

2005 CAA Awards for Distinction



PHOTO: ABE FRAINDLICHÁ

Nancy Spero, the 2005 recipient of CAA's Distinguished Artist Award for Lifetime Achievement

By honoring outstanding member achievements through its annual Awards for Distinction, CAA reaffirms its mission to encourage the highest standards of scholarship, practice, connoisseurship, and teaching in the arts. With these awards, which were presented this year by CAA President Ellen K. Levy at Convocation during the 93rd Annual Conference in Atlanta, we 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.

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 (see page 19 for more information). With your nominations, CAA can continue its mission and celebrate the dynamic individuals in our field.

Distinguished Artist Award for Lifetime Achievement

The Distinguished Artist Award Committee for 2005 honors **Nancy Spero** for a lifetime of achievement. She has made a major contribution as a painter of powerful and haunting images, and she has contributed to contemporary art's revitalization through content, purpose, and instrumentality. In her work and life, Spero has relentlessly championed freedom and the rights of the oppressed.

Spero's distinguished career spans over fifty years, from her first group exhibition at the Salon des Indépendants, Paris, in 1950 to solo exhibitions in 2004 at the Centro Galego de Arte Contemporánea, Santiago de Compostela, Spain, and in 2003 at Galerie Lelong, New York. Also in 2003 she created a wall installation as the American representative at the International Cairo Biennial. Her extensive exhibition record includes major museums worldwide; her work is in the collections of the Art Institute of Chicago; the Australian National Gallery; the Museum of Fine Arts, Boston; Centro Cultural, Mexico City; Harvard University Art Museums; Hiroshima City Museum of Contemporary Art; the MIT List Visual Arts Center, Cambridge; the Museum of Fine

- 2 Join CAA in Washington
Write for *CAA News*
- 3 The Image Library as
Learning Environment
- 4 Intellectual Property
Q&A
- 6 CIHA Conferences and
Activities
- 7 New CAA Curatorial-
Studies Guidelines
- 8 Annual Conference
Update
- 9 Advocacy Update
- 10 CAA News
- 13 Affiliated Society News
- 19 CAA Seeks Award
Nominations
- 21 Solo Exhibitions by Artist
Members
- 22 Books Published by CAA
Members
Obituaries
- 24 People in the News
Grants, Awards, &
Honors
- 25 Institutional News
Conferences & Symposia
- 26 Resources &
Opportunities
- 27 Classifieds
Datebook
Corrections
Donors to the 2004
Annual Campaign

Join CAA in Washington



PHOTO: ANDREI RALIKO

Susan Ball

Once again, CAA is a national co-sponsor of and participant in **Arts Advocacy Day** and **Humanities Advocacy Day**, held this spring in Wash-

ington, D.C. We strongly encourage you to join CAA staff members in our nation's capital for these two important events, which advocate for strong bipartisan support in the House and Senate for the National Endowment for the Arts (NEA), the National Endowment for the Humanities (NEH), and the Institute of Museum and Library Services (IMLS)—including support for increased funding for these three agencies.

The principal organizers of these events, the National Humanities Alliance (NHA) and Americans for the Arts, seeks to influence national policy and enable individuals to advocate effectively for the arts and humanities at the national level, at their home institutions, and in their local communities. Through our involvement, CAA aims to increase support not only for the overarching collective arts and humanities causes, but also for the broad disciplines in which most CAA members are trained and practice—the visual arts and art history.

Arts Advocacy Day, taking place **March 14–15, 2005**, brings together representatives from a broad cross-section of America's national cultural organizations to underscore the importance of developing strong public policies and appropriat-

ing increased public funding for the arts, humanities, and arts education, as well as for other programs within the federal government that have an impact on the visual and performing arts.

Humanities Advocacy Day provides a unique opportunity for scholars, educators, and others to communicate to lawmakers the vital importance of federal support for research and education in the humanities. This event takes place **April 6–7, 2005**.

Participants in both Arts Advocacy Day and Humanities Advocacy Day receive legislative and policy briefings and advocacy training before making group visits to members of Congress. CAA's manager of governance and advocacy, Rebecca Cederholm, is available to schedule visits, and CAA staff members will accompany participants during congressional meetings. To participate in these events, please write to rcederholm@collegeart.org.

CAA is an active and important advocate for the visual arts, humanities, higher education, museums, libraries, freedom of expression, cultural-heritage preservation, and First Amendment rights. The advocacy section of our website (www.collegeart.org/caa/advocacy) contains a wealth of information: action alerts, updates on government activities, and practical resources such as “how to contact your elected officials”—something that we hope that you do with us this spring.

