two weeks. 2 person maximum. References. Contact [batemanstudio@mindspring.com](mailto:batemanstudio@mindspring.com).

**Rome.** Apartment for rent near American Academy, minutes from center. Two bedrooms, study, living/dining room, bath, eat-in kitchen, dish and laundry washers, two balconies, central heat, fully furnished. Available June 1–August 31, 2002. \$1,500/month plus utilities. Contact Jack Wasserman, [jkwasse@attglobal.net](mailto:jkwasse@attglobal.net).

**Umbria.** Rustic farmhouse with basic amenities. Near Gubbio. Sleeps 6+, Beautiful landscape. September–May. Contact 518/279-9290; [nogna4@aol.com](mailto:nogna4@aol.com).

## OPPORTUNITIES

**National Association of Women Artists**, founded 1889, provides exhibition opportunities for members (women artists) in museums, university galleries, etc. Seeking membership applications from professional women artists. Jury for new members meets October. Applications due mid-September. To apply for membership send #10 S.A.S.E.: National Association of Women Artists, 41 Union Square W., #906, NY, NY 10003 or download application: [www.nawanet.org](http://www.nawanet.org).

**National Gallery of Canada Research Fellowships 2002–2003.** The Research Fellowship Program of the National Gallery of Canada encourages and supports advanced research. Open to international competition, all fellowships emphasize the use and investigation of the collections and resources of the National Gallery of Canada, including those of the Library and Archives. Juries will consider proposals in the fields of Pre-1970 Canadian Art, Post-1970 Canadian Art, European Art, Modern Art, History of Photography (The Lisette Model/Joseph G. Blum Fellowship), and Art Conservation (The Claudia De Hueck Fellowship). For details, consult the National Gallery of Canada website: <http://national.gallery.ca> or contact Murray Waddington, Chief, Library, Archives, Fellowships Program; 613/990-0586; fax: 613/990-6190; [mwadding@gallery.ca](mailto:mwadding@gallery.ca); National Gallery of Canada, 380 Sussex Dr., P.O. Box 427, Station A, Ottawa, Ontario, K1N 9N4. *Deadline: April 30, 2002.*

## DATEBOOK

### April 29, 2002

Deadline for nominations and self-nominations for the *Art Journal* editorial board

### May 3, 2002

Deadline for submissions to the June issue of *CAA Careers*

### May 13, 2002

Deadline for submission of preliminary proposals for the 2003 Annual Conference to session chairs

### May 24, 2002

Deadline for nominations to the CAA Board of Directors

### May 31, 2002

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

### June 17, 2002

2003 Annual Conference session chairs notify applicants of the acceptance or rejection of preliminary proposals. CAA conference director receives session rosters and a-v request forms from session chairs. (This information is used for the *Preliminary Program* and conference scheduling)

### June 28, 2002

Deadline for submissions for the August issue of *CAA Careers*

### June 30, 2002

Deadline for preliminary proposals for the Committee on Cultural Diversity Roundtable Discussion at the 2003 Annual Conference

### June 30, 2002

Deadline for renewing, joining, or rejoining CAA membership for calendar year 2002

### August 2, 2002

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

### August 30, 2002

2003 Annual Conference session chairs receive final abstracts from speaker

### August 31, 2002

Deadline for nominations for the 2003 CAA Awards for Distinction

### December 2, 2002

2003 Annual Conference session chairs receive final drafts of speakers' papers

### February 19–22, 2003

91st Annual Conference in New York

### February 18–21, 2004

92nd Annual Conference in Seattle

### February 16–19, 2005

93rd Annual Conference in Atlanta

with Irving Sandler and Therese Dolan, and Artists Talk paired the artists Ilya and Emilia Kabakov with the curator Rob Storr.

Saturday was shaped by practica focusing on studio safety, conservation of materials, and estate planning. In the lounge area, slides and videotapes were shown continuously, and folks met for informal chatting and conversation.

Equally successful in its second year was the Distinguished Scholar's Session, dedicated this year to Leo Steinberg. Funded by the Samuel H. Kress Foundation, it drew close to a thousand attendees and ended with a standing ovation for Steinberg, whose brilliant and touching concluding remarks were delivered with great effect. Preceding Steinberg, the gathering heard various appreciations of the honoree's contributions to Renaissance, Baroque, and modern art from Samuel Edgerton, Rosalind Krauss, Alexander Nagel, and session chair David Rosand.

