

CAA NEWS

NEWSLETTER OF THE COLLEGE ART ASSOCIATION Volume 28, Number 2 MARCH 2003

2003 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 Michael Aurbach at Convocation of the 91st Annual Conference in New York, CAA seeks to honor individual artists, art historians, authors, curators, and critics whose accomplishments transcend their individual disciplines and contribute to the profession as a whole and to the world at large.

This year was the first in which CAA presented the Distinguished Lifetime Achievement Award for Art Writing, which went to Robert Farris Thompson. CAA also gave two Special Awards for Lifetime Achievement; honored this year are the renowned art and film historian Rudolf Arnheim, and the editor and publisher Milton Esterow.

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 various Awards Committees (see "How To Get Involved" on page 18). With your nominations, CAA will continue to celebrate the dynamic individuals in our field.

SPECIAL AWARD FOR LIFETIME ACHIEVEMENT



Rudolf Arnheim

With this special award, CAA acknowledges the extraordinary contribution of **Rudolf Arnheim** to the understanding of the visual arts through a lifetime of teaching and writing. He has pioneered the field of the psychology of art and, as a critic beginning in Berlin in the 1920s and continuing to the present day, has substantially shaped the language of film criticism nearly from its inception. His book *Art and Visual Perception: A Psychology of the Creative Eye* (Berkeley: University of California Press, 1954) is a tour de force of theoretical analysis, laying out a thorough taxonomy of the psychological determinants in the perception of the visual arts. Both *Art and Visual Perception* and Arnheim's

famous *Film as Art* (Berkeley: University of California Press, 1957) are still in print after almost half a century and remain landmark texts in art schools and among broad-based and theoretically intelligent art historians, critics, filmmakers, and artists. Arnheim's best-known books include (with the dates of their first English editions; all are published by University of California Press except where noted): *Art and Visual Perception*; *Film as Art*; *The Genesis of a Painting: Picasso's Guernica* (1962); *Toward a Psychology of Art: Collected Essays* (1966); *Visual Thinking* (1969); *Radio: An Art of Sound* (New York: Da Capo Press, 1972); *The Dynamics of Architectural Form* (1977); *The Power of the Center: A Study of Composition in the Visual Arts* (1982); *New Essays on the Psychology of Art* (1986); *Parables of Sunlight: Observations on Psychology, the Arts, and the Rest* (1989);

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The Great Mosque's spiral minaret in Samarra, Iraq (detail)

RESOLUTION OF THE CAA BOARD OF DIRECTORS

We artists, art historians, and art professionals of the Board of Directors of the College Art Association are deeply concerned about the threat to human life, cultural heritage, and freedom of expression in the name of patriotism and the war on terrorism, particularly as the prospect of war in Iraq gains momentum.

The curtailment of civil liberties and human rights at home and abroad has a direct impact on our members and our ability to achieve CAA's core values and goals to create open forums that encourage international dialogue and open exchange of different points of view.

We are deeply concerned about the fate of that country's archaeological sites, antiquities, and cultural property. In 1972, CAA urged the United States to ratify the 1954 Hague Convention on the Protection of Cultural Property in the Event of Armed Conflict, and we reaffirm that aim today.

In addition, current policies also have serious implications for government funding for the arts and humanities, higher education, philanthropy, freedom of expression, and conditions in the university, museum, and other workplace environments of CAA members.

—Adopted by the College Art Association Board of Directors, February 23, 2003, New York City

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FROM THE EXECUTIVE DIRECTOR

A RESPONSIBILITY TO SPEAK OUT



Susan Ball, CAA
Executive Director

CAA's advocacy policy was approved by the Board of Directors six months before September 11, 2001. It was also in March 2001 when the Taliban demolished the two monumental sandstone Buddhas in Bamiyan, Afghanistan, despite pleas by the United Nations Secretary-General, the Organization of the Islamic Conference, and many other international organizations.

In some ways, it was a different world two years ago. Even as CAA defined a set of priority issues for advocacy—including government funding for the arts and humanities, freedom of expression and resistance to censorship, and intellectual-property rights—the issue of protecting cultural heritage was coming to the fore.

Recently, responding to the growing likelihood of a U.S.-led military action in Iraq, the Archaeological Institute of America issued a statement urging “all governments, working in accordance with the terms of the Hague Convention [of 1954 for the Protection of Cultural Property in the Event of Armed Conflict], in concert with recognized experts in the scholarly community, to develop and implement carefully researched programs to protect ancient sites, monuments, antiquities, and cultural institutions in the case of war.” The full statement, which also refers to the looting of Iraqi sites and museums after the Gulf War in 1991, is available at www.archaeological.org.

As the leading organization of visual-arts professionals in the U.S., CAA has a responsibility to speak out on issues of cultural-heritage protection, as it has in the past. In 1972, a resolution was passed at CAA's Annual Conference stating that the members “are greatly disturbed by the repeated failure to submit the [Hague] Convention to the United States Senate for ratification” and calling for “a full and public explanation of the military and security considerations which have caused the Secretary of Defense to

oppose its ratification.”

Anne Coffin Hanson, then president of CAA, received a letter from a State Department attorney, Ronald J. Bettauer, in response to her letters to President Richard Nixon and Secretary of Defense Melvin Laird. “The major difficulty,” wrote Bettauer, “is that adherence to the Convention would seriously limit the options of the United States in the event of nuclear war or even in some cases of conventional bombardment.”

To this day, the U.S. has not ratified the Hague Convention. However, it did sign the 1970 UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export, and Transfer of Ownership of Cultural Property. Article 11 of that convention reads: “The export and transfer of ownership of cultural property under compulsion arising directly or indirectly from the occupation of a country by a foreign power shall be regarded as illicit.”

As we saw, tragically, at the Afghan site of Bamiyan, a nation's cultural heritage can be attacked, directly or indirectly, by the regime in power as well as by outside forces. In 1989, when Phyllis Bober was CAA president, she wrote to UNESCO's Director-General regarding the vandalization and theft of art in northern Cyprus and to the president of the European Parliament regarding the destruction of “cultural properties in Romania—whether they be of ‘high’ art or of folk art traditions” under the government of Nicolae Ceausescu.

In addition to the destruction of sites and monuments and the theft of objects, a third area of concern to CAA is the protection of artists and scholars during armed conflict. We are all familiar with cases of harassment, incarceration, and murder of artists and intellectuals—both citizens and foreign nationals—by governments that perceive them as a threat. CAA is one of twenty-five member organizations of the Network for Education and Academic Rights (NEAR), a London-based group that monitors human rights in education and breaches



PHOTO CREDIT: HANNAH HENRY

Janet Kaplan and Steven Nelson received an *Utne* Independent Press Award on behalf of *Art Journal* at the Venetian Room at San Francisco's Fairmont Hotel

ART JOURNAL WINS UTNE INDEPENDENT PRESS AWARD

Art Journal has won an Independent Press Award from *Utne*, the nation's leading magazine of alternative ideas. *Art Journal* was cowinner with *The Comics Journal* for coverage in arts and literature. *Utne* said, “Visually compelling without glitz, rich in ideas without succumbing to art-theory-speak, *Art Journal* presents substantial essays and wide-ranging Q&As that bring readers deep into the minds of today's artists.”

Since 1989, winners of the *Utne* Independent Press Awards (which can be found online at www.utne.com/uipa) have been chosen exclusively by the editors of the magazine through extensive reading and careful examination, rather than by entry forms and fees. All winners of the 14th annual awards were published in the January/February 2003 issue of *Utne*.

Janet Kaplan, former editor of *Art Journal*, and Steven Nelson, current reviews editor, attended the awards banquet cohosted by *Utne* with the Independent Press Association (IPA) on January 18, 2003, during the first annual IPA convention in San Francisco.

Volume 28, Number 2

CAA News is published six times per year by the College Art Association, 275 Seventh Avenue, 18th Floor, New York, NY 10001; www.collegeart.org

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Material for inclusion should be sent via email to Christopher Howard at caanews@collegeart.org. Photographs and slides may be submitted to the above street and email addresses for consideration. They cannot be returned. All advertising and submission guidelines can be found at www.collegeart.org/caa/news/index.html

Printed on recycled paper
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IRAQ'S CULTURAL PATRIMONY AT RISK, AGAIN

As this issue of *CAA News* goes to press, a war in Iraq is imminent. In the Gulf War of 1991, standing monuments and numerous archaeological sites were damaged. In the uprisings following the war, nine regional museums were looted. During the past thirteen years of sanctions, many sites have been plundered—including ancient Nineveh and Nimrud—and tens of thousands of irreplaceable works of art have disappeared; some have been appearing on the commercial antiquities markets of Europe and the U.S. ever since. Until the Gulf War, Iraq was famous for the professionalism of its antiquities department, and looting was rare. Today, however, staff and resource shortages have paved the way for significant damage by marauders and thieves. The Iraqi government, under severe economic duress, has been unable to protect its many sites sufficiently.

Modern Iraq lies within the region of the ancient world known as Mesopotamia, embracing the valleys of the Tigris and Euphrates Rivers and the Fertile Crescent of land above the Persian Gulf. In this zone, Sumer, the earliest settled culture, was established; later, the kingdoms of Akkad, Babylonia, and Assyria arose there. Among its great cities were Assur, Nimrud, Khorsabad, Nineveh, Babylon, Agade, Seleucia, Eridu, Ctesiphon, Baghdad, Uruk, Ur (birthplace of the biblical Abraham), Larsa, and Lagash. The Fertile Crescent is the location of ancient Sumerian Edin (the name means “arable land”), known in the Bible as the Garden of Eden. Together with Egypt, Mesopotamia was the heart of the ancient world.

The history of Iraq's cultures and their patrimony is too vast and rich even to summarize adequately. We note that the earliest writing system, cuneiform, was invented here, and that Aramaic, a regional language, was one of the earliest to use an alphabetic script; that the Law Code of Hammurabi and the *Epic of Gilgamesh* were written here; that here was the first civilization to divide the day into twenty-four hours, and the first to practice

accounting. The Mesopotamians invented glass. The ziggurat is a sacred Mesopotamian building form; that of Marduk at Babylon is identified with the biblical Tower of Babel.

The ancient art of this region, in addition to being exquisite in itself, remains a precious source of information about the origins of the earliest civilizations, and of Judeo-Christian and Islamic culture. The fine arts include monumental sculptures and reliefs, both symbolic and narrative; programs of royal and domestic architecture; wall paintings, glazed-tile murals, and mosaics; and a wealth of ceramic, glass, metalwork, and other objects. Extant archaeological sites range from the Palaeolithic to the Hellenistic, Roman, and Islamic. As *The Art Newspaper* noted in its February 13, 2003, issue, “Experts estimate that the number of archaeological sites in Iraq could be anywhere between 10,000 and 100,000.”

Beginning in the early medieval period, Iraq was a cradle of learning and art and a center of Islamic culture. The holy cities of Kerbala and Najaf are home to an array of ancient and important mosques and other buildings. Kadhimain, near Baghdad, was founded in the eighth century C.E. and rebuilt by Suleiman the Magnificent in the sixteenth.

As we saw during the Taliban period in Afghanistan and after, museums and sites are extremely vulnerable to sack in time of war. Iraq has ratified the 1954 Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict; the United States has not.

Here are a few of Iraq's artistic and cultural treasures:

Al-Fallujah: An ancient site with cuneiform tablets. Here lie the ruins of Anbar, the most important city of late antique times in Iraq, except for Ctesiphon. Founded in the fourth century C.E., Anbar was for a short time the capital of the Abbasid dynasty in 752 C.E. before the move to Baghdad. A nearby chemical plant was bombed in the 1991 Gulf War.

Arch of Ctesiphon: This hundred-foot arch on the outskirts of Baghdad is one of the tallest brick vaults in the world. A fragment of a 1,400-year-old royal palace, it was damaged during the Gulf War and is in danger of collapse.



The Great Mosque's spiral minaret in Samarra, Iraq

Babylon: The royal capital of Hammurabi (ca. 1750 B.C.E.), this city reached the height of its splendor during the reign of Nebuchadnezzar, about 575 B.C.E. It is only six miles from Iraq's Hilla chemical arsenal.

Baghdad: The Abbasid caliph al-Mansur founded Baghdad in 762 C.E. Today, its many archaeological and artistic sites include the Abbasid Palace (1179 C.E.); the Mustansirya University, founded in 1233 C.E. (one of the oldest universities in world); the Martyr's Mosque; the Bab al Wastani, a gate of the original medieval city; the Zumurrud Khatun and Omar al-Shahrawardi mausolea, dating to the twelfth to fourteenth centuries; and several Ottoman-era (sixteenth- to eighteenth-century) mosques. The libraries of the city possess thousands of medieval manuscripts and bound volumes. The modern University of Baghdad was designed by Walter Gropius, and the 1950s sports complex is by Le Corbusier.

The National Museum of Iraq houses the world's preeminent collection of Mesopotamian antiquities, including a 4,000-year-old silver harp from Ur, the alabaster-relief Warka Vase from the fourth millennium B.C.E., a hollow-cast copper portrait head of an Akkadian king, which dates to the third millennium B.C.E. and is

the oldest known life-size hollow-cast work; and thousands of clay tablets. So numerous are these tablets that many have not yet been read and analyzed.

Baiji: An important unexcavated archaeological site 140 miles north of Baghdad, it lies close to the site of a production facility for phosphoric acid, used in chemical weapons, that was bombed in 1991.

Erbil: This citadel and ancient town in the Kurdish Autonomous Region, continuously inhabited for more than 5,000 years, is named on the World Monuments Fund list of the world's most endangered sites. It has a high tell: layers of towns built one atop another over thousands of years. One of the longest continually inhabited cities in the world, Erbil was settled more than 8,000 years ago. Alexander the Great defeated the Persian king Darius III on Erbil's surrounding plains in 331 B.C.E., in one of the most famous battles of antiquity. During the Islamic period, it was home to important Muslim poets, historians, and scholars, and later served as a cultural and administrative center of the Ottoman Empire.

Haditha area: A region with ancient sites, Babylonian inscriptions, Assyrian fortress towns, and Islamic ruins (at Hindanu) including an important thirteenth-century minaret at Ana. In the area are installations such as a missile site, air base, and a reported weapons complex, all of which were bombed in 1991. A large, important dam is under threat if Haditha is attacked again.

Hatra: This archaeological site spans the period from the third century B.C.E. to the third century C.E. and is a UNESCO World Cultural Heritage site.

Karbala: About sixty miles south of Baghdad, the Karbala Shia shrine to Husein, son of the Prophet Muhammad, is the most famous of Iraq's sacred sites. It lies near a chemical-weapons plant and a missile range bombed in 1991. Also in Karbala is a mausoleum for al-Hanafi, a Muslim jurist who founded one of the four schools of Islamic jurisprudence.

Khorsabad: The palace complex of Sargon II, king of the last Assyrian dynasty in the eighth century B.C.E.

Kirkuk: Site of an important Ottoman castle, and said to be the site of the "fiery furnace" of the biblical Book of Daniel. Several Ottoman houses in the older part of the city have been restored by Iraq's Department of Antiquities and Heritage. Nearby military bases and a large oil refinery were bombed in 1991.

Mosul: The regional museum houses a vast collection of Assyrian and Islamic sculptures, tablets, inscriptions, and other artifacts; the city is home to numerous important mosques, including the Ummayyad and Mujahidi Mosques and the Mosques of the Prophet Jonas and Prophet Jerjis. There are also a number of significant Christian churches, schools, and monasteries. In 1991, sites in Mosul were bombed because of nearby army and air bases, a missile site, and chemical plants.

Nejef: The burial place of Ali, founder of Shia Islam. Established in 791 C.E., the town is, with Karbala, the focus of Shi'ite pilgrimage from the entire Islamic world.

Nineveh and Nimrud: Capital cities of Assyria, founded nearly three millennia ago. Two of the most famous Assyrian kings, Sennacherib and Assurnasirpal II, recorded their successful military campaigns in rich wall reliefs in their palaces near modern Mosul. The walls of the palace at Nimrud were damaged during the 1991 Gulf War. John Malcolm Russell in "Stolen Stones: The Modern Sack of Nineveh" (*Archaeology*, 1996) wrote:

Today the Sennacherib Palace site museum at Nineveh represents a world heritage disaster of the first magnitude. Immediate emergency conservation measures are required to preserve what remains of its sculptures. One might think that international support for such a crucial undertaking could be readily obtained, but the obstacles appear insurmountable. The same United Nations sanctions that have contributed to the destruction of the palace museum also prohibit any form of outside cultural assistance to Iraq. The United Nations sanctions committee has repeatedly refused to grant permission for international teams to assess damage and threats to the cultural heritage of Iraq in the wake of the Gulf War, despite the urgent need for documentation and conservation of Iraqi heritage due to

wartime damage, postwar looting, and emergency agricultural development. The World Monuments Fund listed Nineveh as one of the world's most endangered sites in 2002.

Nippur: A major religious center of the south, well stocked with Sumerian and Babylonian temples. It is fairly isolated and thus less vulnerable to bombs than other towns.

Samarra: A royal city founded in 836 C.E., seventy miles north of Baghdad, very close to a large Iraqi chemical plant. Home to important remains of Abbasid palaces and to the stunning ninth-century Great Mosque and Abu Duluf Mosque, both with spiral minarets. Near Samarra are the Imam Ali al-Naqi and Imam Hasan al-Askari Shrines, completed in 1905 by the Ottomans.

Ur and Uruk: Two Sumerian cities that vie for the title of oldest urban center in the world, dating to at least 4000 B.C.E. Local Sumerians invented writing in Uruk in 3500 B.C.E. The ziggurat at Ur was damaged by allied troops during the 1991 war, which left four massive bomb craters in the ground and some 400 bullet holes in its walls.

Precious though these and innumerable other works of art are, we also wish to take note of the many artists and scholars of art history and archaeology whose safety is at risk. In 1991, as Baghdad was bombed, curators at the National Museum slept there to protect it. Baghdad is also home to a lively contemporary art scene. As artists and scholars, we share an international community and call upon all governments to protect both the world's artistic heritage and the men and women who will contribute to the patrimony of future generations.