To learn more about local, state, and national arts advocacy, please visit the websites of the NHA and Americans for the Arts: www.nhalliance.org and <http://www3.artsusa.org>, respectively. If your state and district are high-priority targets for advocacy efforts (find out at <http://capwiz.com/artsusa/home>), we strongly encourage you to get involved and make your voice heard. And if you cannot travel to Washington this year, visit the home office of your legislators, using the online resource packages provided by the organizations mentioned in this article. Write to thank your elected officials for their support, or to urge change!

Please join us, in person or in spirit!
—Susan Ball, CAA Executive Director

Write for CAA News

In addition to reporting on CAA's many activities, *CAA News* publishes articles on critical and current issues in the fields of art and art history. The July 2004 issue was dedicated to environmental, health, and safety issues for artists, art schools, and art departments; last September, we investigated the uses and technologies of slides and digital images in the classroom.

CAA News solicits your texts on four topics for future newsletters: one issue will explore pedagogy in art-history survey courses and in foundation studio-art classes; a second will look at censorship in art and scholarship; a third will examine the work, duties, and challenges of a department chair; and the fourth will investigate workforce issues as they affect adjunct, part-time, and graduate-assistant faculty in the arts.

Additionally, we welcome your thoughts on other pertinent matters that you face in the art, academic, and museum worlds. Please share your suggestions with Christopher Howard, Editor, at caanews@collegeart.org.

CAA News seeks article ideas, drafts, and completed texts; length may be between 500 and 1,500 words. Submissions are subject to editing and revision, and we cannot return submitted materials. The editor will work with authors on securing photographs or other images. ■



For detailed information about placing an ad, visit www.collegeart.org or call 212-691-1051, ext. 220

Volume 30, 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.

Editor-in-Chief Susan Ball
Editor Christopher Howard

Material for inclusion should be sent via e-mail to Christopher Howard at caanews@collegeart.org. Photographs and slides may be submitted to the above street and e-mail addresses for consideration; they cannot be returned. All advertising and submission guidelines can be found at www.collegeart.org/news.

Copyright © 2005 College Art Association

The Image Library as Learning Environment

A conference on digital media in the art-history and studio-art classroom, entitled “Beyond the Slide Library,” was held October 8, 2004, at the Fashion Institute of Technology in New York. The conference brought together faculty, visual-resource curators, administrators, and information technologists and was attended by 210 people, four times the number we anticipated—an indication of the urgent need this community feels for practical information to bring back to home institutions. Panelists with extensive experience creating and using digital-image libraries described their frustrations and strategies with this new technology. Leading image-management programs designed specifically for teaching and learning (Almagest, ARTstor, Luna, MDID, etc.) were demonstrated. In addition, representatives from CAA, the Research Libraries Group (RLG), and the Visual Resources Association (VRA) described the kinds of support and expertise they provide to campuses, museums, and individuals. Content providers (Saskia, Corbis, Davis Art Slides, etc.) were also present. The conference underscored that, despite the inevitability of a digital future, art and art-history departments need to maintain the valuable set of services provided by the visual-resource curator, such as image and metadata management customized to meet local needs.

Perhaps because the conference brought together disparate groups that too rarely work in partnership, collaboration emerged as a central issue. We are referring here to collaborations among not only institutions and visual-resource curators, although those are critical, but also other key stakeholders, including information technologists, faculty, and administrators. We need this broader community to work together to solve specific issues, such as establishing metadata standards, as well as interoperability for the programs we use to teach. Working in isolation wastes resources through duplication.

Howard Besser, director of the Moving Image Archiving and Preservation program at New York University, observed in his keynote address that the first use of a new technology tends to be conceived of in the

framework of the older technology it replaces. And while it is true that visual-resource curators are largely occupied with the task of replicating the slide library in digital form, Besser challenged us to think more creatively about the potential for digital media within an integrated learning environment.

Digital-image libraries may become richer environments for learning and research and may be repositories of both content and tools. Where the slide library has historically been a place of informal and fortuitous social and professional interaction among faculty, the recent development of social software makes it possible to expand asynchronously this network to colleagues who are at a distance and, most importantly, to our students. The digital database can surpass the fixed structure of the analogue slide library and allow for myriad associations and relationships by integrating blogs, tags, RSS feeds, and similar tools.