Local institutions contributed heavily to the conference. The University of the Arts was extremely helpful in organizing local art schools before the conference. It also organized the M.F.A. show and hosted two offsite sessions that were chaired by faculty members. Thanks are due to Dean Steve Tarantal and his assistant Adrienne Stalek for their energetic participation. The Painted Bride Art Center hosted the annual members' exhibition with a show organized by the center's program director, Ellen Rosenholtz. We are also grateful to these other Philadelphia schools and institutions for hosting sessions and special events: Fabric Workshop and Museum, Old City Arts Association,

Pennsylvania Academy of the Fine Arts, Philadelphia Print Collaborative, and the University of Pennsylvania. The Schwarz Gallery, Helen Drutt, and Fleischer/Ollman generously opened their spaces to CAA members. Finally, for hosting the closing night bash at Locks Gallery, we warmly thank Sueyun Locks and Doug Shaler.

All in all, Philadelphia was energizing and eventful. The 2003 Annual Conference in New York promises to be equally stimulating. So, save these dates: February 19–22, 2003, at the Hilton New York. —*Emmanuel Lemakis, CAA Director of Programs*

## CONTINUED FROM FRONT PAGE

who lost work, jobs, commissions, or sales, or living or working space as a result of the terrorist attacks. The effect of September 11 on arts organizations, both in the for-profit and nonprofit sectors, has been significant, leading to layoffs at many metropolitan museums. The tragedy has also had a less-publicized affect on individual artists and freelance professionals.

Of her conference experience, fellowship recipient Jennifer Cecere said, "I met fellow artists in similar situations [and] compared strategies and shared information. Many were neighbors that I had never met. CAA and the Mellon Foundation...helped to lift the 'cloud of doom' and give me a good push toward the future."

At the conference, many recipients took advantage of Placement. Some had job interviews, while others made important contacts. Another recipient, Michael Marston, said, "I had a very positive job interview and was able to apply for three other jobs." Others attended the Career

Development Workshop, where artists, art historians, and museum professionals received one-on-one consultations with veterans in their fields. Recipient Sonia Dutton remarked, "The Career Development session I attended was quite good, and having a museum professional review and edit my résumé was very helpful." And of course attending sessions was a priority for many. "The diverse range of sessions was very engaging and often left me wishing there were more than just one of me," said Gordon Sasaki.

Suzanne Meehan recalled, "My favorite part of the conference was that for those few days, I felt so much in my element. I was standing on line at the Starbucks at the Marriott, looked around me at all of the artists and art scholars, and thought 'What an extraordinary group of people, and how lucky I am to be one of them.'"

9/11 Fellowships were awarded to **Herberto Turizzo Anaya, Poyin Auyeung, Perry Bard, Erin Barnett, Katherine A. Bussard, Jennifer Cecere, Hazel Collins, Brian Conley, Jacquelyn N. Coutre, James Cullinane, Emile Devereaux, Erika deVries, Sonia Dutton, Stephenie Hollyman, Eric Hongisto, Craig Houser, James A. Janish, Juri Kim, Marjorie Kouns, Katherine Kuharic, Joan Linder, Ernest Lopez, Jeanne Lorenz, Soraya Marcano, Michael Marston, Margaret Mathews-Berenson, Evie McKenna, Suzanne Meehan, Mandy Morrison, Christopher G. Muenchinger, Stefanie Nagorka, Jeanine Oleson, Kelly Reichardt, Catherine Ruello, Tara L. Ruth, Nelson Santos, Gordon Sasaki, Arleen Schloss, Eddy Steinhauer, Julianne Swartz, Teresa Valla, Lorraine Walsh, Dina Weiss, Jojo**

**Whilden, Lili White, Ralph Wolf, and Alice Wu.** 2002 CAA memberships were awarded to **Patricia Cronin, Roy Fowler, Cherith Rose, and Hugo Tillman.**