Portions of this text are drawn from Deborah Solomon, "Iraq's Cultural Capital," The New York Times, January 5, 2003, © 2003 The New York Times, reprinted by permission. Thanks also to Prof. Zainab Bahrani, Edith Parada Associate Professor, Department of Art History and Archaeology, Columbia University; and to McGuire Gibson, president of the American Association for Research in Baghdad, for assistance.

**INTRODUCES
REDESIGNED
WEBSITE**

This winter *CAA.Reviews*, CAA's online reviews journal originally launched in 1998, completes the first part of a two-stage redesign. It now offers a sleek new look and improved features, including advanced search capabilities, broader review categories, and a new "Essays" section, where occasional articles and original scholarly texts will appear. *CAA.Reviews* can be found at www.caareviews.org

All previously published reviews are now searchable by book author and editor's name, reviewer name, book title, publisher, and subject. In addition, a keyword search will look through the text of each review.

Reviews have also been reorganized: book reviews are now grouped together, as are reviews of exhibitions. Reviews of digital media, conferences and related events, and other publications are listed under the category "Other New Reviews." All reviews are alphabetically indexed by the book author or editor's surname and can be browsed by letter. With these new categorical divisions, *CAA.Reviews* sees areas for expansion and opportunities for growth: for example, in the publication of more reviews of conferences and art exhibitions.

The "Essays" section is another new development. We inaugurate it with three review essays on Meyer Schapiro's books and scholarship: "Meyer Schapiro, Modern Medievalist," by Erik Inglis; "Meyer Schapiro: Writings and Lectures on Nineteenth- and Twentieth-Century Art," by Judith Wechsler; and "Meyer Schapiro as Faustian Scholar: A Centennial Tribute," by Larry Silver.

Readers who wish to access the full review texts in *CAA.Reviews* must now be CAA members and must establish a login username and password. For your username, enter your member ID number, which can be found on your CAA membership ID card or your newsletter or journal mailing label, or obtained by contacting caareviews@collegart.org; you may

choose your own password. You can set your computer or Web browser to remember your password and ID after the first use.

In the next stage of *CAA.Reviews*' upgrade, we plan to add an e-commerce feature that will permit nonmembers to gain access to the site for a fee. We recognize that the great virtue of the Internet is the widespread, generous, and easy access to information that it provides, and CAA seeks to offer that broad access, while still maintaining the site in a fiscally responsible manner.

Much of the current website remains open to the public. General site information—such as the "Books Received" list, the names of Editorial Board members and field editors, the submission guidelines for reviewers, and links to art-book publishers and distributors—can be seen by all visitors to the website.

Thousands of art-related publications hit the bookstore shelves each year, and CAA's quarterly print journals, *The Art Bulletin* and *Art Journal*, have space to review only a fraction of them and cannot publish swiftly. *CAA.Reviews* was conceived to fill this gap. Moreover, as the venues for creative and scholarly art publishing are shrinking, art books get less and less attention in newspapers and magazines, and the large chain bookstores have moved their art-book sections to low-traffic areas. In this difficult climate, the value of a forum like *CAA.Reviews* to recognize, promote, and critique the vast body of new art writing and scholarship is inestimable.

Larry Silver, executive editor and one of the journal's cofounders, envisioned *CAA.Reviews* as able to address "the mountain of books never reviewed, to provide quicker reviews with no loss of quality, and to provide exhibition reviews, even symposium summaries and reviews, in a timely fashion." Thus, *CAA.Reviews* became CAA's first major new journal project since the founding of *Art Journal* in 1941.

Since its inception, *CAA.Reviews* has published more than five hundred scholarly and authoritative reviews of books, catalogues, monographs, exhibitions, CD-ROMs, and more. Silver says, "We also review many more fields than any other CAA publication, including African and Asian art, architecture and urbanism, photography, and many other areas only nomi-

nally reached by most other journals."

CAA wishes to thank past and current members of the *CAA.Reviews* Editorial Board and the Council of Field Editors, particularly Larry Silver, University of Pennsylvania; Sheryl Reiss, Cornell University; Katherine Haskins, Yale University; Sandy Isenstadt, Yale University; and Cynthia Hahn, Florida State University. CAA also recognizes the vision of Robert S. Nelson, University of Chicago; and Leila Kinney, Massachusetts Institute of Technology, both of whom were instrumental, along with Silver, in founding the journal.

—*Christopher Howard, Managing Editor, CAA.Reviews*

**CAA MUSEUM
COMMITTEE
TO ORGANIZE
CURATORIAL-
STUDIES WORKSHOP**

The CAA Museum Committee sponsored a session, "Preparing Art Historians for Museum Work," at the 2002 Annual Conference in Philadelphia. The participants presented their individual experiences and provided valuable information. A lively discussion followed the formal part of the session, and many questions were raised about the complexities of the curator's position in today's museums, the academic degrees necessary for curatorial positions, and the required museum experience for curatorial work.

As the discussant for this session, I expressed concern about the formation of curricula and the appropriate internships for curatorial training. In addition, I believe that as professionals we should consider the need for connoisseurship in the training of museum curators, and assess the role of critical theory in the study of objects.

This year, several members of the committee are interested in continuing this discussion on curatorial studies. Since these programs are flourishing in some graduate schools, and a few art-history departments plan to introduce curatorial-studies

curricula, we believe that the Museum Committee should contribute to future planning in the training of art historians. The committee is taking on this project because its mission is to “represent the interests of public and private institutions in the visual-arts sector, in order to exercise influence and share efforts on issues of mutual importance.” Ultimately, we hope to issue guidelines for curatorial-studies programs.

The Museum Committee would like to sponsor a workshop or open meeting on this topic, and we seek your help. Academics and administrators are invited to join our discussion; curators are especially welcome. Some topics of interest are: 1) the role of the introductory course in curatorial studies (should it be taught by a museum curator?); 2) the importance of an experience working with objects; 3) the role of the curator in advising and supervising young professionals; 4) the degrees required for curatorial work; 5) the importance of museum experience for graduate students; 6) the role of critical theory in museum work; and 7) the balance of pre-professional training and advanced research and writing in art history.

Please indicate your interest in participating in this project by contacting me at the email address below. I look forward to your ideas and contributions.

—Joan Marter, CAA Museum Committee Chair, joanmarter@aol.com

ACCESS TO THE VISUAL ARTS: OBSTACLES AND OPPORTUNITIES

Frida Kahlo, painter; Francisco de Goya, painter; Henri de Toulouse-Lautrec, painter; Claude Monet, painter; Chuck Close, painter; Nell Blaine, painter; Diane Pilgrim, museum director and curator; Guy McElroy, curator: Imagine these visual-arts professionals attending the CAA Annual Conference. Goya requires an assisted-listening device or sign-language interpretation. Monet can only read large print. Toulouse-Lautrec has pycnodystosis, which leaves him short-statured and can make reaching and walk-

ing difficult. He probably needs a wheelchair. And Kahlo, Close, Blaine, Pilgrim, and McElroy also all use wheelchairs.

Most of these people acquired their disabilities after their careers were well under way. Each had or has a personal support system in place (apprentices, assistants, or friends). With professional recognition comes the kind of public support that provides accommodation and access to events like the CAA Annual Conference. For less-established individuals or those who

As teachers and educators, we should be aware that computer technology has opened up previously unimagined opportunities for students with disabilities, nowhere more than in graphic design, digital media, communications, industrial design, and architecture

acquired a disability early in life, the obstacles may be greater. What are the issues and opportunities for CAA’s member artists, scholars, and students with disabilities?

Section 504 of the Rehabilitation Act of 1973 and the Americans with Disabilities Act (ADA) of 1990 expand opportunities for people with disabilities. Most of us have heard of the ADA but are unaware of Section 504. This part of the Rehabilitation Act requires all programs and any organizations that receive funding from the federal or state governments to provide access to their physical site and programs to people with disabilities. This includes schools, arts councils, museums, nonprofit galleries, and other arts groups that accept

federal or state funds.

The ADA regulates places of public accommodation: that is, restaurants, stores, offices, and other businesses. It also applies to local and municipal governments that do not receive state or federal monies. For all practical purposes, CAA and many of its institutional members, such as colleges, universities, and their art departments, have been affected since 1974, when the regulations of Section 504 went into effect, since the National Endowment for the Arts (NEA), National Endowment for the Humanities (NEH), and other federal and state sources give money to many of us. The technical requirements for compliance in both physical and programmatic access are about the same under Section 504 and the ADA. While most of us understand the general need for access for wheelchair users, these laws establish the legal standards for physical access, such as door and aisle widths and turning-radius space.

These laws also require programmatic accessibility, which is a harder concept to grasp. This term refers to access to the programs of an organization or institution, such as publications, lectures, performances, and other types of information dissemination and communication. It covers the needs of persons whose sight or hearing is impaired, as well as those with learning disabilities. A person with moderate hearing loss can benefit from assisted-listening systems based on closed-loop or infrared technologies. Someone with severe hearing loss may need American Sign Language interpretation. For artists, scholars, and students with visual impairments, a large-print version of a text or program is easily created in an enlarged photocopy format or an increase of font size on a computer. Other computer technology such as VideoEye! benefits those with glaucoma and macular degeneration. We welcome and benefit from the talents and experience of older CAA member artists and scholars. Assistive technologies—and even up-front seating—may be of service to them as well.

As teachers and educators, we should be aware that computer technology has opened up previously unimagined opportunities for students with disabilities, nowhere more than in graphic design, digital media, communications, industrial design, and architecture. Imagination and creativity in these areas can provide solu-

tions for many people with disabilities.

The disability community is the only minority with “open enrollment”: anyone may join at any time—all ages, all races, all ethnicities, all economic classes, all genders and sexual orientations. To paraphrase Franklin Delano Roosevelt, our greatest fear is fear of the unknown. Those who do not consider themselves disabled know too little about the lives of people with disabilities. Roosevelt himself intentionally hid his disability from the public because of the mindset of his times. He had a disability, but one could not say that it had him. Fear of these conditions can be greatly diminished by direct knowledge and by information obtained from disabled people themselves. Access is in everyone’s interest.

The Disability Access Symbols accompanying this article are part of a project I developed while working with the Graphic Artists Guild Foundation of New York under contract with the NEA, along with other corporate contributors. The Disability Access Symbols Project can be downloaded from www.gag.org/resources/das.php in Macintosh and PC formats, as well as in a camera-ready brochure. The symbols are available for use at modest cost from the Graphic Artists Guild Foundation. These materials may be used in printed programs and guides of all arts institutions to indicate the accessibility of their places and programs. The project has received several media awards and widespread publicity in the graphic-communications field.

For more information about this project, please write to the Graphic Artists Guild Foundation, 9 John St., Ste. 402, New York, NY 10038. An NEA publication, *The Arts and 504 Handbook*, has been designed to assist organizations to comply with Section 504 and is available from the Government Printing Office, Superintendent of Documents, Washington, DC 20402. Ask for stock #036-000-00047-3. —*Jacqueline Clipsham, artist and NEA Office of AccessAbility Consultant*

Editor’s Note: CAA complies with these requirements by providing such assistance on request if notified within three weeks of the Annual Conference. We urge members to contact us with their physical and programmatic accessibility needs in this and other areas.

SYMBOL FOR ACCESSIBILITY



The wheelchair symbol should only be used to indicate access for individuals with limited mobility, including

wheelchair users. For example, the symbol specifies an accessible entrance or bathroom, or that a phone is lowered for wheelchair users. Remember that a ramped entrance is not completely accessible if there are no curb cuts, and an elevator is not accessible if it can only be reached via steps.

ACCESSIBLE PRINT



The symbol for large print is “Large Print” set in 18-point or larger text. In addition to indicating that large-print

versions of books, pamphlets, museum guides, and theater programs are available, the symbol may be used on conference or membership forms to indicate that published materials are available in large print. Sans-serif or modified-serif print with good contrast is important, and special attention should be paid to letter and word spacing.

ASSISTIVE-LISTENING SYSTEMS



These systems transmit amplified sound via hearing aids, headsets, or other devices. They include infrared, loop,

and FM systems. Portable systems may be available from the same audiovisual equipment suppliers that service conferences and meetings.

SIGN-LANGUAGE INTERPRETATION



The symbol indicates that sign-language interpretation is provided for a lecture, tour, film, performance,

conference, or other program.

COLLABORATION: THE BOARD MEMBER AND THE PROFESSIONAL DEVELOPMENT FELLOW



Samantha Fields with her painting *Frogea* at the reception for *Whispers, Shouts, and Cheers*, an exhibition organized by Irina Costache

Samantha Fields, assistant professor of art at California State University, Northridge, and a 1997 CAA Professional Development Fellowship Program recipient, writes about her collaborative teaching experience with Irina D. Costache, associate professor of art history at California State University, Channel Islands, and current CAA Board member.

I received an award from the CAA Professional Development Fellowship Program in 1997 while studying painting at the Cranbrook Academy of Art in Bloomfield Hills, MI. I am now the foundation coordinator and assistant professor of art at California State University, Northridge (CSUN). In addition to teaching, I continue to show my work nationally, with recent shows at Vox Populi in Philadelphia, Lemberg Gallery in Birmingham, MI, and Schomburg Gallery in Santa Monica, CA. My first solo exhibition is scheduled for April 2003 at DiRT Gallery in Los Angeles, where I currently live and work. In addition, I cofounded www.zerodegreesart.com as an online slide file and resource for artists and curators in my community.

In the past five years, I have met a lot of people and have completed many projects, but one in particular has been the highlight of my career. At CSUN, I had the pleasure

of meeting Irina D. Costache, an art historian. We shared an office space and often had animated and lengthy conversations about art, teaching, and how to best educate our students. As we became friends, we also began to collaborate. Our discussions evolved into a successful proposal for a Judge Julian Beck Grant. Costache and I proposed to team teach a linked course: her art-history survey, which covered the Renaissance to the present, and my foundation drawing class. Although this idea is not a new one, linked courses had not yet been offered in our program at CSUN. In our proposal, we were specifically interested in creating a context for learning history and drawing that focused on the symbiotic relationship between the two areas of study. I rewrote the drawing syllabus so that the assignments reflected conceptual and formal issues relevant to the periods of art the students were studying; often I would show the preparatory drawings for large-scale works covered in Costache's history course. Because the students were coming to my class straight from the art-history lecture, ideas from the past were always fresh in their minds. As a

result, we were able to stress the essential conceptual relationship between the "how" and the "why." Students were able to develop technical drawing skills while engaging in a critical discourse on what drawing means historically, as well as what drawing means today.

I loved working with a historian to brainstorm and develop projects that were intellectually stimulating and formally instructive. Costache and I had many preparatory meetings where her historical and critical viewpoint expanded my own ideas about what was possible within a drawing course. I think this was specifically possible because she always treated me as a peer, rather than as a "new" faculty member. Despite her extensive qualifications and superior educational experience, she was always receptive to my ideas and worked with me as a true collaborator.

This past year, Costache was wooed away from CSUN by our sister campus, California State University, Channel Islands, where she is helping to develop the art program. As she was packing up to go to her new job, we talked about the interesting combination we represented: a

CAA fellow and a CAA Board member working together as peers. We felt that our partnership in teaching was a good and fitting example of what CAA has to offer in the spirit of collegiality and in support of artists and academics at all levels of scholarship. Costache and I developed our course in the hope that others would have an interest in using our methods as a model. Fortunately, the CSUN art department is very supportive of junior faculty and strives to make our ideas for the future of the department a reality. Another CSUN art-history professor, Kenon Brezeale, approached me last semester and expressed an interest in our project. As a result, Brezeale and I will offer the linked classes again in the fall 2003 semester: the collaboration continues!

Student work from my class with Costache is included in the Weber State University exhibition *Foundations Today: A Student/Mentor Exhibition*, organized by Scott Betz. Selected works can be seen in a virtual exhibition online at <http://dova.weber.edu/gallery/Foundations%20Exhibit/fcsun.html>.
—Samantha Fields

ANTHROPOLOGIES

A CLARK CONFERENCE

April 25–26, 2003

This Clark Conference will bring together leading art historians and anthropologists for two days of talks and discussion about the intersections and divergences between their disciplines. The issues addressed will be relevant to the academic study of art as well as museum practices. Speakers will include Hans Belting, Janet Berlo, Suzanne Preston Blier, Steve Bourget, Sarah Brett-Smith, Shelly Errington, David Freedberg, Anna Grimshaw, Jonathan Hay, Howard Morphy, Ikem Stanley Okoye, and Francesco Pellizzi.

To register, call 413-458-2303, extension 324, or visit www.clarkart.edu.

STERLING & FRANCINE CLARK ART INSTITUTE
WILLIAMSTOWN, MASSACHUSETTS 01267

OF
ART

ADVOCACY UPDATE

ACTION ALERT: SUPPORT STATE ARTS AGENCIES AND LIBRARIES!

Facing significant budget shortfalls, many states around the country are considering the elimination of funding for arts organizations this year and next. In Arizona, New Jersey, and Missouri, state legislators are planning to eliminate their entire arts budgets. California, Massachusetts, and Virginia have all seen significant cuts in their arts and cultural programs budgets. And in Florida, Governor Jeb Bush has proposed the elimination of the Florida State Library, which would result in historical and archaeological materials being distributed to other state agencies that have no record of expertise in these fields.

Should you happen to reside in any of the states listed above, it is very important that you contact your elected state officials and governors immediately to let them know that you consider continued state support for your local arts agencies and libraries to be a priority now and in the future. Points to include in your letters are:

- Arts and cultural agencies will lose matching funds from private donors and the federal government due to state cuts.
- The [state name] arts agency awards funds in every county of the state through an open process of competitive applications, based on merit.
- State arts and cultural agencies fund valuable programs and services for children and families.
- State support for the arts increases tourism to the state, bringing much needed revenue to local businesses and communities.

For information on contacting your governor and state elected officials, visit the National Governor's Association website, www.nga.org/governors/1,1169,,00.html.

A good source of information on state arts funding can be found on the website of the National Assembly of State Arts Agencies at www.nasaa-arts.org, which also includes links to your local state arts agencies at www.nasaa-arts.org/aoa/saaweb.shtml.

Do not delay! Please act now in order to save arts and culture in our states!