For example, the open-source program Flickr (www.flickr.com) allows students to link text to sections of an image, encouraging close visual analysis and allowing for interactions that are layered within the work of art itself. Like a classroom in which each student is armed with a laser pointer, such tools allow students to work with images more directly and actively. We will soon readily link images to other digital media, including text,



PHOTO: ALEX BITAR
Howard Besser, director of the Moving Image Archiving and Preservation program at New York University.



PHOTO: ALEX BITAR
Panelists at “Beyond the Slide Library.” From left: Marcia Focht, curator, Visual Resources Collection, Department of the History of Art, SUNY Binghamton; Matthew Friday, assistant professor, SUNY Oswego; Jana C. Duda, technology resources coordinator, Fashion Institute of Technology, SUNY; Stephen Larese, technical specialist, SUNY Stony Brook; Carey Hatch, assistant provost for library and information services, SUNY.

moving images, and sound, for use in and outside of the classroom. The image library is no longer a container of isolated reproductions, but instead can facilitate dynamic groupings and the

creation of infinitely mutable learning objects. Once created, learning objects can be easily shared; unfortunately, existing repositories such as MERLOT (www.merlot.org) fail to aggregate for art history, making it difficult to locate appropriate materials for our disciplines.

Clearly the issues raised at our conference are complex and require coordinated effort. Toward this end, we have worked with the State University of New York’s Learning Environments office to create an online Digital Image Consortium, where our nascent community can leverage our combined expertise and experience. This forum is constructed within a Web-based environment, MeetingSpace, where we hope to develop working groups and, ultimately, recommend policy and standards for images, archiving, and metadata for our state university system that we hope will eventually benefit other collaborative efforts. We envision that this online forum will include CAA and VRA members as well as administrators and information technologists. If you are interested in joining the Digital Image Consortium, please contact Steven Zucker at steven_zucker@fitnyc.edu or Beth Harris at beth_harris@fitnyc.edu.

—Beth Harris, Acting Director of Distance Learning, Fashion Institute of Technology, State University of New York; and Steven Zucker, Chair, History of Art, Fashion Institute of Technology, State University of New York



This is the seventh in a series of articles sponsored by the CAA Committee on Intellectual Property

(CIP), in which a hypothetical question is posed on some aspect of rights, permissions, fair use, and related topics. We provide a short answer on the legal aspects of the question, followed by commentary from a practical perspective. This feature is intended to provide general information and does not constitute legal advice. If you have specific questions, please contact an intellectual-property attorney. To read past CIP Q&A columns, please visit www.collegeart.org/intellectualproperty.

Appropriation

Q I am an artist who uses images of other works of art in my own creations. What legal risks might I face when using (“appropriating”) artworks made by others in my own?

A The short answer is: It depends. Copyright law endows the creator of an original artwork with a number of rights, including, but not limited to, the right to make copies as well as reuse original artwork in subsequent works. While the rights to copy (reproduce) and reuse (creative derivatives) are among the exclusive rights of creators under U.S. copyright law (17 U.S.C. § 106), those exclusive rights are not unlimited: the so-called limitations and exemptions of copyright law are part of the bargain for the protections that creators receive.

The most significant of these limitations is embodied in the fair-use doctrine, which is set out in section 107 of the Copyright Act. The fair-use doctrine permits others to use copyrighted material in a reasonable manner without the owner’s consent for purposes such as criticism or commentary (including parody and satire), news reporting, teaching, scholarship, and research. Section 107 includes examples of factors a court must consider in determining whether a use is “fair.” These factors include, but may not be limited to: (1) the purpose and character of the use, including whether such use is of a commercial nature

or is for nonprofit educational purposes; (2) the nature of the copyrighted work; (3) the amount and substantiality of the portion used in relation to the copyrighted work as a whole; and (4) the effect of the use upon the potential market for or value of the copyrighted work. (For more on the “four factors,” see CIP Q&A column in *CAA News*, January 2004.) Copyright law thus acknowledges the value and benefit of both control and lawful use.

Fair use is a concept that is specifically grounded in U.S. law, although the copyright laws of other countries offer somewhat similar exemptions (e.g., “fair dealing” in the U.K.). Copyright laws outside the U.S. may contain different limitations on the use of artwork, depending on where it was created or published. After joining the Berne Convention in 1989, the U.S. now recognizes artwork produced by citizens of countries that are members of the Berne Convention as having the same rights, privileges, and limitations as work created and published in the U.S.