CAA employed **Susan Wyatt** to act as program manager for the 9/11 Fellowships. She has a great deal of experience implementing programs for artists and arts managers, and in recent years has been working as a freelancer. She is a former executive director of Artists Space, a well-known contemporary art center in New York, and former director of ArtsLink, an international exchange program that arranged U.S. residencies for fifty artists and arts managers from Central and Eastern Europe annually during her five-year tenure. The selection panel, led by Wyatt, consisted of three arts professionals with wide-ranging experience. They were **Theodore S. Berger**, executive director of the New York Foundation for the Arts; **Kinshasha Holman Conwill**, formerly executive director of the Studio Museum in Harlem and currently project director for A Cultural Blueprint for New York City; and **Emmanuel Lemakis**, CAA's director of programs.

On behalf of the 9/11 Fellows, CAA would like to thank the Mellon Foundation for allowing the organization to extend a collegial hand to arts professionals in need. The setbacks suffered by the cultural community in the wake of September 11 are only just beginning to be understood. CAA is proud that with this important grant, it has been able to contribute to rebuilding and strengthening New York City's cultural community.

# NOMINATION FOR CAA BOARD OF DIRECTORS 2003

MAIL TO: CAA Nominating Committee  
c/o Marta Teegen  
College Art Association  
275 Seventh Avenue  
New York, NY 10001

FAX TO: Marta Teegen  
212/627-2381

NAME: \_\_\_\_\_

TITLE: \_\_\_\_\_

AFFILIATION: \_\_\_\_\_

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# REFLECTING ON THE MUSEUM IN THE TWENTY-FIRST CENTURY: BACK TO THE FUTURE

*The following address was delivered by Anne d'Harnoncourt at Convocation of CAA's 2002 Annual Conference in Philadelphia.*

**CAA PRESIDENT ELLEN T. BAIRD:** I am delighted to introduce our keynote speaker tonight, Anne d'Harnoncourt, the George D. Widener Director of the Philadelphia Museum of Art. A CAA member since 1969, Anne d'Harnoncourt is a graduate of Radcliffe College and London University's Courtauld Institute of Art. She became Curator of Twentieth-Century Art at the Philadelphia Museum of Art in 1971, organizing, among other exhibitions, a definitive Marcel Duchamp retrospective in 1973 and the provocative 1980 show, *Futurism and the International Avant-Garde*. This year, Ms. d'Harnoncourt marks her twentieth anniversary as Director of the Philadelphia Museum of Art. Her skillful and dynamic leadership was recognized when the Board of Trustees voted to add the title of Chief Executive Officer to her designation in 1996, upon the retirement of President Robert Montgomery Scott.

Among her accomplishments are the three-part reinstallation of the museum's European collections, completed in 1995, and the comprehensive renovation of the galleries of modern and contemporary art, which reopened in October 2000. She has also been the catalyst for a high-profile series of international loan exhibitions, beginning with Brancusi in 1995 and Cézanne in 1996. Having recently acquired what is now the Perelman Building, across Benjamin Franklin Parkway, the 126-year-old Philadelphia Museum of Art, guided by Ms. d'Harnoncourt, is embarking on a new phase of development. This evening her topic is "Reflecting on the Museum in the Twenty-First Century: Back to the Future." Please join me in welcoming Anne d'Harnoncourt.

**ANNE D'HARNONCOURT:** Thank you so very much. First and foremost, thank you, College Art Association, and an enormously hearty welcome on behalf of the large, lively, and wonderful community of artists, art historians, art students, curators, conservators, and all the staffs and all the trustees of visual-arts institutions across greater Philadelphia. Are we glad to see you! It has been much too long—nineteen years—since we had the pleasure of your company and the benefit of your collective talents and brainpower in our midst. Since you were here last, our new convention center was built in the heart of the city. I hope you've all discovered the joys of the Reading Terminal Market below the great train shed that now houses part of the convention center. One of the miracles of that building was to keep the market going strong during the construction, so that the delicious food that goes so well with delicious art is still available today, as it was so many decades ago. The nearby Pennsylvania Academy of the Fine Arts is expanding too. And eight blocks south, there is the exuberant new Kimmel Center for the Performing Arts. So you have treats for the ear as well as the eye. We're all getting ready for your next visit, which we hope won't be nineteen years from now! The title of my meditation tonight is "Reflecting on the Museum in the Twenty-First Century—Back to the Future," because it has to do with the art of reinventing ourselves, without forgetting where we came from. I think that's especially important for art museums and for the cities that gave them birth, and which they in turn reinvigorate—and I hope inspire.