SUPREME COURT RULES IN FAVOR OF COPYRIGHT EXTENSION

On January 15, 2003, the U.S. Supreme Court ruled to uphold the 1998 Copyright Term Extension Act (CTEA), which extends the term of copyright by twenty years. Writing for the majority, Justice Ruth Bader Ginsburg stated that "we are not at liberty to second-guess congressional determinations and policy judgments of this order, however debatable or arguably unwise they may be." The 7-to-2 decision in *Eldred v. Ashcroft* clears the way for further unchecked copyright-extension laws in the future. Some analysts see a trend toward the establishment of permanent copyright, and fear the demise of the public domain. The dissenters were Justices John Paul Stevens and Stephen G. Breyer.

CAA filed an *amicus curiae* ("friend of the court") brief in the *Eldred v. Ashcroft* case in spring 2002. The brief, drafted by CAA Counsel Jeffrey Cunard of Debevoise & Plimpton, presented the researcher's point of view, detailing the hardships of obtaining permission to use older works, as well as the difficulty (given litigation-averse publishers) of applying the fair-use provisions of the copyright law.

HOUSE REAUTHORIZES IMLS

On March 6, 2003, the U.S. House of Representatives overwhelmingly passed the Museum and Library Services Act of 2003 (H.R. 13), a bill to reauthorize the Institute of Museum and Library Services (IMLS). The authorization allows up to \$35 million for the Museum Services program and \$210 million for the Library Services and Technology program.

NEA/NEH FUNDING UPDATE

In early February, President George W. Bush's fiscal year 2004 budget was released, which calls for increases to both the National Endowment for the Arts (NEA) and the National Endowment for the Humanities (NEH) over their 2003 amounts.

The NEH in particular has received the largest requested increase in several years—Bush is asking for an additional \$25 million for the endowment's "We the People" initiative on American history, culture, and civics. He has also requested a

total of \$117 million for the NEA in the coming year, which is a very modest increase in the endowment's budget over the previous year, and will only account for mandated cost-of-living increases.

Congress will draft its own version of the president's budget over the next several months, with the goal of having it finalized in October 2003.

CAA NEWS

COMMITTEE MEMBERS NAMED

The following individuals have been appointed to serve on CAA's Professional Interests, Practices, and Standards (PIPS) committees, starting in February 2003:

International Committee: Jan Brown Checco, University of Cincinnati; Barbara Rose Haum, New York University; Jennifer Odem, University of Tennessee. **Committee on Intellectual Property:** Helen Ronan, consultant; Benjamin Kessler, University of Chicago. **Museum Committee:** Janice T. Driesbach, Sheldon Memorial Art Gallery and Sculpture Garden, University of Nebraska, Lincoln; Nancy Zinn, Walters Art Museum; Maria Ann Conelli, Fashion Institute of Technology, State University of New York; Katherine B. Crum, Parrish Art Museum. **Professional Practices Committee:** Lawrence J. Hamlin, Parkland College; Ying Kit Chan, University of Louisville; Johanna Branson, MassArt. **Services to Artists Committee:** Rebecca Anne Rushfield, independent conservator; Julie Green, Oregon State University; Chitra Ramanathan, independent artist. **Cultural Diversity Committee:** Jelena Bogdanovic, Princeton University. **Student and Emerging Professionals Committee:** Valerie L. Eggemeyer, University of North Texas; Ellen E. Adams, New York University; Ben Schachter, Adelphi University; Jennifer Goodell, Getty Research Institute. **Women in the Arts Committee:** Deborah Frizzell, The Graduate Center, City University of New York; Susan R. Ressler, Purdue University. **Education Committee:** Kevin Concannon, University of Akron; Mika Cho, California State University, Los Angeles; Martha Dunkelman, Canisius College.

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. For a complete list of committee members and recent activities, please visit www.collegeart.org/caa/aboutcaa/committees/commlist.html.

NOMINATIONS REQUESTED FOR 2004–8 CAA BOARD

Nominations and self-nominations are sought for individuals interested in serving on CAA's Board of Directors for the 2004–8 term. 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.

Nominations should include the following information: name, affiliation, email address, and telephone number, as well as the name, affiliation, and email address of the nominator, if different from the nominee. You may use the form on the back cover. Please forward nominations and self-nominations to Rebecca Cederholm, Governance and Advocacy Associate, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001; rcederholm@collegeart.org. *Deadline: April 11, 2003.*

NEW CAA.REVIEWS FIELD EDITOR NAMED

Jesús Escobar, associate professor of art history at Fairfield University in Fairfield, CT, has been named field editor of Spanish art for *CAA.Reviews*. A specialist in the architecture and urbanism of Spain, Escobar received his Ph.D. from Princeton University in 1996. He has published articles in *Archivo Español de Arte* and *Annali di architettura*; his book, *The Plaza Mayor and the Shaping of Baroque Madrid*, is forthcoming from Cambridge University Press.

Escobar writes, "Cultural exchange is one of the primary characteristics of Spanish art. In their work addressing and confronting this exchange, scholars of the Spanish world offer models of interpretation and interdisciplinary study for the larger field of art history. Recent trends in

scholarship include a deeper awareness of the European context for Spanish art of the Middle Ages and modern periods, and an even further expanded Atlantic context for much of the art of the early modern period. As a field editor for Spanish art, I will seek reviews that reflect the dynamic work of specialists in the field in a forum where these specialists can share their colleagues' work with the larger CAA readership."

THE ART BULLETIN SEEKS EDITORIAL-BOARD MEMBER

CAA invites nominations and self-nominations for individuals to serve on *The Art Bulletin* Editorial Board for a three-year term beginning July 1, 2003. *The Art Bulletin*, published quarterly by CAA, is the leading publication of art history in English. The ideal candidate has published substantially in the field and may be an academic, museum-based, or independent scholar. Specialists in Asian, African, and Latin American art, as well as twentieth-century art, are especially invited to apply, as are museum curators. Candidates must be CAA members in good standing. Nominators should ascertain their nominee's willingness to serve.

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

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

Please send a letter of interest, c.v., and contact information to Mimi Hall Yiengpruksawan, Chair, Editorial Board, *The Art Bulletin*, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: April 1, 2003.*

ART JOURNAL SEEKS EDITORIAL-BOARD MEMBER

CAA invites nominations and self-nominations for an individual to serve on the *Art Journal* Editorial Board for a three-year term, beginning July 1, 2003. *Art Journal*, published quarterly by CAA, promotes informed discussion about issues across disciplines in twentieth- and twenty-first-century art, nationally and internationally.

The candidate should be an individual with knowledge of modern and contemporary art. He or she may be an artist, art historian, art critic, art educator, curator, or other art professional, and must be a CAA member in good standing; institutional affiliation is not required.

The Editorial Board assists and advises the editor to seek authors, articles, artist's projects, and other content for the journal; guides its editorial program and may propose new initiatives for it; performs peer reviews and recommends peer reviewers; and may support fundraising efforts on its behalf. The Editorial Board meets three times a year (twice in New York and once at the CAA Annual Conference). CAA reimburses members for travel and lodging expenses for the spring and fall New York meetings in accordance with its travel policy, but members pay their own expenses for the Annual Conference. Nominators should ascertain their nominee's willingness to serve.

Please send a letter of interest, c.v., and contact information to Peggy Phelan, Chair, Editorial Board, *Art Journal*, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: April 1, 2003.*

ART JOURNAL SEEKS REVIEWS EDITOR

CAA invites nominations and self-nominations for the position of reviews editor of *Art Journal* for a three-year term, beginning July 1, 2003. The reviews editor commissions book (and other) reviews for *Art Journal*. He or she selects books to be reviewed, chooses reviewers, and determines the appropriate length and character of reviews. The reviews editor also works with reviewers, the *Art Journal* editor, and CAA's manuscript editor in the development and preparation of review manuscripts for publication and may be responsible for obtaining and clearing rights to images for reproduction in reviews. The

reviews editor is expected to keep abreast of newly published and important books in the history, criticism, and theory of modern and contemporary art, visual studies, museum publishing, and related areas.

The reviews editor serves as a member of the *Art Journal* Editorial Board. He or she reports to the *Art Journal* editor and submits an annual report to CAA's Publications Committee. The Editorial Board meets three times a year: in New York in the spring and fall and in February at the CAA Annual Conference; CAA reimburses Editorial Board members for travel expenses for the spring and fall meetings, in accordance with CAA travel policy. The position includes an annual honorarium of \$2,000, paid quarterly.

Please send a letter of interest, c.v., and contact information to Peggy Phelan, Chair, *Art Journal* Editorial Board, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. Deadline: June 1, 2003.

STAFF CHANGES

Marcin Bielawski is CAA's new information technology (IT) assistant. Working closely with Lavinia Diggs Richardson, manager of IT/Statistics, he is responsible for ensuring the smooth operation of CAA's computer network, as well as database and web-application projects.

Bielawski was born in Poznan, Poland, and came to New York as a teenager. He graduated from Brooklyn College in 2002 with a B.S. in computer science. He has worked for About.com as web-developer assistant. He also was an intern for the IT department at Viacom Outdoor. There, he was responsible for network maintenance, help-desk support, and the deployment of wireless applications.

Brenna Johnson joins CAA as conference assistant. Her primary area of responsibility is the day-to-day operations pertaining to CAA's Annual Conference. She received an M.F.A. from the Mason Gross School of Art at Rutgers, the State University of New Jersey, in New Brunswick. Before graduate school, she was business manager at the Rutgers Center for Innovative Print and Paper and registrar and resident papermaker at Pyramid Atlantic in Riverdale, MD. Johnson has also worked with the Women's Studio Workshop in upstate New York and the Leeway Foundation in Philadelphia.

Currently, she is teaching printmaking

and papermaking workshops at New York's Lower East Side Printshop and is assisting in the development of the Southern Graphics Annual Conference, to be held at Rutgers in 2004.

Vivian Sarratt joins CAA as publications cataloguer. Sarratt comes to CAA from the publishing house Routledge, where she was associate marketing manager. Originally from the Washington, DC, area, she received her B.A. in government and international studies with a minor in Asian Pacific studies from George Mason University in 2000.

AFFILIATED SOCIETY NEWS

FATE REQUESTS JOURNAL CONTRIBUTIONS

FATE in Review, the journal of Foundations in Art: Theory and Education, is seeking articles and book- and video-review submissions for its annual publication. Articles and reviews should address the relevant concerns of determining and teaching the core curriculum for foundations (first-year) programs. These may include studio art, design, art history, theory, and criticism. Articles and reviews may not have been previously published. Please contact Kay Byfield, Dept. of Art, Northeast Texas Community College, Mt. Pleasant, TX 75456-1307; 903/572-1911, ext. 333; kaybyfield@iname.com. *Deadlines are ongoing.*

ISC AWARD NOMINATIONS

The International Sculpture Center (ISC) invites all CAA members to join the ISC as a university member and to submit nominations for its 2003 Outstanding Student Achievement in Contemporary Sculpture Awards program. For complete information, please visit the ISC Website at www.sculpture.org, click on "ISC News," and scroll down to 2003 Outstanding Student Achievement in Contemporary Sculpture Awards. This program is an excellent opportunity to spotlight the work of sculpture students and the college, university, or art school they attend. For more information, please write

to sarah@sculpture.org. For additional information, contact Carol Sterling, director of education at the ISC Resource Center, at 609/689-1051, ext. 107; carol@sculpture.org. *Deadline: May 1, 2003.*

SPE 2004 CONFERENCE

The Society for Photographic Education (SPE) 41st national conference will be held in Newport, RI, on March 25–28, 2004. The conference theme is "Photography and Place: Home-Neighborhood-Nation-World." SPE welcomes proposals from all photographers, writers, educators, curators, historians, and professionals from other fields concerned with the character of place and our place on the planet. See the SPE national website, www.spenational.org, for details. *Deadline: June 16, 2003.*

ANNUAL CONFERENCE UPDATE

2004 CALL FOR PARTICIPATION SENT

The next CAA Annual Conference will be held on February 18–21, 2004, in Seattle, WA. Listing more than 120 sessions, the *2004 Call for Participation* was mailed to all CAA members this month. In addition to the wide-ranging panels on art history, studio art, contemporary issues, and professional and education practices, conference attendees can look forward to three days of ARTspace programming; events at local museums and galleries, including a tour of the Seattle Art Museum's new sculpture park; and postconference trips to nearby museums, including the new Museum of Glass in Tacoma, WA. The conference will take place in downtown Seattle, with Convocation and program sessions being held at the Washington State Convention and Trade Center, and receptions and reunions at the Seattle Sheraton Hotel and Towers. Follow the instructions in the *2004 Call for Participation* or at www.collegeart.org to submit a proposal for a paper. We look forward to your contributions. *Deadline: May 12, 2003.*

AWARDS FOR DISTINCTION

CONTINUED FROM PAGE 1

To the Rescue of Art: Twenty-Six Essays (1992); *The Split and the Structure: Twenty-Eight Essays* (1996); and *Film Essays and Criticism* (Madison: University of Wisconsin Press, 1997). His papers are divided among the Deutsches Literaturarchiv, the Smithsonian Institution, and the Archives of American Psychology. Harvard University, the University of Michigan, Humboldt University in Berlin, and the Universität Bielefeld all have chairs or lectureships named in his honor.

A Jew born in Berlin in 1904, Arnheim fled Nazi Germany in 1933, only to be driven out of Rome by the 1938 Fascist racial laws. He worked for the BBC in London during the Blitz and then embarked on an academic career in the U.S. For many years he taught in the psychology department at Sarah Lawrence College, then at Harvard University's Carpenter Center for the Visual Arts, and finally, for another decade, in the art-history department at the University of Michigan. At eighty he "retired" and went on to write another five major books; the most recent was published in his 93rd year. In addition to his sixteen books, he has produced hundreds of important articles, including one accepted for publication this year. Innumerable artists, art historians, art educators, and students of developmental psychology have written reverently of his effect on their careers. One well-known art historian called him "a prophet of the visual"; a former student, now a prominent museum curator, wrote of the "life-changing" effect of his books and recalled, "Like other former students on whose lives and careers he has had a major impact (and there were many), I mainly kept in touch with Dr. Arnheim by mail. His warm, encouraging, and informative letters, full of news of his current work and enthusiasms, such as his Dante reading group, written in his beautiful hand, are among my most treasured possessions." It is both appropriate and a great pleasure for CAA's President and Board of Directors to honor this intellectual giant and generous teacher with this special award.

SPECIAL AWARD FOR LIFETIME ACHIEVEMENT



Milton Esterow

1972. In the three decades since, he has overseen the magazine's financial success while enhancing its reputation and influence in the visual-arts community and beyond.

The author of *The Art Stealers* (New York: Macmillan, 1966), Esterow wrote about looted art as a reporter for *The New York Times*. He continued to cover the story at *ARTnews*, which won a George Polk Award for Cultural Reporting in 1991 for a series of articles about works of art taken from Germany during World War II and concealed until the collapse of the Soviet Union. Several years later, *ARTnews* was recognized by the Committee for Jewish Claims on Austria for its role in getting the Austrian government to initiate a restitution process for art looted by the Nazis that was stored in the Mauerbach monastery outside Vienna.

ARTnews has received many other honors under Esterow's leadership, including another George Polk Award for Cultural Reporting in 1980 and a National Magazine Award for General Excellence in 1981. The magazine's recent 100th anniversary, and Esterow's thirtieth as editor and publisher, make this an appropriate time for CAA to recognize his exceptional contributions to art journalism and investigative art reporting.

DISTINGUISHED ARTIST AWARD FOR LIFETIME ACHIEVEMENT

This award celebrates the career of an artist who, among other distinctions, has demonstrated particular commitment to his or her work throughout a long career and has had an important impact nationally and internationally on the field. This year, the

Milton Esterow became the editor and publisher of the monthly magazine *ARTnews* in



award committee honors **Alison Knowles** for a lifetime of achievement as an artist who has played a seminal role in the development of the American avant-garde.

Knowles occupies a most important place in the history of twentieth-century art. She is respected for her pioneering work and revered for her integrity. She sees and practices art not as a profession, but as a way of life—an achievement that today cannot be overestimated. Knowles was one of the founders of Fluxus, creating performances and installations throughout the U.S., Europe, and Asia from the 1960s to the present. She has been an important contributor to the development of intermedia, performance art, and experimental books.

Knowles's distinguished career spans more than forty years. She performed internationally with Fluxus in the early 1960s and collaborated on experimental typography and design for the Something



Alison Knowles

Else Press. She created a pioneering monumental installation, *The Big Book* (1967–69), which toured Europe and North America, including the Solomon R. Guggenheim Museum in New York. Soon after, she wrote what is perhaps the first documented computerized poetry, her digital work, *The House of Dust*. She taught at the California Institute of the Arts (1971–72), where, with colleagues such as Nam June Paik, she was influential in developing performance and installation art on the West Coast. Knowles has written and aired radio plays and has had numerous solo and group exhibitions at major international venues. She has been the recipient of important awards and honors, including a John Simon Guggenheim Fellowship and a Documenta X Professorship in Kassel, Germany.

Her legendary *Proposition* of 1961, an "event score" in which the performer is enjoined to "make a salad," floods us with Knowlesian concerns: the conceptual, the minimal, the humble, the domestic, the vernacular, the democratization of art, feminism, Zen Buddhism, and the exaltation of everyday life. Do not be deceived by the utter simplicity of the command, for

at heart it is a sly, knowing revolutionary act that places responsibility for the quality of experience squarely on the audience. She creates a topsy-turvy place in which artists become audience and audiences are anointed artists. Her prescient work continues to be significant in the development of postmodern thought.

Not only has Knowles created a powerful body of work and a singularly poetic philosophy, but her work and her philosophy have also opened doors for many other



Alison Knowles, *Brick Book with raffia and bean seed*, 2002. Flax paper. 18 x 10 x 3"

artists. In the areas of performance, intermedia, book arts, conceptual art, and installation, artists continue to

build on the ground she first cleared. Her collaborations and associations were with artists such as Marcel Duchamp, John Cage, Merce Cunningham, Ben Vautier, Deiter Roth, Ray Johnson, and Dick Higgins, who was also her husband. Her collaborative ideas remain new and vital today as artist collectives multiply.

Knowles's antiheroic and ephemeral body of work blurs the boundary between art and life and elevates the humble and the ordinary. We are indebted to her pioneering work and look forward to more of her gentle yet searing wisdom.