Appropriation often involves using reproductions and occasionally an original work by another artist. Reproductions, including photographs of artwork, as well as the original work, may be subject to copyright protection.¹ As noted in previous CIP Q&A columns (e.g., *CAA News*, March 2004), artworks created in the U.S. since 1978 and fixed in tangible form are currently protected in the U.S. even without a copyright symbol or formal registration with the Copyright Office. Works created between January 1, 1924, and December 31, 1977, may also be under copyright, depending on a number of conditions. (See Laura Gasaway’s chart “When U.S. Works Pass Into the Public Domain” in the September 2003 Q&A column or online at www.unc.edu/~unclng/public-d.htm.)

Works in the public domain are free and clear of copyright, but they may still be protected by other laws governing property, contracts, and licenses.

If you use identifiable copyrighted artworks or reproductions in your own work, under U.S. law you risk infringing another artist’s copyright unless: (1) that artist or his or her representatives grants you permission to use the work; or (2) your appropriation qualifies as “fair use.” If you do not have permission to use the work and are sued for infringement, the court will consider all circumstances of the use, including the four factors, in determining

“fairness.” As noted above, the copyright statute grants artists the exclusive right to authorize or prohibit the preparation of “derivative works,” defined as “a work based on one or more preexisting works ... [for example, an] art reproduction, abridgement, condensation or any other form in which the work may be recast, transformed or adapted.”

In determining whether an appropriation artist’s derivation qualifies as fair use, judges consider not only economic factors, but also whether the use made of the original transforms the material into a distinctively new purpose or message apart from the purposes of the original (as in parody, for example). If an appropriator clearly demonstrates that the original has been transformed to serve a new purpose, it is less likely that this use would substitute for the original or detract from its market. The threshold for “transformation,” however, will always be a judgment call based on the circumstances of an individual case.

CIP Commentary

The term “appropriation” is often cited as a symptom of postmodernism. This practice runs parallel with other contemporary creative practices, such as digital sound sampling, and is most commonly embodied in art as assemblage, collage, and digital montage. The practice of appropriating preexisting art to create a new artistic expression has a long and largely uncontested tradition in the history of art (see photos on the next page), and in some cultural settings the copy was the highest form of praise and honor. New concepts of authorship codified in Western copyright law in the nineteenth century, however, supersede these traditions.

For more than a century, artists, their heirs, or designees have had the right to sue others for taking and reusing their original creations without permission. Conversely, artists may also take and reuse others’ creations, so long as such use is within the parameters of the law.

Despite the risk, artists continue to ignore or test these parameters. Some, like Jeff Koons and Barbara Kruger, have found themselves facing judges in a courtroom, arguing that their new creations are legitimate because of fair use or because the appropriated work is no longer under copyright. In Koons’s notorious “String of Puppies” case, in 1992, the Second Circuit

court of appeals rejected his fair-use argument, and his appropriation of a photograph to make three-dimensional statues was held to be infringing. Kruger won her “It’s a Small World” lawsuit on a public-domain defense because the work she had appropriated was foreign.² While obtaining permission to use previously created work may be anathema to an appropriation artist, the risk of proceeding without clearance may be even worse if risk is not part of your artistic diet.³ Since it is often a reproduction of previous artwork that is incorporated into the new art, you may be dealing with several layers of copyright ownership as well as rights management for the artist’s heirs by organizations such as ARS and VAGA.⁴ (See the Q&A column on copyright clearance in the January 2005 *CAA News*.) The risks of taking and using vigorously protected artwork by well-known artists are greater, of course, than appropriating work by an artist who embraces your philosophy for sharing and free exchange.

Creating appropriation art for online electronic publication or for distribution outside the U.S. invokes international copyright issues—and certainly more questions than answers at this time. Rights organizations have a better chance of enforcing rights with digital creations than they could in print, and digital watermarking makes it easier for owners to keep track of file usage online. The digital world is apt to rely more on contracts and licenses than copyright for maintaining control.

From the standpoint of the appropriation artist, a world based on licenses raises the specter of perpetual control, because licenses do not have a built-in expiration date, as copyright does. Licenses elimi-



From the days before active copyright enforcement, a brief history of appropriation: Édouard Manet’s painting *Déjeuner sur l’herbe* (1863; top left) appropriates from a detail of Marcantonio Raimondi’s engraving *The Judgment of Paris* (1520) after Raphael (bottom left), and from Titian’s painting *Fête Champêtre* (1508; top right). *River Gods*, a third-century AD Roman sarcophagus (bottom right), is the first source. All four images are in the public domain.

nate user rights and disrupt the fragile balance between the grant of rights and the limitations on those rights inherent in copyright law. ■

1. Based on a recent judgment in the U.S., straight-on reproductions of two-dimensional artwork in the public domain may not qualify for copyright protection due to lack of originality. Reproductions of three-dimensional art, including works in the public domain, may qualify for copyright protection, given the more complex requirements for recording the image, namely, lighting, shadows, angle, and viewpoint. *Bridgeman v. Corel*, 36 F. Supp. 2d 191 (S.D.N.Y. 1999).