Any conversation about museums that takes place in Philadelphia has to begin with Charles Willson Peale. He's very good for swelled heads, because just when you think you've had a wonderful new idea, or tried out a jazzy new program for the first time, it turns out that Mr. Peale did it about 200 years ago.

In a life-size portrait that is one of the stars of the Pennsylvania Academy, Peale shows himself as a youthful octogenarian, about forty-five years after he moved his family to Philadelphia in 1776—just in time for the hottest days of the American Revolution. He was, as you know, not only a painter, but also an educator and cultural impresario. He was a captain of the militia; he fought with George Washington in

the Battle of Trenton. He was an ardent patriot and a radical political figure. During his one year in the Pennsylvania state legislature, it enacted the first law in the new republic supporting the abolition of slavery. He was truly extraordinary—a Renaissance, an all-purpose guy. (I have to use New World lingo to describe him.)

Peale began by painting enormous, illuminated, temporary public murals on topical subjects. He was also an eager portrait painter. It was the skylit gallery of his own paintings that led him, in June 1784, to found a new museum. His conviction was that any city worth its salt needed such an institution. In this project he was much encouraged by Ben Franklin on his return from Paris in 1785. It was a family affair from the outset. And nothing says more about Mr. Peale than the names of his offspring: Rembrandt, Rubens, Raphael, Titian, Sophonisba, Angelica, and Rosalba. Pilkington's *Dictionary of Painters* was his Bible. He tried to name one poor child after an Italian museum director, but the American Philosophical Society, which was meeting next door to the museum, voted him down, and said he had to call the baby Franklin.

Between 1810 and 1827, Peale's amazing museum was housed in what we now know as Independence Hall. He believed in education for young and old and for both sexes, and in making art history and the workings of nature available and appealing to all. In some ways we can say that he invented the blockbuster exhibition in this country. This took the form of a mastodon that he unearthed, with considerable difficulty, from a marl pit in upstate New York, brought to Philadelphia, reassembled according to all the wise advice of the American Philosophical Society's luminaries, and put on view for a fifty-cent ticket—as opposed to the twenty-five cents that was the museum's normal charge. This popular success funded all the education programs that he really wanted to do!

Peale's museum was surely one of the reasons for the intellectual and artistic liveliness of Philadelphia two centuries ago—and we have still much to learn from it today. His museum was, of course, as much about natural science and natural history as about the arts. He combined a deep belief in scholarship, fascination with new explorations, and inspired interaction with the international world of scholars of

the time. He was a tireless worker, endless optimist, and relentless buttonholer. He wrote the museum's labels; he wrote its catalogues.

Fast forward to 1876, and another of the issues that concerns us here: enormous scale. The Philadelphia Exposition of 1876 was the first government-sponsored world exposition in the United States. It celebrated the very things (revolution and independence) for which Mr. Peale had moved his family to Philadelphia in 1776.

Memorial Hall was built for the exposition and afterward became the first permanent building for the new art museum. The fair was opened by the Emperor of Brazil and President Ulysses S. Grant and attracted well over eight million visitors in six months—a bona fide blockbuster: Back to the Future!

Indeed, the scale, as at all the great fairs, was enormous. It is no accident that many museums in this country had their origins in world's fairs. Cities were inspired by the large numbers of people who came and by the power of the exhibitions. You could say that this was an engine of the museum movement. It also gave the arts and industries of the United States a reputation abroad.

One can never sufficiently mine the history of a great exhibition or a great moment in the life of a country. Here are just two examples of such moments from the Philadelphia Exposition of 1876: The first bronze medal in painting awarded to an African American artist in the United States was given to Edward Mitchell Bannister (who was not permitted to receive it in person). Thomas Eakins's seminal work, *The Gross Clinic*, was also shown, but not in the art section of the fair. It was placed in a hospital setting on the fairgrounds, because it was too much for viewers to stomach.