Committee: Richard Roth, Virginia Commonwealth University, Chair; Bailey Doogan, University of Arizona; Buzz Spector, Cornell University; Ann Tucker, Museum of Fine Arts, Houston

DISTINGUISHED BODY OF WORK AWARD



Fred Wilson

Each year CAA presents this award to an artist for exceptional work in exhibitions, presentations, and/or performances mounted between September 1 and the following

August 31. This year, the award committee honors **Fred Wilson** for his artistry in cre-

ating work that addresses the issues of our time, stripping away surfaces that may disguise the true nature of our society and culture, yet accomplishing that goal within an aesthetic context that makes his art wonderful to look at and experience. CAA honors him for his retrospective, *Objects and Installations: 1979–2000*, organized in 2001 by Maurice Berger for the Center for Art and Visual Culture at the University of Maryland, Baltimore County, and on national tour until 2004.

Wilson's contributions have been widely recognized: he was awarded a MacArthur Fellowship in 1999, and his work will represent the U.S. at the Venice Biennale in June 2003. He has consistently organized installations on a grand scale that absorb and amaze viewers, who leave them reassessing their embedded prejudices and assumptions. Very significant for CAA members is the way in which he uses the museum as his medium. Wilson worked for many years as a museum educator and has remarked that "curators create how you view and think about objects."

Describing his art making as a "*trompe l'oeil* of curating," he mimics museum exhibition design, lighting, and wall labels. He has applied a mock-curatorial perspective to many contemporary issues of art and history. Topping Greek statues with Egyptian animal heads or juxtaposing slave shackles with elegant silver tableware in a display case, Wilson makes us all realize how often museums are oriented to a Eurocentric perspective. Exhibition curators think twice about their practices after seeing or reading about his installations.

Wilson's work stimulates us intellectually. For instance, *Pangaea* (1995), his steel fence and gate around Townsend Harris High School in Queens, NY—where the spokes of the fence serve as longitudes and the continents are scaled according to the relationships among countries—interrogates the arbitrary nature of world maps and reveals that geography and cartography are not the objective sciences they claim to be, but rather are skewed by considerations of power and race.

Wilson's installations are emotionally moving as well as mind-stirring. In *Mine/Yours* (1995), "Yours" consists of stereotypical painted-ceramic figures of African Americans: three Aunt Jemimas, an Uncle Tom, an aproned cook (Uncle Ben), and three Little Black Sambos, two

of whom are eating watermelon. "Mine" is a photograph of a rural black family whose eight members stand with dignity in front of their house. Another moving piece is his 1992 *Cabinet Making 1820–1960*. Here, the artist inserts a crude wooden whipping post into a grouping of elegant antique chairs. For *The Colonial Collection* (1990), he gagged and blindfolded African masks with European flags.



Fred Wilson. *Untitled (Atlas)*, 1992. Plaster, pedestal, books. 66 x 30 x 30"

Wilson has been consistent in his ideas since his earliest exhibitions, persevering in arousing both our minds and our emotions, while pleasing our eyes. CAA admires and praises this artist for his exciting work, which is revealed in all its richness through his traveling midcareer retrospective.

Committee: Judy Brodsky, Rutgers Center for Innovative Print and Paper, Chair; Austin Collins, University of Notre Dame; Todd Ayoung, independent artist, New York; Andrea Norris, Spencer Museum of Art; Josely Carvalho, independent artist, New York

ARTHUR KINGSLEY PORTER PRIZE



Andrew M. Shanken

The Arthur Kingsley Porter Prize, established in 1957, is awarded to a distinguished article published in *The Art Bulletin* by a scholar who is under the age of thirty-five or has

received the doctorate not more than ten years before acceptance of the article for publication. **Andrew M. Shanken** is the winner for 2003. His essay, "Planning Memory: Living Memorials in the United States during World War II," appeared in the March 2002 issue of *The Art Bulletin*.

Shanken's article examines the debate surrounding the appropriate material form for memorializing combat dead in the U.S. during the first half of the twentieth century. In a strikingly clear and lucid presentation, he traces the emergence of a move-

ment for “living memorials”—useful community facilities and municipal improvements—as an alternative to traditional monumental forms such as statues, arches, and obelisks. He demonstrates the degree to which this concept provoked both advocacy and controversy among architects, sculptors, and urban planners. Shanken is attentive to the larger implications of the memorial debate—representational practice, attitudes toward urbanism, and evolving views of death—while remaining sensitive to the specific issues surrounding selected projects in the 1940s and after. The article holds interest not only for its vivid and penetrating historical analysis, but also for its relevance to current approaches to memorialization and memorial practice. His study articulates the degree to which public aims and perceptions necessarily articulate the shaping of space, form, and function. This essay will be read profitably in undergraduate and graduate courses as a demonstration of how deeply monuments are enmeshed in cultural notions of self and society.

Committee: John Davis, Smith College, Chair; Alison Hilton, Georgetown University; Alfred Acres, Princeton University; Jacqueline Jung, Middlebury College

ART JOURNAL AWARD



Rainer Usselmann

The *Art Journal* Award, established in 2001, is awarded for a distinguished contribution (article, interview, conversation, portfolio, review, or any other text or visual project) published in *Art Journal* during the preceding calendar year. **Rainer Usselmann** is the 2003 recipient of the award. His essay, “18. Oktober 1977: Gerhard Richter’s Work of Mourning and Its New Audience,” which appeared in the spring 2002 issue of *Art Journal*, is a superbly historicized and theoretically sophisticated treatment of a very challenging and (for many American viewers) enigmatic body of work.

Usselmann offers the reader a dynamic consideration of the multiple temporal and geographic contexts in which Richter’s artwork resides by examining the political events that are their subject matter, the date of creation of the actual paintings, its reception in both Germany and the U.S.,

and the controversy over the works’ current location in the collection of the Museum of Modern Art in New York. Through this investigation, the author raises key issues about the power and purpose of political art in the wake of postmodernism.

Committee: Valerie J. Mercer, Detroit Institute of Arts, Chair; Maurice Berger, Vera List Center for Art and Politics; Jacquelyn Days Serwer, Corcoran Gallery of Art; Gwendolyn DuBois Shaw, Harvard University

ALFRED H. BARR, JR., AWARD



Thomas P. Campbell

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 collec-

tion. This year, the Barr Award Committee recognizes the pathbreaking achievement of **Thomas P. Campbell** for *Tapestry in the Renaissance: Art and Magnificence* (New York: Metropolitan Museum of Art, in asso-

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ciation with Yale University Press, 2002).

Written in a lucid, engaging, straightforward, dynamic, and even passionate style, this publication offers thoroughgoing coverage of a highly important area of Renaissance art and material culture that has been little studied by Renaissance scholars in general and that remains difficult of access to the general public. This catalogue redresses this oversight. The text by Campbell and his contributors reflects an extraordinary mastery of the subject and the literature on it. Every consideration of tapestry in the period—technique, the organization of production and distribution, patronage, style, iconography, and the role of tapestry in the life of the times—is meaningfully brought forth and presented with authority. Particularly impressive, in every aspect of the book (essays as well as individual entries), is the way Campbell provides the reader with thoughtful summation of the bibliographic record, weighing prior argumentation very carefully and fair-mindedly as a springboard to his own fresh analysis and conclusions. Relevant contemporary documents are never taken for granted; they have clearly been examined directly and evaluated anew. They are brought into the discussion in a way that permits readers to see precisely how scholarship has used and depended on these documents, and even to evaluate their meaning for themselves.

Campbell's unusually sophisticated conversancy with every aspect of late-medieval and Renaissance art, history, literature, religion, culture, politics, and society—both in Italy and the north—is rigorously and meaningfully brought to bear on the subject. The text is informed by up-to-date discussion in these areas. The author's synthesis of information and observation across centuries and over the Alps is masterful and forward looking. This superb catalogue is exceptional not only for the importance of the subject itself, but also for its highly responsible, engaging presentation, and for the clear structure consistently given to complex discussion. It is also noteworthy for the harmony of organization between the essays and the material exhibited and catalogued. The production values and quality of reproductions are likewise superb.

Committee: Richard Vinograd, Stanford University, Chair; Marilyn Brown, Tulane University; Carolyn Wilson, independent scholar; Houston; Virginia Mecklenburg, Smithsonian American Art Museum

CHARLES RUFUS MOREY AWARD



Jonathan M. Bloom

(New Haven: Yale University Press, 2001), an exceptionally wide-ranging volume, **Jonathan M. Bloom** takes the reader on a journey of hundreds of years across three continents, beginning in China a century or two before the common era and culminating in Western Europe in the fifteenth century. The book is the story of the invention and diffusion of paper, a medium that has long been taken for granted, but one that revolutionized the way people communicate ideas and transmit images.

Bloom immersed himself in the scholarly literature of several different disciplines and cultures. His masterful bridging of those varied traditions has resulted in a book that one member of the award committee has described as “rich on a staggeringly diverse range of subjects and contexts.” Remarkably, Bloom has also made his erudition accessible to a broad readership. His text is engaging and accompanied by well-chosen sidebars; an illuminating twenty-page bibliographical essay takes the place of footnotes.

Muslims first encountered paper when their armies entered Central Asia in the eighth century. Within two hundred years, the technology spread across the Arab lands and through North Africa to Spain. The impact of the new medium in the Islamic world was enormous. Paper not only made the diffusion of knowledge more rapid and the production of illustrated books more economical, but it also changed the way people thought. Bloom is especially insightful in his analysis of how paper transformed what had been an oral culture into a written one. In Islamic art, one result was that designs began to be recorded in pattern books and became divorced from their original contexts. The migration of designs from one medium to another—tiles, textiles, metalwork, pottery—became a prominent feature of later Islamic art. Builders also began to use

This award, first given in 1953, is presented to the author of a distinguished book in the history of art. In *Paper before Print: The History and Impact of Paper in the Islamic World*

plans and drawings on paper as guides with similar results—namely, a growing uniformity of architecture in the Islamic world from the fifteenth century on.

But *Paper before Print* is about much more than its subtitle suggests. In addition to meticulously documenting how the invention of paper changed the history of art in Islamic lands, Bloom also establishes the pivotal role Muslims played in perfecting the manufacture of paper and introducing the technology to Europe. It is not an exaggeration to say that without paper, Johann Gutenberg's invention of movable type would not have unleashed the cultural revolution that it did.

Paper before Print is an important book, not just for the history of art, but also for the history of civilization. By engaging the diverse cultures of Western Europe, the Near East, Asia, and North Africa and illuminating the rich cross-fertilizations among those cultures, Bloom has provided a model for future multidisciplinary scholarship. We hope that the award of CAA's Morey Prize for 2003 helps assure his book the larger readership it so richly deserves.

Committee: Fred S. Kleiner, Boston University, Chair; Babette Bohn, Texas Christian University; Faya Causey, National Gallery of Art; Edward J. Sullivan, New York University

FRANK JEWETT MATHER AWARD FOR ART CRITICISM

The Frank Jewett Mather Award, first presented in 1963 for art journalism, is awarded to the author of published art criticism that has appeared in whole or in part in North American publications. This year, CAA honors **Roberta Smith**, senior art critic for *The New York Times*.

For more than thirty years, Smith has covered the gamut of contemporary art with unflagging energy and devotion, writing for journals such as *Arts Magazine*, *Artforum*, and *Art in America* as well as popular venues, including *Newsweek*, *Vogue*, and *HG*. In 1981, she stepped up to a weekly schedule as critic for *The Village Voice*, and since 1986 has thrived under the enormous pressures of writing for a major daily metropolitan newspaper. At *The New York Times*, these include not only the practical, unrelenting demands of daily and weekly deadlines, but also the intellectual challenges of covering the dizzying panoply of museum and gallery

exhibitions in what must still be considered the art capital of the world. In the award year alone (September 1, 2001–August 31, 2002), Smith produced thoughtful feature articles on traditional Japanese design at the Japan Society; fetishistic fashions at the Costume Institute



Roberta Smith

of the Metropolitan Museum of Art; hip hop and contemporary art at the Bronx Museum of the Arts; folk art and textiles at the Museum of Natural History; and the 2002 *Whitney Biennial* at the Whitney Museum of American Art, as well as scores of individual artist reviews. Beyond New York, she reported on exhibitions of historical and contemporary art in Atlanta, Baltimore, Boston, Philadelphia, Washington, DC, and Bielefeld, Germany. The scope of Smith's expertise is dazzling; she is a brilliant generalist, treating in just the past year diverse subjects such as paintings and prints by Francisco de Goya, watercolors by J. M. W. Turner, the late paintings of Edvard Munch, color woodcuts by the forgotten American printmaker and modernist Blanche Lazzell, and the latest painted sculptural reliefs of Frank Stella.

Smith is a rigorous writer, painstaking in her approach and always intent on searching out the most pertinent information and most effective verbal means to convey complex visual ideas. She is remarkable for the clarity of her style, which is at once sophisticated and accessible, addressing both the art world and the broader readership of the *Times*, an audience of nonspecialists curious about art and eager for fresh perspectives. All rely on Smith for lively reporting and evaluation of what transpires day to day in the visual arts. Her passionate opinions and sharp critiques add vitally to the discourse: her recent discussion of the continuing viability of contemporary painting, for example, and her critique of merely facile uses of technology in art were stirring and provocative. She has been characterized as tough-minded and uncompromising, admirable qualities for someone bearing the great responsibilities of her influential position. Her highly critical assessment of the 2002 *Whitney Biennial* pointed to the still-chronic underrepresentation of women

artists and concluded with a constructive proposal and plea for the inclusion of artists and art-world professionals along with wealthy trustees on museum boards.

Above all, Smith's work has stood out for its integrity and independence of mind. Widely admired and, more important, respected, Smith is a most deserving recipient of the recognition this award brings and of our deepest gratitude for her ongoing, intense engagement with the world of art.

Committee: W. Jackson Rushing, University of Houston, Chair; Gregory Sholette, School of the Art Institute of Chicago; Sue Taylor, Portland State University; James Yood, Northwestern University

DISTINGUISHED LIFETIME ACHIEVEMENT AWARD FOR ART WRITING



Robert Farris Thompson

art describe him as having quite literally transformed the fields of both African and African diaspora art history. He is "a brilliant thinker, tireless researcher, spellbinding lecturer, and writer of almost velvet prose" (writes one colleague) whose publications on cultures from across the African continent and on the black Atlantic diaspora have given scholars a rich body of ideas and insights with which they will continue to grapple for another hundred years. One prominent scholar remarks: "Rarely does one read his work without finding at least one major nugget that transforms one's way of thinking.... In an era when much of the scholarship on African art was being shaped by dry and largely outmoded anthropological functionalism, he pressed for a consideration of individual artists, ideas, visual sources, and influences."

When most historians of African art were still trying to identify "tribal styles" and to "position African art within the broad anthropological paradigms of fertility rites, initiation, chieftancy, and the ancestors," Thompson was "discussing individual artists and their workshops" and

"dealing with performance art and the philosophical nuances of harmony and balance within individual works.... In discussing the active intentionality of a male chief seated in state, for example, Thompson wrote, 'the seated person, conscious of the privilege of his position, must show awareness of himself as an object of perception. He must teach by manner of composure. To sit well is to savor life on a plane of deliberation.'"

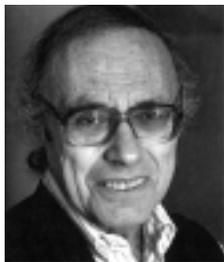
Thompson's command of jazz and other African-influenced music traditions fostered a keen sensitivity to performance and the body. In his book *African Art in Motion: Icon and Act in the Collection of Katherine Coryton White* (Washington, DC: National Gallery of Art, 1974), he "galvanized the field by pointing out that masks are 'danced' (not worn)." He also opened "an entire philosophical discourse on the body and its postures that was revelatory for our understanding of African sculpture.... Thompson's insight that posture is an act expressive of the mind has become the unstated starting point for most formal analysis of African figural sculpture." In *Flash of the Spirit: African and Afro-American Art and Philosophy* (New York: Random House, 1983), *Painting from a Single Heart: Preliminary Remarks on Bark Cloth Designs of the Mbuti Women of Haut-Zaïre* (Munich: F. and J. Jahn, 1983), and other works of the 1980s, Thompson defined an entirely new aesthetic of African textiles by drawing "analogies between the juxtaposition of contrasting patterns and fields of colors and the structural organization of multiple meter in sub-Saharan African music." Indeed, each of Thompson's books and exhibition catalogues—*Black Gods and Kings: Yoruba Art at UCLA*; *African Art in Motion*; *The Four Moments of the Sun: Kongo Art in Two Worlds*; *The Face of the Gods: Art and Altars of Africa and the African Americas*; and *Flash of the Spirit*, to cite just a selection—has opened up entirely new fields for investigation and collectively helped to reposition the study of African art into a central field within art history.

At the same time, Thompson "has brought to this academic field a huge and highly appreciative popular audience" and has profoundly influenced scholars in many fields beyond those working just on the arts of Africa and the black Atlantic. The scholarship in postwar American art

has been enriched by his important essays on figures such as William Edmundson, Jean-Michel Basquiat, Keith Haring, and David Hammons; there are also any number of visual artists who have been influenced by his work. A senior colleague in Asian studies summed it up well, describing him as a “towering figure in the history of art, whose voice for diversity and cultural openness has made him a public intellectual of resounding importance.”

Committee: Jonathan Fineberg, University of Illinois, Urbana-Champaign, Chair; Janet Kaplan, Moore College of Art and Design; Katy Siegel, Hunter College, City University of New York; Kenneth E. Silver, New York University; Terrie Sultan, University of Houston

DISTINGUISHED TEACHING OF ART AWARD



Harvey Breverman

Established in 1972, this award is presented to an artist of distinction who has developed a philosophy or technique of instruction based on his or her experience as an artist, has encouraged his

or her students to develop their own individual abilities, or has made a significant contribution to the body of knowledge loosely called theory and understood as embracing technical, material, aesthetic, and perceptual issues.

This year, the award committee has selected **Harvey Breverman**, distinguished professor of art at the State University of New York's University at Buffalo. A member of the school's art-department faculty since 1961, Breverman ranks among the important artists of the twentieth and twenty-first centuries.