2. *Rogers v. Koons*, 960 F.2d 301 (2nd Cir. 1992). A similar case settled out of court was the 1976 suit filed by the photographer Morton Beebe against the artist Robert Rauschenberg for the unauthorized use of his photograph *Diver* in Rauschenberg’s “Hoarfrost Series” print *Pull*. Rauschenberg ultimately paid Beebe \$3,000 for the use

and gave him a copy of the print. In addition, under the settlement, when *Pull* is exhibited, the work must be accompanied by the statement “The image of the diver in *Pull* is after a photograph by Morton Beebe.” This is usually also included in the caption when *Pull* is reproduced in publications. See also *Hoepker v. Kruger*, 200 F. Supp. 2d 340 (S.D.N.Y. 2002).

3. Useful resources include Johnson Okpuluba, “Appropriation Art: Fair Use or Foul?” in *Dear Images: Art, Copyright, and Culture*, ed. by Daniel McClean and Darsten Schubert (London: Ridinghouse and the Institute of Contemporary Arts, 2002), 201–2, citing Gay Morris, “When Artists Use Photographs: Is It Fair Use, Legitimate Transformation or Rip-Off?” in *ARTnews* (January 1981): 102–4.

4. ARS (Artists Rights Society), 536 Broadway, 5th Floor, New York, NY 10012 (www.arsny.com); and VAGA (Visual Artists and Galleries Association), 350 Fifth Ave., Ste. 6305, New York, NY 10118 (contact: rpanzer@vagairights.com).

Rules of Thumb

- Using works protected by copyright involves risk assessment. An alternative to assuming risk is to obtain permission and pay usage fees if required.
- Section 107 of the Copyright Act sets out four factors used to determine fair use. Where fair use is properly invoked, it represents an

exception to the exclusive rights of the copyright owner and, therefore, is a complete defense against a charge of infringement. However, whether fair use is applicable in a particular case can only be definitively resolved in court by a judge. Generally speaking, if a dispute should arise, it is preferable to resolve these matters out of court through an agreement between the copyright owner and the appropriation artist.

- In the U.S., works created and published prior to 1923 are generally in the public domain. These works are free and clear of copyright, but they may be protected under another legal regime—for example, contract law.
- Digital appropriation—taking and using images from the Internet—may be easy to do, but it is also easier for the owner to track unlawful uses.

CIHA Conferences and Activities

The Comité International d'Histoire de l'Art (CIHA) is an international association of individuals and organizations dedicated to creating relationships among art historians around the world. The following reports were provided by Nancy J. Troy, University of Southern California; Françoise Forster-Hahn, University of California, Riverside; and Emmanuel Lemakis, CAA director of programs. For more information about CIHA, please visit www.esteticas.unam.mx/CIHA.

Upcoming Conference in Los Angeles

The National Committee for the History of Art (NCHA), the U.S. affiliate of CIHA, is organizing a conference to be held in Los Angeles in April 2006. "Past Perfected: Antiquity and Its Reinventions" will consider the art, architecture, and landscape of the Los Angeles region as a contemporary framework for experiencing some of the ways in which antiquity and the classical past, embodied in objects as well as environments, have been collected, displayed, represented, and imagined. Several outstanding art collections and the distinctive settings created for their presentation will provide exemplary models for examining how gardens, villas, and works of art have functioned to stimulate a variety of responses, ranging from aesthetic contemplation to eroticized desire. Conference panels will encompass perspectives generated from both inside and outside European aesthetic traditions. Participants will have an opportunity to tour landscape and architectural highlights of Los Angeles, including the Huntington Library, Art Collections, and Botanical Gardens, the newly refurbished Getty Villa in Malibu, and (optionally) the Hearst Castle. These sites will come into focus as loci of fascination and fantasy where the past is presented and represented, studied and staged, and consumed and contested.

A detailed description of conference sessions, related lectures, and tours, as well as a call for papers and instructions for the submission of abstracts, can be found at www.nchart.org.