The centennial exhibition made ripples that flowed all across the country: not only was the Philadelphia Museum of Art created—an inspiration to other cities to create their own museums—but its fundamental internationalism made it a model; and internationalism is what we are all about today. One of Peale's great beliefs, which he demonstrated in 1776 and again in 1784, was in the importance of the international exchange of arts and ideas. In the twenty-first century there is an extraordinary convergence of stately old temples of culture and brand-new architectural

marvels such as the Guggenheim Bilbao. And I would say that what people hope these buildings will do is not so very different from what they hoped they would do in 1876, or a hundred years before that.

When we look at the façade of the Philadelphia Museum of Art today, with its pediments and columns and its famous flight of steps (an artist grumbled in 1928 that it resembled a “neoclassical garage”), we may think of how people complained, in 1978, that the Centre Pompidou in Paris was like a machine for art—or perhaps

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they celebrated that. And now we have the Tate Modern, a power station revisited in 2000. From the beginning we have been fascinated with the exterior architecture of art museums, and with the interaction between the museum and the city in which it resides.

The J. Paul Getty Museum, apparently remote on its Los Angeles mountaintop, offers Angelenos a view of their whole city that one almost never sees otherwise. The Louvre, on the other hand, has long presented a blank face to the rest of the Paris. But now with its extended renovation, this enormous palace has suddenly become transparent, as exemplified by I.

M. Pei's pyramid in the museum's Cour Napoléon. We see works of art within, and see through its formerly impenetrable façade.

I would like to add transparency to the list of issues that we should think about as our museums enter the twenty-first century. We have thought about metaphorical transparency, but I appeal to us to think about it in the literal sense too. The art museum is at the center of so many intersecting discourses among artists, conservators, scholars—so much of what CAA is and does—it needs to be clear about welcoming all of them.

The history of a collection can be as interesting and characterful as the history of individual objects. One of the things that museums do is to bring together the near and the far—at the Philadelphia Museum this might be a Japanese cloisonné dish first shown in 1876 and a Pennsylvania German plate made locally and purchased around 1900. Near and far are relative; some viewers may feel closer to the Victorian sensibilities of the cloisonné plate than to the rural folk simplicity of the Pennsylvania German plate.

In particular, the decorative arts are blooming everywhere in museums these days. Vital though they have always been in museum collections, they are now perceived by the public as a greater part of the museum experience. As I survey the Philadelphia Museum's collections, and look at objects acquired before the twentieth century, I think about how our collections help us to think back, to evoke a time before our own.

Near and far: We have a Vittorio Crivelli altarpiece, bought in 1896 (our first Renaissance purchase). In 1899, we acquired Henry Ossawa Tanner's *Annunciation*, which had just been painted the year before. The artist was forty years old and was having a great success at the Salon in Paris. These two pictures have woven themselves into the fabric of our institution; they are at the heart of what the museum now means to us all. We should also think about the role of collectors in the life of museums, and in the lives of artists, the lives of scholars, the lives of the public—how they collect, what they collect, where their passion takes them, and how it intersects with the public good. One of our donors, a corporate lawyer named John G. Johnson, assembled a collection that ranges from Roger van der

Weyden to Claude Monet. The painter Carroll Tyson, on the other hand, focused his wonderful collection within the narrow spectrum of the French Impressionists and Post-Impressionists. It was at a College Art Association meeting in Philadelphia—it must have been in 1954—when the then Director Fiske Kimball asked the audience to stand because he had just heard that Louise and Walter Arensberg, who had been persuaded by their friend Marcel Duchamp to give their great early-modern collection to Philadelphia, had just died. Their gift transformed the institution.

Perhaps, then, I may propose that Peale and Duchamp are the patron saints of the 2002 Philadelphia CAA Conference. Together they represent the intersecting passion, determination, and insight of the artist and of the creators of museums. And this intersection causes ripple effects in every direction. Duchamp's presence is felt throughout the museum and even the city, just as Peale's is.