Breverman's prints, paintings, and drawings are in the permanent collections of more than 150 museums and galleries worldwide, including the British Museum in London; the Albright-Knox Art Gallery in Buffalo; the Israel Museum in Jerusalem; the Smithsonian Institution's National Portrait Gallery in Washington, DC; and the Metropolitan Museum of Art, the Museum of Modern Art, and the Whitney Museum of American Art in New York. He has had more than eighty solo gallery exhibitions and seventy visiting-artist positions, including those at Oxford University and the Ruskin School of



Harvey Breverman. *Duncan: The SCHWA Vowels*. Pastel and oilstick. From the “Nightworks” series. 39 1/2 x 27 1/2”

lands government, the New York State Council on the Arts, the National Institute of Arts and Letters, and the National Endowment for the Arts, to name but a few.

All aspects of Breverman's professional life are open to his students. He keeps in touch with forty-one years' worth of them, remembering them all. They have been to his home, met his family, and are welcome participants in his intellectual life. He urges them to be productive and live large. He has changed the lives of many of his students, and they are proud to be associated with him.

Breverman has passed on his craftsmanship and thoughtful examination of art and life to generations of art students. He is more than worthy of the CAA Distinguished Teacher of Art Award.

Committee: Thomas Morrissey, Community College of Rhode Island, Chair; Christine Waters, University of Michigan, Flint; Leslie King-Hammond, Maryland Institute of Art; Gina Werfel, University of California, Davis

DISTINGUISHED TEACHING OF ART HISTORY AWARD



John T. Paoletti

humanistic studies; possesses rigorous intellectual standards and outstanding success in both scholarly and class presenta-

tion; contributes to the advancement of knowledge and methodology in the discipline, including integration of art-historical knowledge with other disciplines; and aids students in the development of their careers.

Drawing and Fine Art, both in Oxford; the Pont-Aven School of Art in Pont-Aven, Brittany; and Jagiellonian University in Krakow. He has been awarded grants from the Louis Comfort Tiffany Foundation, the Nether-

lands government, the New York State Council on the Arts, the National Institute of Arts and Letters, and the National Endowment for the Arts, to name but a few.

tion; contributes to the advancement of knowledge and methodology in the discipline, including integration of art-historical knowledge with other disciplines; and aids students in the development of their careers.

The 2003 committee voted unanimously to honor **John T. Paoletti**. He is a revered teacher of prodigious talent, energy, creativity, integrity, and dedication. As a consummate lecturer, scholar, mentor, colleague, and university leader, he has contributed immensely to the discipline of teaching art history for more than three decades.

Paoletti, who has taught at Wesleyan University in Middletown, CT, since 1972, was officially recognized for excellence in teaching in 1977, when he received a prestigious campus award. An esteemed scholar of the highest caliber, he has published widely in both Renaissance and contemporary art. Among his books and monographs, *Art in Renaissance Italy* (Upper Saddle River, NJ: Prentice Hall, 1997), coauthored with Gary M. Radke of Syracuse University, bears witness to his considerable abilities as a pedagogue; its highly accessible text is lively, lucid, and rich in thought-provoking ideas that invite further study. Paoletti is also known for his exemplary service as editor of *The Art Bulletin* from 1997 to 2000. An exceptional teacher, he skillfully brings the complexities of art-historical scholarship into the undergraduate classroom.

Paoletti's lectures at Wesleyan are legendary. Whether he is experimenting with novel instructional techniques or pursuing traditional methods with “particular genius and commitment,” his teaching is wholly captivating. A former student describes his inspired teaching of the art-history survey: “He embodied the spirit of the performance art that he covered in his course on twentieth-century art. Dressed in navy blue blazer, gray flannel, and medallion-studded tie, he stood in the spotlight of a darkened theater and delivered professorial discourse of astonishing eloquence.... Timing was always perfect. When he got to the late paintings of Mark Rothko, we were so engrossed that the gradual dimming of the lights went virtually unnoticed until the very end, when the auditorium went utterly black.... What made such strategies so effective was the sincerity with which such startling visual and verbal sequences were proffered.... With deft

phrasing and without notes, his lectures provoked us into believing that art and things of this world mattered. With sharp intelligence, he balanced exposition with inquiry, leading us through a series of questions that taught us to teach ourselves and to appreciate the creativity of scholarship.”

Paoletti’s smaller classes are just as effective, for very different reasons. As one former student relates, “His challenging seminars were interdisciplinary in focus and often involved the investigation of issues deriving from his work as editor of *The Art Bulletin*. In taking on the demands of these assignments, students “learned how to follow unexpected leads in a long-term research project and to refashion someone else’s obsession into their own.... His standards for student work were exacting, but he was always willing to tutor those who needed help, no matter how busy he was.” With exceptional openness, generosity, and selflessness, Paoletti has devoted himself first and foremost to his students and colleagues for more than thirty years.

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

The College Art Association/Heritage Preservation Award for Distinction in Scholarship and Conservation was initiated in 1990 for an outstanding contribution by one or more persons who, individually or jointly, have enhanced the understanding of art through the application of knowledge and experience in conservation, art history, and art. This year’s recipient is **Ernst van de Wetering** for his book *Rembrandt: The Painter at Work* (Amsterdam: University of Amsterdam Press, 1997; Berkeley: University of California Press, 2000) and his other writings on the philosophy and ethics of treatment of works by modern and contemporary artists such as Vincent van Gogh and Barnett Newman.

Wetering trained as an artist at the Royal



Ernst van de Wetering

Academy of Fine Arts in the Hague. He received his doctorate in art history from the University of Amsterdam. Since 1968 he has been a member, and is now chair, of the Rembrandt Research

Project. He was art historian on the staff of the Central Research Laboratory for Restoration, Amsterdam from 1969 to 1987; since then, he has been full professor of the history of art at the University of Amsterdam. He has published extensively on historic painting techniques as well as in the field of theory and ethics of conservation and restoration.

Rembrandt: The Painter at Work examines the artist’s creative activity, methods, and materials, combining the sophisticated scientific analysis now available with traditional scholarly research from primary historical sources. Wetering provides an engaging and thorough account of the artist’s choices of panels, canvases, grounds, and pigments. He employs passionate connoisseurship and close examination of brush strokes and draws upon the storytelling power of history writing through the re-creation of visits by contemporaries to Rembrandt’s studio. Wetering explains Rembrandt’s rough brushwork and textured surface as an expression of conscious practice tied to seventeenth-century Dutch art theory.

Wetering’s publications are templates for the successful synthesis of technical, visu-

al, and historical material. He has also made singular contributions to the understanding of restoration ethics for contemporary art and has regularly collaborated with international conservators and conservation scientists on a variety of projects. He is especially pleased that practicing artists have responded with great enthusiasm to *Rembrandt: The Painter at Work*.

Committee: Joyce Hill Stoner, University of Delaware and Winterthur Museum, Garden, and Library, Chair; Jim Coddington, Museum of Modern Art; Elizabeth Darrow, University of Washington; Joe Fronek, Head of Paintings Conservation, Los Angeles County Museum of Art

HOW TO GET INVOLVED

Want 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 has affected 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 coworkers of the nominee to write letters as well. The different perspectives and anecdotes from multiple letters of nomination provide the committees with a clearer picture 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 between September 1, 2002, and August 31, 2003. Note that no more than ten letters per candidate will be considered. Please fill out the form online at www.collegeart.org. For more information, please consult www.collegeart.org/caa/aboutcaa/awards_comm.html. *Deadline: August 31, 2003.*

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Kurt Perschke. *Image Jaume*, July 7, 2002. Installation.

SOLO EXHIBITIONS BY ARTIST MEMBERS

Only artists who are CAA members are included in this listing; group shows are not published. More images and artworks can be found on the CAA website. When submitting information, include name, membership ID number, venue, city, dates of exhibition, title of show, and medium (or website address of an online exhibition). Omission of membership ID number from your submission may prevent your listing from being published. Photographs, slides and digital images are welcome but will be used only if space allows; please include the work's title, date, medium, and size. Due to the large number of submissions, images that do not meet our specifications will not be considered. Images cannot be returned. Please mail to Solo Member Exhibitions, CAA News, 275 Seventh Ave., New York, NY 10001; caanews@collegeart.org.

ABROAD

John G. Boehme. Helsinki Art Hall, Helsinki, Finland, February 14–15, 2003. *Là-bas*. Performance; Performance Biennial, Vancouver, BC, Canada, October 2003. *Live*. Performance.

Bivas Chaudhuri. Chemould Gallery, Queens Mansion, Kolkata, West Bengal, India, January 21–28, 2003. *Recent Paintings by Bivas Chaudhuri*.

Liliane Lijn. Rocca di Umbertide Centro per l'Arte Contemporanea, Perugia, Italy, June 29–September 12, 2002. *Light and Memory*.

Kurt Perschke. Barcelona, Spain, July 2002. *RedBall Barcelona*. Temporary public installations.

MID-ATLANTIC

Roberto Bocci. Georgetown University Art Galleries, Washington, DC,

November 6–25, 2002. *Bath Tubs*. Photography.

Lynda Lampert. Associated Artists of Butler County, Butler, PA, January 17–February 14, 2003; Merrick Art Gallery, New Brighton, PA, May 4–June 1, 2003; Morgantown Art Gallery Center, Morgantown, WV, September 3–26, 2003. *The Trunk Show*. Works on paper.

MIDWEST

Tom Aprile. Sonia Zaks Gallery, Chicago, January 10–February 11, 2003. *Labyrinths*. Works on paper; Len G. Everett Gallery, Hewes Library, Monmouth College, Monmouth, IL, February 17–March 21, 2003. *Selected Drawings and Sculpture*.

Terry Arthur Barrett. Memorial Gallery, Cornwell-Reed Fine Arts Center, Oakland City University, Oakland City, IN, November 5–December 20, 2002. *Origami Architecture in Sacred Space: Selections from 1992–2002*.

Charles Gniech. Fine Arts Building Gallery, Chicago, March 5–29, 2003. *From Darkness: New Paintings and Drawings*.

Dusty Herbig. Porter Butts Gallery, Madison, WI, November 22–December 21, 2002. *POP*.

Michael Krueger. Clayton Staples Gallery, Wichita State University, Wichita, KS, November 17–December 14, 2002. *Drawing America & The Full Metal Journals*. Drawing and prints.

Virginia Maksymowicz. Richard E. Peeler Art Center, Visual Arts Gallery, DePauw University, Greencastle, IN, January 29–March 9, 2003. *Virginia Maksymowicz: Accumulated Intention*. Mixed media and installation.

Barbara Simcoe. Lied Art Gallery, Creighton University, Omaha, NE, September 28–October 20, 2002. *Dark Night*. Painting, drawing, and digital work.

NORTHEAST

Rikki Asher. Office of the Bronx Borough President, Bronx County Building, Bronx, NY, December 16, 2002–February 14, 2003. *Rikki Asher*. Painting and prints.

Susan Bee. A.I.R. Gallery, New York, April 1–26, 2003. *Sign Under Test: New Paintings*.

Kathy Desmond. Cambridge Multicultural Arts Center, Cambridge, MA, September 3–October 15, 2002. *Family*. Drawing, video, and installation.

Laurie Fendrich. Gary Snyder Fine Art, New York, December 12, 2002–January 25, 2003. *Paintings*.

Tony Gray. Allston Skirt Gallery, Boston, December 6–28, 2002. *Tony Gray*.

Neddi Heller. Thai Café, Brooklyn, NY, November 3–December 14, 2002. *Navigation*. Painting.

Lynn Imperatore. Doll-Anstadt Gallery, Burlington, VT, October 2002. *The Ages of Anxiety*. Painting; Amy E. Tarrant Gallery, Flynn Center for the Performing Arts, Burlington, VT, November 14, 2002–January 4, 2003. *Seasoned Greetings*. Painting and drawing.

Lynda Lampert. Ortlip Gallery, Houghton College, Houghton, NY, March 10–April 3, 2003. *The Trunk Show*. Works on paper.

Soraya Marcano. Boricua College, Brooklyn, NY, December 6, 2002–January 31, 2003. *Soraya Marcano: An Individual Exhibition*. Mixed media.

Lauren O'Neal. Sacramento St. Gallery, Cambridge, MA, February 5–26, 2003. *Fragments*. Lightbox installation.

Mel Pekarsky. Nielsen Gallery, Boston, December 7, 2002–January 4, 2003. *Coming to the Desert*. Painting and drawing.

Rachel Selekmán. Priska C. Juschka Fine Art, Brooklyn, NY, February 21–March 23, 2003. *Sculpture*.

Carol Struve. A.I.R. Gallery II, New York, October 8–November 2, 2002. *Conversations at the Edge: Recent Paintings*.

Karen Woodward. Pratt Institute Fine Arts Gallery, Brooklyn, NY, December 9–13, 2002. *Bird Behaviour: The Aesthetics of Ethology*. Painting, sculpture, books, and video.

SOUTH

Pip Brant. Art Gallery, Broward Community College South Campus, Pembroke Pines, FL, March 13–April 18, 2003. *Tabled Reports*. Works on cloth.

Maria Creyts. Lucille Parker Gallery, William Carey College, Hattiesburg, MS, November 15–December 20, 2002. *Cloth and Garments*. Painting and drawing; Jambalaya Gallery, Ohr-O'Keefe Museum of Art, Biloxi, MS, January–February 2003. *Raffia Velvets*. Painting.

Arturo Lindsay and Opal Moore. Camille Olivia Hanks Cosby Fine Arts Bldg., Spelman College, Atlanta, October 11, 2002. *The Voyage of Delfina*. Performance.

Larry Walker. Huntsville Museum of Art, Huth Gallery, Huntsville, AL, January 12–April 2003. *The Wall Series: A Ten-Year Selection*. Mixed-media painting.



Mel Pekarsky. *Near Roswell*, 2002. Pencil, pastel and crayon on paper. 60 x 40"

Jeff Whipple. Gulf Coast Museum of Art, Largo, FL, November 30, 2002–January 12, 2003. *25-Year Retrospective*. Painting, drawing, sculpture, and theater.

WEST

Julia Margaret Becker. University of Great Falls Fine Arts Gallery, Great Falls, MT, February 5–26, 2003. *Images from South India*. Mixed-media installation.

John G. Boehme. Los Angeles, April 10–12, 2003. *Full Nelson V*. Performance.

Luca Buvoli. Portland Institute for Contemporary Art, Portland, OR, November 20, 2002–February 1, 2003. *Flying: Practical Training for Intermediates*. Installation.

Mary Hackett-Konicek. Zone9Arts: Flatfile Gallery, Los Angeles, November 1–30, 2002. *Series 100 + Spare Parts*. Installation.

Mary Daniel Hobson. Mariposa Gallery, Albuquerque, NM, January 17–February 18, 2003. *Mapping the Body*.

Susan Kingsley. Monterey Peninsula College Art Gallery, Monterey, CA, February 3–March 3, 2003. *(Necessity) Accessories and Additional Work*. Metalsmithing and sculpture.

Samella Lewis. Hampton Room, Elizabeth Hubert Malott Commons, Scripps College, Claremont, CA, August 31–December 20, 2002. *Samella Lewis: Paintings and Works on Paper, 1941–2000*.

Jan Wurm. Flora Lamson Hewlett Library, Graduate Theological Union, Berkeley, CA, June 12–October 4, 2002. *Paintings and Drawings*.

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BOOKS PUBLISHED BY CAA MEMBERS

Only authors who are CAA members are included in this listing. Please send your name, membership ID number, book title, publisher's name and location, and year published (no earlier than 2002) to caanews@collegeart.org

Gannit Ankori. *Imaging Her Selves: Frida Kahlo's Poetics of Identity and Fragmentation* (Westport, CT: Greenwood, 2002).

Kyra Belan. *Madonnas: From Medieval to Modern* (New York: Parkstone Press, 2001).

Stephen Bertman. *Handbook to Life in Ancient Mesopotamia* (New York: Facts On File, 2003).

Suzaan Boettger. *Earthworks: Art and the Landscape of the Sixties* (Berkeley: University of California Press, 2002).

Luca Buvoli. *Flying: Practical Training for Intermediates (Notes 1997–2002)* (Portland, OR: Portland Institute for Contemporary Art, 2002).

Claude Cernuschi. *Re/Casting Kokoschka: Ethics and Aesthetics, Epistemology, and Politics in Fin-de-Siècle Vienna* (Madison, NJ: Fairleigh Dickinson University Press, 2002).

David Clarke. *Reclaimed Land: Hong Kong in Transition* (Hong Kong: Hong Kong University Press, 2002).

Shelley Cordulack. *Edvard Munch and the Physiology of Symbolism* (Madison, NJ: Fairleigh Dickinson University Press, 2002).

Tracy Lee Ehrlich. *Landscape and Identity in Early Modern Rome: Villa Culture at Frascati in the Borghese Era* (New York: Cambridge University Press, 2002).

Vivien Green Fryd. *Art and the Crisis of Marriage: Georgia O'Keeffe and Edward Hopper* (Chicago: University of Chicago Press, 2003).

Rona Goffen. *Renaissance Rivals: Michelangelo, Leonardo, Raphael, Titian* (New Haven: Yale University Press, 2002).

Kenneth Haltman, critical translation of Gaston Bachelard's *Earth and Reveries of Will: An Essay on the Imagination of Matter* (Dallas: Dallas Institute of Humanities and Culture, 2002).

Peter J. Holliday. *The Origins of Roman Historical Commemoration in the Visual Arts* (New York: Cambridge University Press, 2002).

Irma B. Jaffe. *Shining Eyes, Cruel Fortune: The Lives and Loves of Italian Renaissance Women Poets* (Bronx: Fordham University Press, 2002).

James Karman. *Stones of the Sur: Poetry by Robinson Jeffers/Photographs by Morley Baer* (Stanford, CA: Stanford University Press, 2001).

John Klein. *Matisse Portraits* (New Haven: Yale University Press, 2001).

Dickran Kouymjian, Michael Stone, and Henning Lehmann. *Album of Armenian Paleography* (Aarhus, Denmark: Aarhus University Press, 2002).

Lynda Lambert. *Concerti: Psalms for the Pilgrimage* (Vashon Island, WA: Kota Press, 2003).

Liliane Lijn. *Light and Memory* (Perugia, Italy: Rocca di Umbertide Centro per l'Arte Contemporanea, in association with Thames and Hudson, 2002).

Carolyn S. Loeb. *Entrepreneurial Vernacular: Developers' Subdivisions in the 1920s* (Baltimore: Johns Hopkins University Press, 2001).