2004 CIHA Congress in Montreal

CIHA held its 31st quadrennial Congress in Montreal on August 23–27, 2004. Over 180 presenters explored the principle theme of "Sites and Territories of Art History" in 45 sessions that reflected 13 individual topics. CIHA conferences usually explore a particular theme through three or four subthemes, a system that favors in-depth exploration of the given theme. For example, the subtheme of "Metropolis," organized by Thomas Crow of the Getty Research Institute and Serge Guilbaut of the University of British Columbia, was treated in four sessions entitled "Representing Megalopolis," "The Imaginary City," "Branding Cities," and "The Urbanizing Dilemma." Among the other congress themes were "Shared Spaces," "National Narratives," "Mapping the Body," and "Invading Territories."

The core content of the conference was enhanced by three plenary sessions, each addressed by a distinguished keynote speaker: Mieke Bal of the University of Amsterdam; Michael Fried of John Hopkins University; and Andre Codoz of the Eidgenössische Technische Hochschule in Zurich. In addition, there were poster sessions, a book fair, tours, and off-site events sponsored by Montreal's principal cultural venues, Musée d'Art Contemporain de Montreal, the Montreal Museum of Fine Arts, and the Canadian Center for Architecture, each of which had a special exhibition that reflected the conference theme. The next congress will be held in Melbourne, Australia, in 2008.

Report from Germany and Poland

The last international colloquium under the patronage of CIHA took place September 5–11, 2003, in Munich, Germany, and Cracow, Poland. The conference was organized by the Zentralinstitut für Kunstgeschichte in Munich and the International Cultural Center in Cracow; its theme was "Nation, Style, and Modernism." The two cities of the colloquium were linked by a study tour (by bus) that led from Munich to Wrocław on the first day, and through Gøra, Zabrze, Gliwice, and Katowice to Cracow on the second day. The complex choreography of academic events alternating with visits

to architectural sites and museums was conceptualized and prepared by Wolf Tegethoff, director of the Zentralinstitut, and Jacek Purchla, director of the International Cultural Center in Cracow, with support from the dedicated staff of both institutions and local art and architectural historians who met our group in each town.

According to the organizers, "the symposium [was] dedicated to the controversial aspects of national and international artistic expression in the twentieth century and beyond," focusing on "the development of International Modernism [and] the role of art and architecture in establishing national identity." Topics of papers covered art, architecture, and more from the late nineteenth century to the present, with Central Europe, especially Poland (to the postcommunist period), serving as case studies. The first four sessions took place at the Zentralinstitut, sessions five and six in Cracow. The last day of the colloquium was dedicated to a comprehensive tour of the city with discussions at the various sites ending in Kazimierz, the Jewish Quarter, where the director Steven Spielberg filmed *Schindler's List*. Thus the entire symposium moved from scholarly discourse to visits of urban spaces, architectural sites, and museums to the presentation and discussion of research within the conventional conference format. The CIHA Bureau and the General Assembly met during the first days in Munich.

"Nation, Style, and Modernism" focused on issues of colonialism, national identity, cultural transfer, and modernism in Central Europe, where entire geographical areas were distributed and redistributed by powerful empires and where independent nationhood was constantly in conflict with colonialism. The participants came from many countries and represented several generations of scholars from predoctoral fellows to retired specialists in Central European studies, bringing to the theme a variety of different approaches and presenting their research in all official languages of CIHA. A volume of the papers is planned for publication. The superb organization of the intellectual program and the logistics supporting it—and last but not least the generous hospitality of the host countries—not only made for an intellectually stimulating conference, but also forged many scholarly connections across borders. ■

New CAA Curatorial-Studies Guidelines

The "Guidelines for Curatorial Studies Programs" were approved by the CAA Board of Directors on October 24, 2004. They are online at www.collegeart.org/guidelines/curatorial.html. Written by Katherine Crum, Joseph Ruzicka, and Joan Marter and amended by CAA's Museum Committee, the guidelines are intended to advise art departments and administrators organizing curricula and to help faculty advisors and students determine which curatorial-studies programs are appropriate for an individual's specific interests, abilities, and career goals. CAA News recently spoke with Prof. Marter, director of the certificate program in curatorial studies at Rutgers, the State University of New Jersey, and chair of the Museum Committee.

CAA News: *Could you give a brief background on curatorial-studies programs?*

Joan Marter: Curatorial-studies programs have existed for decades at NYU's Institute of Fine Arts and a few other universities. In recent years, more graduate programs have decided to offer a curatorial-studies curriculum. Museums now require advanced degrees from curators, and it is practical to prepare graduate students for curatorial work by combining a curatorial-studies program with the doctoral degree. These programs typically involve courses on museology, an introduction to curatorial practice, internships, and a practicum involving the preparation of exhibitions.