For it is Duchamp who reminds us that it's the viewer who completes the work of art. Peale would absolutely have agreed with that. Without an audience, without a receptive intelligence, without an eye looking, what is a work of art? With that in mind, I return to the wonderfully complicated issue of context. Back to the Future: I think of Fiske Kimball, the great, scholarly director of the Philadelphia Museum of Art from 1925 to 1955, who was fascinated by architectural history, and who worked so hard to present the collections—works of art from cultures across the world—in the context of architectural settings. He recognized the fact that Philadelphia, unlike Williamsburg, VA, did not have to reconstruct a historical context: so much of the Center City dates to the seventeenth and eighteenth centuries. A period house from the 1760s like Mount Pleasant, surviving in the middle of a twenty-first-century city, is in its own way as startling as the Japanese teahouse from the 1920s that is housed inside the Greek Revival temple-style museum building, and that has been enchanting visitors since the 1950s.

The museums, the art historians, and the artists provide the context; and then the context for each viewer shifts back and forth among the different meanings of objects known and objects newly encountered. Works of art come into the museum in many ways. Sometimes we buy them,



Anne d'Harmoncourt, Director of the Philadelphia Museum of Art  
PHOTO CREDIT: LYNN ROSENTHAL, 1994

sometimes they are given, and sometimes they are made before our very eyes. They offer us infinite connections to the world—to other eras, other continents, other worlds. The challenge for museums is how to let the works of art speak with all their myriad voices to all the listening ears and observing eyes.

Because as Duchamp well knew, the work changes with each viewer. A Chippendale chair may look different to the eyes of an eighteenth-century Philadelphian, seen in a painting, and a twentieth-century Philadelphian, presented in our furniture collection. A theatrical garment in the eyes of a Noh theater designer and those of the contemporary designer Issey Miyake may be worlds apart, even though they are rooted in the same culture.

I think of two paintings in Philadelphia's collection—not, of course, installed next to each other—that are both about a painter's fascination with fire, however differently they express this in paint. They are J. M. W. Turner's *Burning*

*of the Houses of Parliament* and Cy Twombly's *Fire that Consumes All before It*, from his *Fifty Days at Ilium* series. What a wonderful dialogue these two works may have across intervening galleries of the museum. And there are other kinds of imaginary dialogues, unexpected conjunctions. Among the portraits, for example, we find the personalities of the sitters and of the artists who painted them; the artists painting symbols or portraying friends. Take a marble bust of Ben Franklin, age seventy-three, by Jean-Antoine Houdon and a painting of James Baldwin at twenty by Beauford Delaney: all four—the artists and the subjects—have in common a love of that other great city, Paris.

I come back to a favorite Philadelphia painting, a work that shows us the distance between far and near, past and future, and then the bridge between these. It is a very human expression of grief: Charles Willson Peale's portrait of his wife Rachel weeping at the death of one of their children. He kept it in his study behind a little curtain, because he didn't want to look at it often. This mourning work speaks directly to Zoe Leonard's 1998 installation *Strange Fruit*, which pays tribute to a wonderful artist, her friend David, who died of AIDS. She scattered little pieces of fruit, emptied of their contents and sewn together with thread, on the museum floor, where they disintegrated, according to her intention and with our regretful acceptance of the loss.

What is the role of the twenty-first-century art museum in this conversation among continents, among eras, among worlds? The mission never ends: it is to look, to know, to dig deeper, to look again, to explore, and to encourage the next generation to do the same. The curators and scholars working on museum installations and exhibitions are constantly turning over fresh earth in a broad field, and our visitors contribute their own fresh responses.

The scary and delightful thing is that an exhibition can have some effect on new work, new museums. A 1978 exhibition, *The Second Empire: Art in France under Napoleon III*, was in part the catalyst for the creation of the Musée d'Orsay in Paris. I remember once walking with the sculptor Isamu Noguchi through a 1981 exhibition of art from India, organized by the scholar Stella Kramrisch, called *Manifestations of Shiva*. It included images in all mediums

of a single extraordinary god in the Hindu pantheon. Noguchi stopped dead in front of a rather formidable platform full of lingams and said, “My God!”

“What’s the matter?” I said.

“I have to leave right now!”

“But,” I said, “where are you going?”

He said, “To my studio, of course!”

And the rest is Noguchi’s story, very clear in his work of subsequent years. I thank God for exhibitions and for artists who keep doing and undoing us, making and unmaking the museum.