Charles R. Mack and Ilona S. Mack, eds. *Like a Sponge Thrown into Water: Francis Lieber's European Travel Journal of 1844–1845* (Columbia: University of South Carolina Press, 2002).

Victor Margolin. *Culture Is Everywhere: The Museum of Contemporary Art* (New York: Prestel, 2002).

Pierre Alain Mariaux. *Warmond d'Ivrée et Ses Images: Politique et Création Iconographique Autour de l'An Mil* (Bern, Switzerland: Peter Lang, 2002).

Sabine Marschall. *Community Mural Art in South Africa* (Pretoria: University of South Africa Press, 2002).

Elizabeth A. Newsome. *Trees of Paradise and Pillars of the World: The Serial Stela Cycle of 18-Rabbit-God K, King of Copan* (Austin: University of Texas Press, 2001).

Csilla Ottlik Perczel. *A History of Architecture in the Carpathian Basin, 1000–1920* (Boulder, CO: East European Monographs, 2001).



Joel Priddy. *Pulpatoon Pilgrimage* (Richmond, VA: Adhouse Books, 2002).

Susan R. Ressler, ed. *Women Artists of the American West* (Jefferson, NC: McFarland, 2003).

Janice G. Schimmelman. *American Photographic Patents, 1840–1880: The Daguerreotype and Wet Plate Era* (Nevada City, CA: Carl Mautz, 2002).

Jeffrey Chipps Smith. *Sensuous Worship: Jesuits and the Art of the Early Catholic Reformation in Germany* (Princeton: Princeton University Press, 2002).

Richard E. Spear. *From Caravaggio to Artemisia: Essays on Painting in Seventeenth-Century Italy and France* (London: Pindar Press, 2002).

Diane Tefper. *Samuel Halpert: Art and Life, 1884–1930* (New York: Millennium Partners, 2001).

Ann Terry. *Retrieving the Record: A Century of Archaeology at Porec (1847–1947)* (Zagreb-Motovun, Croatia: International Research Center for Late Antiquity and the Middle Ages, 2001).

Philip Ursprung, ed. *Herzog and de Meuron: Natural History* (Montréal: Canadian Centre for Architecture, 2002).

Khristaan Vilella, Ellen Bradbury, and Logan Wagner. *Contemporary Mexican Design and Architecture* (Layton, UT: Gibbs Smith, 2002).

Kathleen Walsh-Piper. *Image to Word: Art and Creative Writing* (Lanham, MD: Scarecrow Press, 2002).

Carolyn C. Wilson. *St. Joseph in Italian Renaissance Society and Art: New Directions and Interpretations* (Philadelphia: Saint Joseph's University Press, 2001).

PEOPLE IN THE NEWS

IN MEMORIAM

John M. Brealey, head of the Paintings Conservation Dept. of New York's Metropolitan Museum of Art from 1975 to 1989, died on December 19, 2002. He was 77.

Brealey was also an adjunct professor at the Institute of Fine Arts, New York University; a member of the Advisory Council, Hamilton Kerr Institute, University of Cambridge; consultant to the Yale Center for British Art in New Haven; consultant and restorer to the Frick Collection in New York; and fellow of the International Institute of Conservation of Conservation of Historic and Artistic Works.

The London-born Brealey never received formal academic training, but by 1951 had become the leading conservator in England. He came to the U.S. in 1975 and was a "prime mover in a campaign to transform the theory and practice of the conservation of paintings in this country," according to the writer Calvin Tomkins. Students he trained now have roles in conservation depts. at major museums

across the U.S. and Europe; many others are respected independent conservators.

Brealey's parents were artists; his father, William, was a well-known portrait painter in London. In a Foundation of the American Institute for Conservation (FAIC) oral-history interview in 1976, Brealey said, "I realized that I had a very strongly developed inherent response to works of art. I felt completely at home with an artwork, whether it was a sculpture, architecture, or painting. I just knew where I was. Probably the only time in life that I was at ease."

Anthony Blunt at the Courtauld Institute of Art, University of London, and James Byam Shaw, chairman of Colnaghi's, both advised him to study with the late Johannes Hell, conservator of the Dulwich Collection and a Rembrandt specialist, which Brealey did in 1947. He then worked with Stephen Rees Jones at the Courtauld in 1951–52. From 1952 until 1975, Brealey treated important pictures from major public and private collections. His most challenging project was the series of 9 large canvases of the *Triumphs of Caesar* by Andrea Mantegna in the Royal Collection at Hampton Court. In 1975, John Pope-Hennessy and John Walsh persuaded him to give up his private practice and come to the Metropolitan Museum of Art to set up his own teaching institute. There, Brealey coauthored *Art and Autoradiography: Insights into the Genesis of Paintings by Rembrandt, Van Dyck, and Vermeer* (New York: Metropolitan Museum of Art, 1982) with Maryan Ainsworth, Egbert Haverkamp-Begemann, and Pieter Meyers. In 1982, Brealey and the museum battled the staff of the television news program "60 Minutes," who had branded *The Fortune Teller* by Georges de La Tour as a fake. He also traveled to and consulted for the Museum Dahlem, Berlin; the National Gallery of Scotland; the Art Museum Association of Australia; the Museum Boymans-van Beuningen, Rotterdam; and the J. Paul Getty Museum in Los Angeles.

From 1982 to 1989, Brealey held annual 5-day seminars at the Met for other museum directors and curators on connoisseurship and approaches to conservation and restoration of paintings, working in coordination with Walsh.

In 1984, Brealey cleaned and restored Diego Velázquez's *Las Meninas* at the Prado in Madrid, for which King Juan Carlos I awarded him the Medalla de Oro al Merito en Las Bellas Artes (Gold Medal for Artistic Achievement). Brealey later returned to the Prado to assist in reorganizing their conservation department. He suffered a severe stroke in 1989, but continued his work at the Prado for brief periods until 1992.

—Joyce Hill Stoner, from the *FAIC Oral History File*

Julius S. Held, an eminent scholar of the history of 16th- and 17th-century Dutch and Flemish art, died on December 22, 2002, at his home in Bennington, VT. He was 97.

Held was born in Mosbach, Germany, in 1905, and after studies at the

Universities of Heidelberg, Berlin, and Vienna, he obtained his Ph.D. in art history from the University of Freiburg in 1930. He then worked at the Berlin Museum but was forced to leave when the Nazis came to power. He emigrated to the U.S. in 1934 and began his academic career as a lecturer at New York University.



Julius S. Held

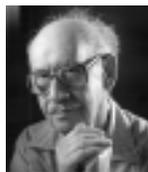
In 1937 Held was hired as a lecturer at Barnard College, becoming a professor in 1954, and was appointed chair of the Art History Dept. in 1967. During this time he also taught graduate courses at Columbia University. His influence as a teacher, which was as significant as his impact as a scholar, was felt not only by his students at Barnard and Columbia, but also by many others as a result of his appointments and lectureships at other institutions, including the University of Pittsburgh, Bryn Mawr College, Yale University, and the Institute for Advanced Study in Princeton. In 1971 Held retired from Barnard and moved from New York to Bennington, VT, where he continued to teach for 10 years as the Clark Professor of Art in the graduate program for art history at Williams College in Williamstown, MA.

Long considered one of the foremost authorities on the works of Peter Paul Rubens, Anthony Van Dyck, and Rembrandt, Held published extensively. Among his most significant and influential books were *Rubens: Selected Drawings* (London: Phaidon, 1959), *Rembrandt's Aristotle and Other Rembrandt Studies* (Princeton: Princeton University Press, 1969), and *The Oil Sketches of Peter Paul Rubens: A Critical Catalogue* (Princeton: Princeton University Press, 1980), a 2-volume work. His honors included membership in the American Academy of Arts and Sciences, election as an Honorary Director of the College Art Association, and numerous honorary doctorates and medals of distinction. In 1999 he was awarded the Mitchell Prize for lifetime achievement in the history of art.

Held was a lifetime collector of paintings, drawings, and old books. A large number of the drawings from his collection are now at the National Gallery of Art in Washington, DC, and the books were acquired by the Sterling and Francine Clark Art Institute in Williamstown. Beginning in 1958, he served as the consultant to the Museo de Arte in Ponce, Puerto Rico. His participation in the selection and acquisition of important European works of art was critical to the significance of this remarkable museum collection. His advice was sought by collectors here and abroad, and for many years his opinion was considered the final word in the attribution of important paintings in his field of expertise.

One of Held's proudest accomplishments was the establishment, as a result of his efforts, of a memorial in his hometown of Mosbach to the memory of its former Jewish citizens. Perhaps the least known of his abilities was his gift for portrait drawing.

—Anna Held Audette



Joseph Frieibert

Joseph Frieibert, artist and educator, died at 94 on December 16, 2002, in Milwaukee, WI, where he lived, raised a family, studied, taught, and painted for more

than 90 years.

Frieibert was born in Buffalo, NY, in 1908 and came to Milwaukee in 1911. His first training was as a pharmacist; I remember he often said that he kept renewing his pharmacist's license well into his art career "just in case." He began that career during the Great Depression with drawing and eventually studied art at the Layton School of Art. He received a degree in art at the Milwaukee State Teachers College in 1945 and began teaching there a year later, remaining there until 1976, when he retired as a full professor of art from the school that became the University of Wisconsin, Milwaukee.

Frieibert's art often recognized and referred to major social issues that grew out of his experience of the Depression and WWII. His paintings were often built up from a warm, rich brown background, using scumbling and glazing techniques reminiscent of the Dutch and 19th-century American masters: these works glowed from within. The painting entitled *Urban Cathedral* (1954), exhibited in the Venice Biennale of 1956, was a masterpiece of this type. His subjects included the landscape, the cityscape, and the human figure in the nude, in groups, and in portraiture.

During his long career Frieibert exhibited widely and received numerous honors and awards. His work was shown in many of the major museums in this country, including the Art Institute of Chicago, the Milwaukee Art Center, the Corcoran Gallery of Art in Washington, DC, the Whitney Museum of American Art in New York, and the Walker Art Center in Minneapolis, MN. His work is in the permanent collections of many museums. He also exhibited extensively in group and solo exhibitions. His last such major solo exhibition was in 1996 at the Haggerty Museum of Art in Milwaukee.

On a personal note, I remember Frieibert as the teacher who was pivotal in inspiring me to become an artist from that first encounter in his watercolor class at the Milwaukee State Teachers College in 1954. Not only did he encourage and mentor me as an artist, but he also took a strong personal interest in my career decisions. I am sure that he did this for countless other students and colleagues as well. Fred Berman and Pat Muschinsky are two that come to mind. During our many field trips to the Art Institute of Chicago, I found his lectures in front of the old masters and contemporary artists whom he admired especially memorable and inspired.

He is survived by his 2 daughters, Susan Rossen, executive director of publications at the Art Institute of Chicago, and Judith M. Frieibert of Boylston, MA, a painter and children's-book illustrator. Frieibert's wife, Betsy, who died in 1963, was also an artist. There was an exhibi-

tion last year in a Milwaukee art gallery featuring the work of all three Frieibert artists.

—Richard Haas, artist

ACADEME

Ingrid Alexander-Skipnes has been promoted to associate professor of art history in the Dept. of Economics, Cultural, and Social Studies at Stavanger University College in Norway.

Roger Benjamin has been appointed Power Professor of Art History and Visual Culture and director of the Power Institute at the University of Sydney in Australia.



Douglas Crimp

Douglas Crimp, professor of art history and of visual and cultural studies at the University of Rochester in Rochester, NY, has been appointed the Fanny Knapp Allen Professor of Art

History in recognition of his outstanding contributions to the school.

Kurt Perschke has been appointed visiting artist to Columbia College Chicago's fine-arts program for spring 2003.

Bill Seaman, a digital-media artist and formerly assistant professor of design and media arts at the University of California, Los Angeles, has been named head of the Rhode Island School of Design's new M.F.A. program in digital media.

Nancy L. Wicker, formerly professor of art history and director of the Scandinavian Studies Program at Minnesota State University, Mankato, has been appointed chair of the Dept. of Art at the University of Mississippi.

MUSEUMS

Samuel Sachs II has announced that he will step down as director of New York's Frick Collection at the end of September 2003.



David G. Turner

David G. Turner, formerly director of the Colorado Springs Fine Arts Center, has been selected to direct the University of Oregon Museum of Art in Eugene.

ORGANIZATIONS

Elisha Fernandes Simpson has been appointed director of marketing and development for the Cambridge Multicultural Arts Center in Cambridge, MA.

GRANTS, AWARDS, AND HONORS

John Bankston, a San Francisco-based artist, is 1 of 4 artists to receive the 2002 Society for the Encouragement of Contemporary Art (SECA) Award, administered by In/Site, which recognizes artists at a high level of maturity whose work has not yet received substantial recognition. Bankston's art will be on display in a group exhibition of the 2002 SECA Award winners at the San Francisco Museum of Modern Art, March 20–July 27, 2003.

Barbara Bernstein has received a Pollock-Krasner Foundation grant to support the creation of new work, and a Pennsylvania Partners in the Arts grant for a collaborative project of visual art, electronic and live music, found sound, and dance.

Pip Brant, assistant professor of art and art history at Florida International University in Miami, has been awarded the 2003 South Florida Cultural Consortium Fellowship for Visual and Media Arts for recent work in fibers. The project, entitled "Tabled Reports," will be exhibited at the Broward Community College South Campus's Art Gallery in Pembroke Pines, FL, this spring, and will be included at the fellowship exhibition at the Palm Beach Institute of Contemporary Art in Lake Worth, FL, on July 3–August 17, 2003.

Emilie Clark was awarded a grant from the Pollack-Krasner Foundation in 2002. The grant supports the artist's living and working expenses for 1 year.

Julie F. Codell, professor of art history at Arizona State University, received a Skaaren Film Fellowship from the Harry Ransom Humanities Center, University of Texas at Austin, to do research in the center's archives. In January 2003 she was invited by the University of Calcutta in India to give a public lecture on her study of the exhibitions of Indian art under the British Raj.

Virginia Davis has been awarded a grant in support of her work from the Ruth Chenven Foundation.

Andria Derstine, a doctoral candidate at the Institute of Fine Arts, New York University, has received an Andrew W. Mellon Curatorial Fellowship in the European Paintings Dept. at the Detroit Institute of Arts for 2002–4.

Chisato (Kitty) Dubreuil, a Ph.D. candidate in the history in art at the University of Victoria in Victoria, BC, Canada, has been awarded a grant from the Motoko Ikeda-Spiegel Foundation to finish her book manuscript, "From the Garden of the Gods: The Life and Art of Bikky

Sunazawa." She has also received a grant to travel to Western Siberia to present her paper, "Metal and Its Use in the Indigenous Arts of the Northwest Coast of North America," at the Northern Archaeological Congress in Khanty-Mansiysk, and to conduct research of the early Russian collections of Northwest Coast art at the Museum of Anthropology and Ethnography (Kunstkamera) in St. Petersburg, Russia.

J. David Farmer has been nominated by the French Ministry of Culture to Chevalier de l'Ordre des Arts et des Lettres for 2002.

Samella Lewis has been honored by Scripps College in Claremont, CA, with a scholarship in her name.

Janet Maher, assistant professor of studio art at Loyola College in Baltimore, has coordinated and produced a 3-volume book work, *The Anatomy of Solitude*. This correspondence project, which includes 165 participants, has been accepted into the artists' books collection at the Library and Research Center of the National Museum of Women in the Arts in Washington, DC.

Clarence Morgan of the University of Minnesota has participated in several residencies in 2002–3. He has spent time at the Tamarind Institute in Albuquerque, NM; at the University of Georgia's Study Abroad Program in Cortona, Italy; and in the Burt and Elizabeth Harwood Artist-in-Residence Program at the Harwood Museum of Art in Taos, NM.

Richard Posner has been awarded a Senior Fulbright Specialist Fellowship for a Public Art Residence in the Art-in-Context Program at the University of the Arts in Berlin for the 2002–3 academic year.

Joel Priddy of the Memphis College of Art in Tennessee has received the SPX Ignatz Award for Debut Book for his graphic novel, *Pulpatoon Pilgrimage* (Richmond, VA: AdHouse Books, 2002).

Richard E. Spear and **Athena Tacha** have been awarded residencies by the Bogliasco Foundation at the Liguria Study Center in Bogliasco, Italy, for April–May 2003.

Despina Stratigakos, a 2002–3 Postdoctoral Fellow in the Humanities at Bryn Mawr College in Bryn Mawr, PA, and assistant professor in the School of Art at Illinois State University in Normal, IL, has devoted the year to preparing a book, provisionally entitled "A Women's Berlin." She is also teaching 2 courses at Bryn Mawr College, "Gender, Architecture and Space" and "Museums as Architecture and Cultural Practice."

Satre Stuelke, photographer and sculptor, is 1 of 3 artists invited from the fall 2002 application round to participate in Philadelphia's Creative Artists Network.

Debra Swack has been awarded a cosponsorship to complete her DVD ani-

mation video, *Little Wars: The Carousel Project*, at the Banff Center for the Arts in August 2002.

Anonymous Was A Woman has awarded artist grants to CAA members **Alison Knowles** and **Constance Joan Samaras**.



Shamim Momin, Debra Singer, and Chrissie Iles

The Whitney Museum of American Art has named **Chrissie Iles**, **Shamim M. Momin**, and **Debra Singer** for the 2004 *Whitney Biennial*. CAA members **Callie Angell**, **Christiane Paul**, and **Marla Prather** will also help organize the exhibition.