How would you distinguish curatorial studies from museum studies?

Museum studies is a larger, more generalized set of offerings, including registrarial work, museum education, and administration designed for those who will work in museums of natural history and science as well as art museums. The Museum Committee decided to address the educational preparation of art historians for

curatorial work, recognizing that guidelines for museum studies are also desirable. Evaluations for museum-studies programs are provided by the American Association of Museums.

What are the important issues for the field of curatorial studies, both now and in the future?

The most important issue for curatorial-studies programs is the successful preparation of graduate students for employment as curators. Educators need to review their curricula and determine whether the combination of internships and other forms of practical experience are coordinated properly with the art-history degree. The committee believes that the most successful programs are Ph.D. programs in art history that offer a certificate in curatorial studies. In the future, graduate students will find that a doctorate in art history combined with a curatorial-studies program will give them the competitive edge needed for a curatorial position.

CONTINUED ON PAGE 8

CLARK CONFERENCE

Architecture Between Spectacle and Use

FRIDAY AND SATURDAY, APRIL 29-30, 2005

Is architecture now irrevocably implicated in the Society of the Spectacle? Does it—can it—respond to the fundamental social, cultural, and economic needs of a wider public? This year's Clark Conference brings together architects, critics, and historians to examine the problems and possibilities of architecture today.

This conference has been convened by Tony Vidler and speakers include Mario Carpo, Beatriz Colomina, Kurt Forster, Hal Foster, Michael Hays, Terry Smith, and Mark Wigley.

For information and to register, call 413-458-0460, or visit www.clarkart.edu.

STERLING & FRANCINE CLARK ART INSTITUTE
WILLIAMSTOWN, MASSACHUSETTS 01267

For someone looking at a career as an independent curator, would a degree in curatorial studies be appropriate?

A curatorial-studies curriculum would be appropriate for an independent curator. In fact, many of us in academe work as guest curators. Some doctoral programs are preparing students for teaching careers combined with managing a university gallery.

Some institutionally based curatorial positions require a candidate to have a doctorate. What advantages does a curatorial-studies degree offer, for instance, for those who wish to work in contemporary art?

The Museum Committee is adamant in its belief that the Ph.D. in art history is the appropriate degree for someone planning to become a curator in a museum or college art gallery. Programs that offer master's degrees in curatorial studies or museum studies do not produce graduates with the necessary background in art history to

work successfully as art museum curators. In preparing the guidelines, the authors consulted with curators in large and small art institutions to formulate this assessment of museum-studies and curatorial-studies degree programs. Two-year programs leading to a master's degree, where the emphasis is on contemporary art, might be useful for those intending to work in art galleries or other exhibiting spaces. However, all museum positions have become more competitive, and the Ph. D. is recommended.

What advice do you have for students thinking about applying to a curatorial-studies program?

Students applying to graduate school and curatorial-studies programs should inquire about the following: Consider the location of the university, and a program's use of neighboring museums for internships. It is not helpful to complete all internship experience in a single museum. Curatorial-studies programs should be taught by museum professionals. All instructors in the program should have extensive curatorial experience. Our introductory courses

at Rutgers are taught by a curator and well-published scholar from the Brooklyn Museum. Also, does the program include visiting curators and other museum professionals? Programs should offer opportunities for hands-on experience in organizing exhibitions, including the selection of objects and the preparation of exhibition catalogues. ■



PHOTO: LOU JONES

Dusk at the Museum of Fine Arts, Boston. Courtesy the Museum of Fine Arts, Boston

Annual Conference Update

The next CAA Annual Conference takes place February 22–25, 2006, in Boston. Listing more than 120 sessions, the 2006 *Call for Participation* will arrive in the mailboxes of all CAA members this month; it will also be available online at www.collegeart.org. This booklet describes many of next year's panels and presentations. CAA and session chairs invite your participation: please follow the instructions in the booklet to submit a proposal for a paper. This publication also includes a call for poster-session proposals, a new Annual Conference feature.

In addition to attending and participating in the wide-ranging panels on art history, studio art, contemporary issues, and professional and educational practices, 2006 conference attendees can look forward to three days of ARTspace programming, events at local museums and galleries, and postconference trips to nearby museums and art centers. Convocation, program sessions, the Career Fair, and other events will be held at the John B. Hynes Veterans Memorial Convention Center. We look forward to your contributions. *Deadline for proposals for papers: May 13, 2005.* ■

the benefits of trying harder

Take Advantage Of Your Avis Benefits.