How do you get the word out? How do you bring the viewers in, attract the next generation? With books, with traditional tools, with teaching, with distance learning and the Internet. Our viewers of all ages have an appetite far greater than we can ever satisfy. We have to channel all this excitement and knowledge about the art object; we must use every tool at our disposal. Electronic technology provides opportunities that would have delighted Peale and Duchamp alike—if for different reasons. For example, in the twenty-first century the experience of holding a precious Japanese scroll in one’s hands and unrolling it is one that the public can never have. So in connection with our recent Koetsu exhibition, an extraordinary group of curators, technical wizards, and scholars of Japanese poetry and translation created a virtual scroll online, with cranes that appear to fly across the paper as one gently unrolled an actual blank roll of paper across a computer screen. You could listen to Koetsu’s calligraphy transformed into chanted poetry by a wonderful voice, or read the translation into English of the eleventh-century poem. There was more to be experienced in a single object than one could have dreamt of.

The experience of making art, of holding an artwork in your hands—we must transmit this to the public. It is one of the museum’s deepest missions. One of the events that most pleased me as a director was when, during a Rodin exhibition, I watched as rooms full of schoolchildren made clay models of their own hands—and in another room, full of lawyers from the firm that had sponsored the exhibition, as well as two members of city council and the future mayor of Philadelphia, all did the same thing. Their recognition of Rodin’s achievement was very satisfying to see, but their pleasure and absorption in their own was even better. They spent

hours working in clay, inspired by Rodin’s work, which they now saw from a very different perspective.

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The dilemma for a museum today—which is not a dilemma that Peale faced—is how to deal with vast numbers of potential viewers. How do you welcome in all the people who want to see these treasures, and at the same time allow them to have a personal experience of them? Museums have to learn how to deal with numbers. We need to offer everyone something within the museum experience, including room to breathe. We need, collectively, to slow down, give people time to think and time to see. Contemplation is deeply part of the experience of art.

Perhaps I should have spent more time talking about the science of what museums do—various theories of installation and the vital contributions of conservation and so forth—but it is also important to discover some unexpected juxtapositions, and to think about that essential, contemplative act of looking at art. The Philadelphia Museum has a tiny painting by Jan van Eyck, the famous *St. Francis Receiving the Stigmata*, which can only be looked at by one or at most two people at a time. The very act of viewing this work is private, quiet, slow. And one year we had on view a virtually unknown work, by a self-taught artist from Nebraska named Emery Blagdon, called *The Healing Machines*, made of tin foil, tiny lights, thousands of slowly turning elements. It is complex and large; the more time you

spend looking at it, the more it takes hold of your imagination and your spirit. These two experiences, in a very strange way, had something in common, and they were both available in one place for several months, one in the permanent collection, the other as part of a recent exhibition of self-taught art. So the museum experience has got to go both inward and outward. It must turn inward to private reflection and it’s got to move outward to be part of the life of a great city; it’s got to be both deeply rooted in its community and profoundly international. It’s got to depend on the artists, the scholars, the conservators who know so much about everything it contains. It’s also got to live in the artist’s mind. Just as Duchamp made his portable museum, his *Box-in-Valise*, in which a life’s work is packed deftly into a little suitcase, so too many lives, many cultures, many artistic voices and visions are packed into our great building on Benjamin Franklin Parkway—and into so many museum buildings around the world. Perhaps next year the whole thing will be packed into a computer in the briefcase of a scholar, or on your desk at home.

I’m not saying that museums can or should be entirely different in the future from what they were in the past. But if we take some of Mr. Peale’s marvelous inventiveness and some of the extraordinary far-sightedness and wry humor of Duchamp, if we remember that we are in a place with deep roots, so that the Schuylkill River as painted by Thomas Eakins in the 1870s or 24th and Ridge Avenue as etched by Dox Thrash in the 1930s still look now much as they did then, what we will get out of this mix is the inspiration that carries our cities and communities on, and that carries all of us on. It’s the ability to leap over space, to leap across cultures, to be dazzled or deeply moved, whether by the rose window in Nôtre Dame or the ceiling ornamentation of a great mosque in Isfahan, and ultimately to realize that when you focus on the most important thing—that is, the art itself—the whole world unfolds.

—Anne d’Harnoncourt, Director and CEO, Philadelphia Museum of Art