CONFERENCES & SYMPOSIA

For the most up-to-date and expanded list of conferences and symposia, please consult www.collegeart.org

CALLS FOR PAPERS

Nation, Style, and Modernism, an international colloquium to be held September 6–11, 2003, under the patronage of the Comité International d'Histoire de l'Art (CIHA) and organized by the Zentralinstitut fuer Kunstgeschichte in Munich and the International Culture Centre in Cracow, seeks papers. For full details, visit www.zikg.lrz-muenchen.de/main/news.htm. *Deadline: April 17, 2003.*

International Congress of the History of Art (CIHA) requests proposals for papers for its conference, "Sites and Territories of Art History," to be held in Montreal on August 22–27, 2004. For more information, visit <http://ciha2004.uqam.ca>. *Deadline: May 1, 2003.*

Rethinking Space and Time across Science, Literature, and the Arts is the general theme of the 17th annual conference of the Society for Literature and Science (SLS), to be held at the Marriott at the Capitol in Austin, TX, on October 23–26, 2003. SLS fosters the interdisciplinary study of the relations among literature and language, the arts, and science and technology; membership includes scholars of literature, art, and science as well as writers, artists, and scientists. Special features of the conference will be talks addressing recent developments in cosmology; a plenary address by Timothy Ferris, author of *The Whole Shebang: A*

State-of-the-Universe(s) Report; and the exhibition *Becoming Modern: 1890–1939*, marking the opening of the expanded facilities of the Harry Ransom Center at the University of Texas at Austin. Although the conference will focus on the theme of space and/or time in many of its sessions, all proposals addressing the interaction of art or literature with science and technology, including new media, are welcome. Individuals may submit 150-word abstracts for individual papers as well as proposals for panels, which are usually composed of 3–4 speakers plus discussion in a 1½ hour session. Sessions involving speakers and/or respondents that transcend disciplinary boundaries are particularly welcome. Email abstracts or session proposals to Linda Dalrymple Henderson at dnehl@mail.utexas.edu and Bruce Clarke at bruce.clarke@ttu.edu; <http://english.ttu.edu/sls2003/sls2003.htm>. *Deadline: May 1, 2003.*

The 13th Annual St. Louis Conference on Manuscript Studies, hosted by the Vatican Film Library and Manuscripta, will take place at St. Louis University on October 10–11, 2003. The organizers request submissions of 1-page abstracts for papers that address topics such as paleography, codicology, illumination, book production, diplomatics, library history, reading, and literacy. For more details, please contact Gregory A. Pass, Vatican Film Library, Pius XII Memorial Library, St. Louis University, 3650 Lindell Blvd., St. Louis, MO 63108; 314/977-3096; fax: 314/977-3108; passga@slu.edu; www.slu.edu/libraries/vfl/events.htm. *Deadline: May 1, 2003.*

TO ATTEND

The Anthropologies of Art will take place on April 25–26, 2003, at the Sterling and Francine Clark Art Institute in Williamstown, MA. This conference will bring together leading art historians and anthropologists for talks and discussion about the interactions and divergences between their disciplines. The conference will explore how anthropology and art history understand the term "art," the possibility of a cross-cultural definition of art, and the implications for the collecting and display of Western and non-Western objects in art museums. Registration is \$25/day (\$15/day for Clark members). To register, please call 413/458-2303, ext. 324.

The National Art Materials Trade Association (NAMTA) will hold the 53rd Annual NAMTA International Convention and Trade Show at the Hyatt Regency Chicago on April 30–May 3, 2003. Retail members will be able to take part in 5 separate seminars on April 30 and May 1, aimed at assisting them in their daily business operations. The art-materials trade show will run May 1–3 and will feature more than 200 exhibits from manufacturers, importers, distributors, and publishers. New products and trends will be featured, as well as hands-on demonstrations. For additional infor-

mation, please visit www.namta.org or call 704/892-6244.

Lay Ritual Practices in Gardens and Landscapes is the topic of the next Dumbarton Oaks Symposium in Garden and Landscape Studies, to be held May 2–3, 2003. This symposium will aim at better understanding the reception of gardens and landscapes by focusing on a limited number of lay ritual practices in gardens and landscapes in a large variety of cultural contexts. It will give rise to discussions of the formative functions of gardens and landscapes for cultural and social life. The symposium will draw examples from very different times and cultures: Chinese landscapes under Mongol rule; Caribbean and African American landscapes; public parks in Japan; Japanese gardens in America; gardens in France and Holland in the 17th and 18th century; aristocratic gardens, kitchen gardens, and public gardens in Great Britain from the 18th century to the present; and freemason gardens in 19th-century Italy. It will discuss a few different rituals as well, ranging from walking or bathing to burial, marriage, and political slandering. Thus the symposium will offer an unusual perspective for cross-cultural discussion of social practices in gardens and landscapes. It will also introduce a rich picture of the variety of garden practices that deserve scholarly attention. Registration information is available from Garden and Landscape Studies, Dumbarton Oaks, 1703 32nd St. NW, Washington, DC 20007; www.doaks.org/LandscapeArchitecture.html.

Conference on Dress and Art will be held at the Frick Collection on June 7, 2003. It is organized by Aileen Ribeiro and Susan Grace Galassi in conjunction with the exhibition *Whistler, Women, and Fashion* (April 22–July 13, 2003), which places fashion at the center of James McNeill Whistler's oeuvre. This 1-day conference will explore the role of costume in European art from the Renaissance to the end of the 19th century. Nine speakers—art and dress historians among them—will give talks that focus on such artists as Hans Holbein, Titian, Anthony Van Dyck, Diego Velázquez, Thomas Gainsborough, Jacques-Louis David, and Whistler, all of whom are represented in the Frick. A fee of \$15 (\$10 for students, seniors, and members) will include registration for the event, lunch in the museum's Garden Court, and entrance to the museum and exhibition. Tickets must be purchased in advance at the Frick's admissions desk or by calling 212/547-0701. For additional information, please see www.frick.org.

Court Festivals of the European Renaissance and After: Performance and Permanence will take place in Castelvecchio Pascoli, Italy, on September 20–25, 2003. As events, early modern festivals were prefigurations of today's multimedia. Investigations of particular festivities and their political contexts reveal the significance of symbols, ceremony, and ritual in the planning, execution, and contemporary reading of such

events. This conference will concentrate on ways in which the media of print, painting, architecture, and landscape were used to lend permanence to the essentially ephemeral. Linked to this is the question of how today's collections use new media such as digitization both for preservation and to facilitate scholarly investigation. Using individual projects as examples, we will be bringing together curators and scholars to discuss aims and innovative methods in this field. Working language during the conference will be English, but some presentations will be given in French or German. The conference is open to researchers worldwide, but participation is limited to 100 people. The conference fee covers registration, full board, and lodging. Some grants will be available upon request. The program and application are available at www.esf.org/euresco/03/hc03157; or write to euresco@esf.org. *Deadline: May 19, 2003.*

The University and College Designers Association, a professional nonprofit organization committed to promoting excellence in visual communications for institutions of higher education, is holding its annual conference on October 12–15, 2003, in Cambridge, MA. Internationally recognized designers, illustrators, and photographers will discuss their work and its context. A special group of seminars will focus on topics such as career management, technology, and design-related issues. A design competition will also be held. For more information, please call 615/459-4559 or visit www.ucda.com.

The Byzantine Studies Conference will meet at Bates College in Lewiston, ME, on October 16–19, 2003. For more information, please contact Tia Kolbaba, Dept. of History, Princeton University, Princeton, NJ 08544; kolbaba@princeton.edu; www.byzconf.org.

RESOURCES & OPPORTUNITIES

For the most up-to-date and expanded list of resources and opportunities, please consult www.collegeart.org

AWARDS

The University and College Designers Association (UCDA) requests submissions for its 2003 Design Competition. Promotional materials designed for colleges, universities, and other educational institutions created between July 1, 2002, and June 30, 2003, are eligible for entry. Categories range from publications and posters to type design, photography, illustration, and electronic media—including webpages. A student category is also offered. Pieces selected for awards will

be showcased in the annual design show to be held in conjunction with UCDA's annual conference, October 12–15, 2003, in Cambridge, MA. For more information, contact UCDA at 615/459-4559; info@ucda.com; www.ucda.com. *Deadline: July 9, 2003.*

CALL FOR ENTRIES

Fiber Focus 2003 is a 9-state juried biennial exhibition open to artists residing in Arkansas, Iowa, Illinois, Kansas, Kentucky, Missouri, Nebraska, Oklahoma, and Tennessee; it will run June 13–August 8, 2003, at Art St. Louis Gallery in St. Louis, MO. Contemporary work in any fiber media or combinations of fiber media is requested; media other than fiber may be incorporated if the central or key element being explored is clearly fiber or fiber technique. All styles and subject matter are requested. Artists 21 years of age and older may submit up to three 35-mm color slides of original artworks created in the past 2 years (April 2001–April 2003). Works must fit through 3 x 8 ft. elevator door, or separate parts must fit in the elevator to be assembled into larger piece or installation. Final installation size of works may be no larger than 9 ft. high/tall and 17 ft. wide; ceiling suspended works are not allowed. Awards include a \$1,000 Best of Show as well as cash, merit, and purchase awards. A nonrefundable entry fee is \$30. An entry form is required, which is not available online or by email; please send a #10 S.A.S.E. to Fiber Focus 2003, Art St. Louis, 917 Locust St., #300, St. Louis, MO 63101-1413; 314/241-4810; Robin@artstlouis.net. *Deadline: April 4, 2003.*

The Houston Center for Contemporary Craft is seeking entries for *CraftHouston 2003: National Juried Exhibition*. All work in media or processes traditionally associated with craft will be eligible for entry. The exhibition will be held on August 8–October 12, 2003, and will travel for 1 year to additional U.S. venues. The center will offer 3 Award of Merit prizes of \$1,000 each, with other awards to be announced. Entry forms and application information are available at the Houston Center for Contemporary Craft, 4848 Main St., Houston, TX 77002; 713/529-4848, ext. 400; vberry@craftthouston.org; www.craftthouston.org. *Deadline: April 15, 2003.*

Phoenix Gallery seeks work for its 2003 national juried competition, to be held June 24–July 16, 2003. Artwork in any medium is accepted. For prospectus, please send an S.A.S.E. to Phoenix Gallery, 568 Broadway, New York, NY 10012; www.phoenix-gallery.com. *Deadline: April 11, 2003.*

Soho Photo Gallery seeks work for its 8th annual national photography competition, which is open to all U.S.-based artists at least 18 years of age working in any photography-based medium (including digital and mixed media). First prize is a solo exhibition at the gallery during the 2003–4 season, as well as a \$500 cash award. Approximately twenty 2nd-place winners

will appear in a group show in July 2003. Entry fee is \$30 for up to six 35-mm slides. For prospectus, please send an S.A.S.E. to Prospectus, National Competition, Soho Photo Gallery, 15 White St., New York, NY 10013; www.sohophoto.com. *Deadline: April 26, 2003.* **SlowArt Productions** seeks contributions to *Recent Work Showcase 2003*, the 10th annual international group exhibition to be held in September. It is open to artists working in any medium; \$8,000 in awards is available. Send an S.A.S.E. for prospectus to SlowArt Productions, *Showcase 2003*, 870 Ave. of the Americas, New York, NY 10001; slowart@aol.com; <http://members.aol.com/slowart/showcase.htm>. *Deadline: April 30, 2003.*

The Artist's Magazine requests contributions for its 2003 Art Competition, which will recognize more than 250 finalists and award 45 major prizes. Open to both amateurs and professionals, artists may enter work in 5 categories: portrait, landscape, still life, experimental, and animal art. Entries are also accepted for the student/beginner division (open to artists who have been painting for 2 years or less). Entries must be 35-mm slides of original, unpublished art. They will be judged on concept, composition, draftsmanship, and adroit medium handling; each genre has its own criteria. Entry fee is \$10/slide. For rules and entry form, send an S.A.S.E. to *The Artist's Magazine*, 20th Annual Art Competition, Attn: Terri Boes, 4700 E. Galbraith Rd. Cincinnati, OH 45236. *Deadline: May 1, 2003.*

National Park Academy of the Arts seeks entries for the 17th Annual Top 100 competition and the MINI 50 contest (for image size no smaller than 80 and no larger than 154 square inches). The program is designed to celebrate representational and impressionist artists and to enhance the public awareness of the national parks through art. Selected participants will also be included in a national touring exhibition. For an entry form, please call 800/553-2787; artsfortheparks@blissnet.com; www.artsfortheparks.com. *Deadline: May 1, 2003.*

Robert A. Peck Gallery is organizing an exhibition on the "Barn" theme. Any media or interpretation of the architecture will be considered for this exhibition, taking place January 17–February 28, 2004. This exhibition will be shown in conjunction with a Smithsonian Institution exhibition, *Barn Again*, to be held at the gallery. Artists interested in submitting a packet (20 slides or PC-formatted CD, artist statement, résumé, and S.A.S.E.) to Nita Kehoe, Gallery Coordinator, Central Wyoming College, 2660 Peck Ave., Riverton, WY 82501. *Deadline: May 1, 2003.*

The Gallery at Penn College seeks artwork in all media for solo exhibitions during the 2003–4 school year. An honorarium and purchase award may be offered. For prospectus, write to Gallery Assistant, Comm. Arts Dept., DIF 45, Pennsylvania College of Technology, 1 College Ave., Williamsport, PA 17701; gallery@pct.edu. *No deadline.*

CALL FOR PARTICIPATION

Boring Mail Show requests entries for an exhibition. We all get mail that is dull: regular mail, bills, and reminders to go to the dentist. These are definitely not mail art, but nonetheless have a related aesthetic. For the *Boring Mail Show*, please send me the detritus that would sooner go into the trash than your archives. Only select items will be reproduced; your name, address, and email may be published unless requested to be withheld. Please send 5 or more pieces of boring mail that were sent to you or someone else in a large envelope (submissions must be stamped envelopes or postcards, or metered mail, but no prepaid advertising) to *The Boring Mail Show* c/o Andrew Oleksiuk, 5336 W. Belle Plaine, Chicago, IL 60641; mailart@earthlink.net. *Deadline June 15, 2003.*

CATALOGUES RAISONNÉ

Curator Brian Carleton is creating a comprehensive, 2-fold catalogue and monograph on sculptor Beniamino "Benny" Bufano (1898–1970) that will span the artist's entire career. The first volume, focusing on 2-D works, is awaiting a publisher. I seek any particulars pertaining to Bufano: images, documents, and the like. Please write to bbcart@earthlink.net.

The National Gallery of Art is conducting a search for works on paper by American artist Mark Rothko (1903–70) for inclusion in *Mark Rothko: The Works on Paper*, a multivolume catalogue raisonné that will include more than 2,000 drawings and paintings on paper. The catalogue is being written by Ruth E. Fine, curator of special projects in modern art, with assistance from Laili Nasr and Renée Maurer. Anyone with information regarding Rothko's works on paper should contact Laili Nasr, Rothko Catalogue Raisonné Project, National Gallery of Art, 2000 B South Club Dr., Landover, MD 20785; 202/842-6779; fax: 202/842-6936; l-nasr@nga.gov.

GRANTS AND FELLOWSHIPS

The Peter Krueger Fellowship, a project of the Peter Krueger-Christie's Foundation, provides funding for significant museum projects focusing on European and American decorative arts, design, and related fields. The grant is for a maximum of \$22,500. This fellowship is available to American museums and other nonprofit cultural and educational institutions; its purpose is to encourage scholarly and professional development for an individual with an interest in working with museum collections or related programs. The project may help an insti-

tution to undertake needed research, documentation, or interpretation of collections, or to pursue development of new areas of scholarly research that fulfill, amplify, or extend the institution's mission. Such activities as cataloguing a particular segment of a collection, a new installation and an interpretation of collections, research for a scholarly publication, or innovative exhibition planning and development will qualify for consideration. The fellowship is not intended to fund ordinary or ongoing activities of an institution, but rather to support work that cannot otherwise be undertaken with existing resources. Institutions applying for the fellowship grant will be expected to submit a description of the project and to oversee its completion. The application should indicate how the project would be monitored and evaluated. The name and qualifications of the proposed fellow must also be submitted with the application. The fellow may be an employee of the host institution. The project must be completed within 1 year. At the completion of the fellowship, a report and financial accounting will be required from the institution. Successful applicants will receive notification within 1 month. Proposals should include the following: description of the project, including a summary of the scholar's responsibilities (discuss the need and usefulness of the project to the host institution and to the professional development of the scholar); a plan of work, including a timetable for completion of the project and a schedule for publication, exhibition, or other desired results; a current c.v. of the scholar and qualifications to carry out the project; proof of IRS tax-exempt status of host institution as a 501(c)(3) organization; and complete contact information for your organization and for the scholar. The foundation will not make grants to individuals or political causes, nor may funds be used toward fundraising events. Applications and supporting materials should be sent in 1 package to the Peter Krueger-Christie's Foundation, P.O. Box 1192, New York, NY 10028-0048. *Deadline: April 15 of the year for which the grant is sought.*

The Elizabeth Foundation for the Arts offers a grants program for individuals in the visual arts. The international program is open to working professional visual artists who demonstrate professional achievement and commitment to career; work primarily in painting, sculpture, drawing, or printmaking, or in other visual art that can be seen to advantage through slides; are 30 years or older by the application deadline or, if under 30, have been working for at least 6 years since the completion of formal schooling. Photography, media art (including film and video), performance art (and all forms of dance, theater, music, and spoken word), and craft art are excluded. Grants range from \$2,500 to \$12,000 and may be used for anything that will allow the artist to create work or gain recognition for work. The selection criteria include artistic excellence as demonstrated in 10 slides; professional achievement and commitment to career; proposed use

of grant funds; and demonstrated financial need. Application form and program guidelines are available by mail only; please write to the Elizabeth Foundation for the Arts, P.O. Box 2670, New York, NY 10108. *Deadline: May 1, 2003.*

The American Institute of Indian Studies welcomes applications for fellowships to conduct research in India. Fellowships are available to scholars holding a Ph.D. as well as graduate students who are working toward that degree. Short-term and long-term fellowships are available. For information and applications, please write to the American Institute of Indian Studies, 1130 E. 59th St., Chicago, IL 60637; 773/702-8638; aais@uchicago.edu. *Deadline: July 1, 2003.*

RESIDENCIES

Patterson Residency Program. The Creative Alliance, a community-based arts organization in a diverse Baltimore neighborhood, launches an artists' Residency Program in 2003 with the opening of its new facility in a historic former movie theater. The facility includes a theater, two galleries, café, and media lab, along with 8 live-in artist studios. Resident Artists are encouraged to develop a project to be presented by the Creative Alliance, and will benefit from regular studio visits from established artists and curators, and frequent opportunities to interact with the public. Open to artists in all media. Residencies extend 1-3 years. Studios range 950-1,800 s.f. (including loft), and feature kitchen, bath, high ceilings and ample natural light. Rents average \$650/month; separate utilities. *Deadline for application: March 28, 2003.* Artists notified by May 1 to move in by July 1. For application or info, contact Jed Dodds, Artistic Director, at 410/276-1651 or jed@creativealliance.org.

The Cooper Union School of Art is pleased to introduce its Summer Residency Program in New York City for professional and mid-career artists working in painting and drawing, photography, and graphic design. Programs run for 1-3 weeks (June 16-July 3, 2003). Participants work in bright, spacious studios and state-of-the-art facilities, assisted by a staff of professional technicians. Renowned artists and scholars visit to conduct presentations and group and individual critiques. Summer 2003 Visiting Artists and Scholars include, among others: Jerry Saltz, Merry Alpern, Lois Conner, Vince Aletti, Emily Oberman, Bonnie Siegler, Steff Geissbuhler, Dore Ashton, Ellen Phelan, and David True. For information, please see www.cooper.edu/artsummer or call 212/353-4200. *Deadline: April 1, 2003; late applications may also be considered.*

The Atlantic Center for the Art (ACA) offers a unique free residency program that has provided masters of the creative arts with spaces to live and work during collaborative, 3-week long residencies.

ACA has 6 studios that include a dance studio, music studio with recording facilities, painting studio, sculpture studio, black-box theater, resource library, and digital computer lab. Each residency session includes 3 master artists of different disciplines in the performing and fine arts. These artists personally select a group of associate artists through a formal application process administered by ACA. During the residency, associate artists participate in formal sessions with their group, collaborate on projects, and work independently on their own projects. The relaxed atmosphere and unstructured program provide considerable time for artistic regenerating and creation; it is offered free to artists who are accepted. Housing (with private room and bath) and board are provided by ACA at no cost to the artists. For more information on how to apply, please visit www.atlanticcenterforthearts.org or call 386/427-6975 or 800/393-6975. *Deadlines are ongoing.*

New Directions YouthArts, a nonprofit arts organization under the auspices of the City of Las Vegas Cultural Affairs Division, seeks qualified teaching artists to offer behavioral challenged youths a chance to experience a workshop focusing on the artist's specialized discipline. The resident artist is asked to integrate a lesson plan that will encourage the use of artists' tools in self-exploration and foster personal growth through creativity and imagination. The resident artist may design a program ranging from 2 to 12 weeks. If you feel that you can offer this program a rewarding experience, please submit the following materials: 1) at least 10 slides of personal work and/or class work; 2) a lesson plan; 3) a résumé; 4) a statement of intent, no longer than 1 page; and 5) 3 references. Mail this information to New Directions Youth Arts, Attn: Markus Tracy, Cultural Affairs Division, 749 Veteran's Memorial Dr., Las Vegas, NV 89101; 702/229-6328. *Deadlines are ongoing.*

WORKSHOPS

Encaustic Art Workshops in Santa Fe, NM, specializes in the creation of encaustic monotypes (no solvents, no press) as well as encaustic and mixed-media drawing. These unique techniques are freeing, promote intuitive response, and have endless possibilities. Workshops also include encaustic painting and collage techniques. The 3-day and 5-day workshops are limited to 6 participants and are taught by artist Paula Roland. Inquire about private instruction or special workshops. Upcoming workshop dates are April 4-6, June 23-27, July 21-25, and August 11-15, 2003. For more information or to receive further notices, contact Paula Roland at 505/989-3419; paularoland@yahoo.com; www.paularoland.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. Rates are \$1.50/word for members (\$15 minimum) and \$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 at caanews@collegeart.org or 212/691-1051, ext. 220, for details.

FOR RENT

HYDRA, GREECE. TWO-BEDROOM STONE COTTAGE, SPECTACULAR VIEWS, AEGEAN, MOUNTAINS. FURNISHED. \$2,190 MONTHLY. 415/455-0735, BARBARA: bnlapcek@hotmail.com.

MANHATTAN. UPPER EAST SIDE, PRIVATE ROOM, BATH, IN LUXURY APARTMENT, CITY VIEWS, GYM, POOL, TRANSPORTATION, WALKING DISTANCE TO MUSEUMS. ASK \$1,500/MONTH. EMAIL leonora@mindspring.com OR CALL 212/427-9204.

NEW YORK. CHARMING 1,400 SQ. FT. CHELSEA LOFT ON TREE-LINED STREET, AVAILABLE JULY AND/OR AUGUST, FLEXIBLE. 212/741-9924.

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OPPORTUNITIES

THE CLARK ART INSTITUTE CONTINUES ITS PROGRAM OF INVITATIONAL CLARK COLLOQUIA. THESE SMALL GATHERINGS CONVENE TO ALLOW SCHOLARS TO DISCUSS TOPICS OF MUTUAL INTEREST, PERHAPS IN PREPARATION FOR A BOOK, EXHIBITION, OR SYMPOSIUM. RECENT COLLOQUIA HAVE BEEN ORGANIZED BY ONE OR TWO INDIVIDUALS WHO HAVE BROUGHT TOGETHER SIX TO EIGHT PEOPLE TO DISCUSS THEMES SPANNING THE HISTORY AND HISTORIOGRAPHY OF ART. MORE INFORMATION, INCLUDING THE TWO ANNUAL DEADLINES FOR COLLOQUIUM PROPOSALS AND GUIDELINES FOR APPLICATION, MAY BE FOUND AT WWW.CLARKART.EDU.

EDITING SERVICE. ARTICLES AND BOOK-LENGTH MANUSCRIPTS, \$12.00/PAGE. TISH O'DOWD—MEMBER OF WRITING FACULTY AT UNIVERSITY OF MICHIGAN DEPARTMENT OF ENGLISH FOR 22 YEARS. EMAIL: TISHOD@UMICH.EDU; PHONE: 734/665-5449.

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JENTEL ARTIST RESIDENCY PROGRAM OFFERS ONE-MONTH RESIDENCIES IN A RURAL RANCH SETTING THAT INCLUDES ACCOMMODATION, WORK SPACE, AND A \$400 STIPEND TO VISUAL ARTISTS AND WRITERS. FOR APPLICATION, DOWNLOAD WWW.JENTELARTS.ORG OR SEND REQUEST WITH A SELF-ADDRESSED LABEL AND \$.60 POSTAGE TO: JENTEL ARTIST RESIDENCY PROGRAM, 130 LOWER PINEY CREEK RD., BANNER, WY 82832. *JANUARY 15–MAY 13, 2004 SEASON DEADLINE: SEPTEMBER 15, 2003. MAY 15–DECEMBER 13, 2004. SEASON DEADLINE: JANUARY 15, 2004.*

TRAVEL. AUSTRALIA AND NEW ZEALAND DISCOVERY TOUR: JUNE 9–20, 2003. FOR ITINERARY/INFORMATION: WWW.SITATOURS.COM; SUSANN@SITATOURS.COM; 800/421-5643.

HAVE YOU VISITED OUR WEBSITE LATELY?
www.collegeart.org

DATEBOOK

April 1, 2003

Deadline for nominations and self-nominations for the *Art Bulletin* Editorial Board

Deadline for nominations and self-nominations for the *Art Journal* Editorial Board

April 11, 2003

Deadline for nominations and self-nominations for the 2004–8 CAA Board of Directors

May 2, 2003

Deadline for submissions to the June 2003 issue of *CAA Careers*

May 12, 2003

Deadline for the submission of preliminary proposals for the 2004 CAA Annual Conference to session chairs

May 15, 2003

Deadline for submissions to the July 2003 issue of *CAA News*

June 1, 2003

Deadline for nominations and self-nominations for the *Art Journal* reviews editor

June 18, 2003

2004 Annual Conference session chairs notify applicants of their acceptance or rejection of preliminary proposals. CAA conference director receives session ros-

ters and a-v request forms from session chairs. (This information is used for the *Preliminary Program* and conference scheduling)

June 27, 2003

Deadline for submissions to the August 2003 issue of *CAA Careers*

June 30, 2003

Deadline for joining, rejoining, or renewing CAA membership for calendar year 2003

August 31, 2003

Deadline for nominations for the 2004 CAA Awards for Distinction

September 1, 2003

2004 Annual Conference session chairs receive final abstracts from speakers

December 1, 2003

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

February 18–21, 2004

92nd CAA Annual Conference in Seattle

February 16–19, 2005

93rd Annual Conference in Atlanta

CORRECTIONS

In the "People in the News" listings in the November 2002 issue of *CAA News*, Haim Steinbach was appointed, and not promoted, to professor of studio art at the University of California, San Diego.

A RESPONSIBILITY TO SPEAK OUT

CONTINUED FROM PAGE 2

of academic freedom worldwide.

To help convey the urgency of cultural-heritage preservation in Iraq, this issue of *CAA News* includes a modest, necessarily very partial list of endangered sites, monuments, and museums in Iraq, along with salient excerpts from the 1954 Hague Convention and the 1970 UNESCO Convention. CAA hereby reiterates its support for the Hague Convention and will take advantage of other opportunities to do so in the coming months. Look for updates as well as a report on the CAA International Committee's Annual Conference session, "CAA, the UN, and UNESCO," in future issues.

—Susan Ball, *CAA Executive Director*

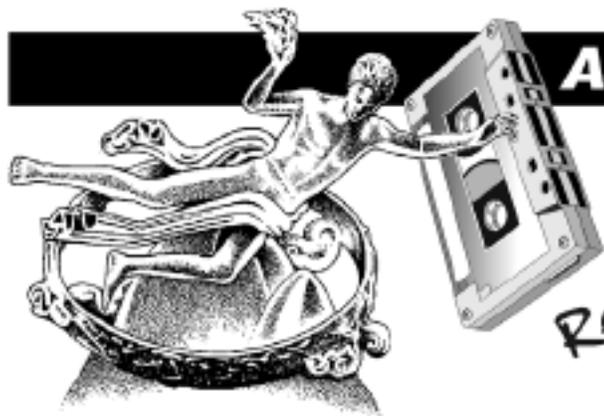


Order 2003 Annual Conference Abstracts

Abstracts and Program Statements, the publication of record for presentations made at CAA's Annual Conference, is now available for 2003. This 215-page volume includes a 300-word summary of every presentation from 144 sessions at CAA's 91st Annual Conference, held on February 19–22 in New York City. Session topics relate to all areas of art history, art criticism and theory, architectural history, studio art, and art education.)

The cost per copy is \$30 for CAA members and \$35 for nonmembers. Back issues for 1999, 2000, 2001, and 2002 are also available.

To order audio tapes of 2003 Annual Conference sessions, use the form provided in this issue of *CAA News* or visit www.collegeart.org.



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Thursday, February 20

- __010AB Making Art Make History: The Art Gallery as Institution
- __020AB Search/Research: Artists in the Archives
- __030AB "I Don't Know Why I Like It, I Just Do": Best Practices in the Use of Critiques for Undergraduate Studio Courses
- __040AB Bauhaus Revisited? Populism and the Proliferation of 'Good Design' into the 21st Century
- __050AB Bigger is Better? Executive Production within Contemporary Art Practice
- __060AB Beyond the Yellow Badge: New Approaches to Anti-Judaism and Anti-Semitism in European Visual Culture Before 1800
- __070AB Pre-Columbian and Colonial Arts: Revivals and Reuses of the Past
- __080AB Discerning Translation: Vision, Texts, Contexts
- __100AB Feminist Poetics in the Age of Transnationalism
- __110AB Drawn to Maps: Cartography and Contemporary Art
- __130AB The Culture of Early Modern Print
- __140AB Freedom of Expression: Now More than Ever?
- __150AB "But How Did They Use It?: Defining Context in Buddhist Art"
- __160AB The Curator as Collaborator
- __170AB Writing Feminist Art Histories
- __180AB The Work of Art in the Age of Digital Reproduction: Appropriation, Copyright, and the Public Sphere - **does not contain presentation by last 2 speakers Lange & Lange**
- __190AB The Contemporary Other: Immigrant Artists in the West, Part I
- __200AB The Legacy of '1968' and Its Continuing Effect on Art for Social Change
- __210AB Printed Piety: Popular Religious Images in Context
- __220AB Barnett Newman
- __230AB Comic Genius
- __240AB Reframing American Art for the Public: Current Ideas on Permanent Reinstallations – **does not contain presentation by last speaker, Yount**
- __250AB Tradition, Revival and the Modern in British Art and Design, 1910-1939'
- __260AB Languages of Color in East Asian Visual Culture
- __270AB Negotiating the Boundaries of American Modernism: The New Negro Renaissance as a Case Study
- __290AB Alteration, Restoration, Recovery, and Memory: The Gothic Revival and the Middle Ages
- __300AB Online Education: Teaching, Learning, and Professional Concerns
- __310AB Institutional Representation
- __320AB Byzantine Secular Art
- __330AB Fictive Art
- __350AB Mapping the World's Art

- __360AB Transoptics: Webcam Network/Artwork Vision
- __370AB Exile, Displacement, and Memory
- __380AB Beyond "The Usual Suspects": Expanding the Queer Canon
- __390AB Historians of German and Central European Art: Models of the Visual in Germany and Central Europe, 1800-2000
- __410 (\$11) Safe Haven, Performance, Video, and the Body by Female Artists Today
- __420AB Images of Power/Power of Images in Latin American Art

Friday, February 21

- __430AB Reinventing Childhood: Again
- __440AB The Meaning of Labor in Today's Art
- __450AB Artists, Restorers, and Objectivity
- __460AB Re(de)fining Abstract Expressionism
- __470AB Transatlantic: European and American Art in the 1960s and 1970s - **does not contain presentation by first speaker, Bernard**
- __480AB Architectural Migration in the Americas: Modern Architecture and Urban Education, Practice and Response
- __490AB Across National Borders
- __500AB Cultural Policy and the Visual Arts: Historical and Political Perspectives
- __510AB French 17th-and 18th-Century Art, Art History Open Session
- __520AB The Critical View in American Art, 1800-1945
- __530AB Renaissance Sculpture in Precious Materials
- __540AB Animation: Traditional Skills, New Tools & Applications
- __550AB Differencing the Feminist Canon: Power, Politics, and the International Discourses
- __560AB Native American Artists/Scholars: Speaking for Ourselves in the 21st Century
- __575 (\$11) CAA Publications Committee: Problems of Publishing for Tenure and Promotion in the Arts and Art History
- __577AB CAA Committee on Women in the Arts: Rules of Engagement: Survival Strategies for Women in the Arts
- __579 (\$11) Services to Artists Committee: Art Versus Art World Versus Artists
- __580AB The Witness: Writing the Life of the 19th Century Artist
- __590AB The Artist's Studio as a Subject for Art: Theorizing Practice, Practicing Theory
- __600AB From Hatshepsut to Hilary: Gender and Representation in the Realm of Politics
- __610AB The Hybrid 19th Century
- __630AB Art History Open Session, The Renaissance Imagination
- __640AB Ethno-Art History? Interpreting Ancient and Medieval Cultures Through Ethnographic Data
- __650AB Architects in New York City, 1865-1930
- __660AB Art and the "War on Terrorism"

- __670AB Animated Type
- __680AB Art and Labor Part 1
- __690AB The Return of the Aesthetic
- __700AB Artists and the Making and Remaking of Museums
- __710AB Floored: Responses to the Site of the Floor in Contemporary Art
- __720AB The Self Portrait in Late 20th-Century Art
- __740AB Biocentrism and Modernism
- __750AB Audience Research and Evaluation in Art Museums
- __760AB Performance in the Wake of 2001: Institutional Critique, Response, and Strategies
- __770AB The Classical Style: Was it Always Revered?
- __780AB Complexity and Emergence
- __790AB Tossing the Canon: Photo-Archives and New Histories of Photography
- __800AB The Body in Medieval Art; The Body as Medieval Art
- __810AB Sacred and Profane in Enlightenment Visual Culture
- __820AB The New Art History 1970-2001
- __830AB Putting the Complex in the Simple: Pastoralism and its Boundaries
- __840AB Architecture and Visual Culture
- __850 (\$11) Beyond Formalism: Teaching Color as Culture
- __860AB Sideways Glances: Modernist Architecture Seen Through the Eyes of Contemporary Artists
- __870AB The Paradox of Ecologic: Individual Creation vs. Social Consciousness
- __940AB History and Incomensurability: Contests over Pluralism from the 1960's to Today
- __950AB Abstract Painting "Once Removed"
- __960AB Memorializing the Unimaginable
- __980AB Performative Practices in Asian Art
- __990AB Resisting the Canon: Contemporary African Photography Through a New Lens
- __1000AB The "Turk" and Islam in the Western Eye (1453-1832)
- __1010AB Photojournalism, Mass Media, and the Politics of Spectacle
- __1020AB Cacophony and the Matrices of Political Sublimation
- __1025AB CAA Committee on Intellectual Property: Clearing Rights and Permissions: How To, Why To, When To
- __1030AB Immigrant Artists in (We)stern Cities: A Contemporary Other, Part 2
- __1040AB Reproducing Likeness: To Change the Teaching of Print Media
- __1050 (\$11) Islamic Art: Between "Western" and "Non-Western Art"?
- __1070AB In the Live Gallery for Self Expression, Social Activism, and Commercial Manipulation: Artists and the
- __1080AB Contemporary Streets
- __1090AB New Directions in Whistler Studies
- __1100AB Part 2: Art and Labor
- __1110AB Public Art and Public Response: What do We Really Know?
- __1120AB Gerhard Richter
- __1130AB Multiculturalism and the Arts in the Colonial/Post-Colonial Age
- __1140AB The Return of the Aesthetic
- __1150AB How "Native" Is "Native" Art?: Issues of Identity in the Contemporary Notion of Arts in the Americas
- __1160AB The Ancient Art of Empire: New Approaches to Classical Culture - **does not contain presentation by last speaker Marinescu**
- __1170AB CAA/NINCH Copyright Town Meeting – Digital Publishing: A Practical Guide to the Problem of Intellectual Property Rights in the Electronic Environment, for Artists, Museums, Authors, Publishers, Readers and Users

Saturday, February 22

- __880AB Decorative Arts and Domestic Design
- __890AB Advocate or Intruder?: Critics in Artist Studios
- __900AB Design in a Global Context
- __910AB Alternative Geographies of Modernity: French Artists in the Periphery, 1850-1940
- __920AB Visual Culture
- __930AB Some Stories Concerning the Construction of the New Observer

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