College Art Association members get great savings and great service at Avis.

FREE WEEKEND DAY

To enjoy this offer, see your travel consultant, visit us online at avis.com or call 1-800-831-8000. Be sure to provide coupon number TUGA646.

Offer valid through 6/30/05.

Terms and Conditions: Coupon of one weekend day free of the daily time and mileage charges applies to the third consecutive day of a minimum three day weekend rental on an intermediate (Group C) through Full Size 4-door (Group E) car. Weekend rental period begins Thursday, and car must be returned by Monday 11:59 p.m. or a higher rate may apply. Coupon must be surrendered at time of rental; one per rental and cannot be used for one-way rentals. May not be used in conjunction with any other coupon, promotion or offer, except with your member discount. Coupon valid at participating Avis locations in the contiguous U.S. and Canada, except the New York Tri-State area. An advance reservation is required. Offer may not be available during holidays and other blackout periods. Offer may not be available on all rates at all times. Cars subject to availability. Renter must meet Avis age, driver and credit requirements. Taxes, concessions recovery fee, customer facility charge and other surcharges may apply. (In CA, customer facility charge is \$10/contract.) Rental must begin by 6/30/05.

Rental Sales Agent Instructions.

At Checkout:

- In AWD, enter D173600.
- In CPN, enter TUGA646.

RA# _____

Rental Location _____

- Attach to coupon tape.

© 2004 Avis Rent A Car System, Inc.



avis.com

Advocacy Update

Endangered Cultural-Heritage Sites in Southern Asia

While humanitarian assistance to the victims of the recent earthquake and tsunami disaster in the Indian Ocean and South and Southeast Asia continues to be the absolute priority, UNESCO, among other organizations, has begun to investigate the historical and cultural sites located in the path of the destruction. Though the damage has not been fully assessed at press time, we offer this preliminary report.

- **The Old Town of Galle and Its Fortifications:** A fortified Sri Lankan city founded in the sixteenth century by the Portuguese, the site mixes European architecture with South Asian traditions. The town has been flooded, and preliminary reports indicate that there has been considerable damage, notably affecting underwater heritage in the ancient harbor. The premises of the Maritime Archaeology Unit in Galle were destroyed, and the collections and equipment lost.
- **Mahabalipuram:** A coastal group of rock-carved sanctuaries, this Indian city was founded by the Pallava kings in the seventh and eighth centuries. Though hit by the tidal wave, the site was protected by a rock wall built in 1978 to screen the site from erosion, and has not suffered any substantial damage, according to Indian authorities.
- **Sun Temple of Konarak:** Built in the thirteenth century, the temple at Konarak is one of India's most famous Brahman sanctuaries. Like Mahabalipuram, Konarak was hit by the tidal wave but not substantially damaged.
- There are reports that some heritage sites in Thailand are also damaged, but these have yet to be confirmed.

UNESCO is continuing to assess the damage. For more information, please visit www.unesco.org.

Join CAA for Arts Advocacy Day and Humanities Advocacy Day

Once again, CAA will be a national co-sponsor of Arts Advocacy Day and Humanities Advocacy Day in 2005—we

Open Letter to the New York City Parks Department

CAA and the National Coalition Against Censorship have co-signed a letter calling for the New York City Parks Department not to adopt a proposed rule banning controversial art.

Alessandro G. Olivieri, General Counsel
NYC Department of Parks & Recreation
The Arsenal, Central Park
830 Fifth Avenue
New York, NY 10021

Re: Notice of Proposed Rule, Title 58, Ch. 2, §2-16

Dear Mr. Olivieri:

On behalf of the National Coalition Against Censorship, an alliance of fifty national nonprofit organizations united in defense of free expression, and the College Art Association, the largest national association of college and university art and art history professors, we are writing to express concern about the proposed new rules governing New York City's Public Art Program, specifically the proposed ban on art that "demonstrates a lack of proper respect for public morals or conduct or that includes material that is religious, political or sexual in nature..." In our view, the proposed rule is constitutionally suspect and unsound as a matter of policy, and will inevitably invite litigation and generate more controversy than it will avoid.

As organizations that follow and address censorship-related complaints from around the country on a daily basis, we can attest to the fact that almost any work of art can be construed as being "religious, political or sexual in nature." We have recorded numerous complaints against highly regarded, often classical, works of art, couched in just such language. Under this standard, New York would have been deprived of a large number of the public art works that have contributed to the vibrant culture of the city.

The vague language of the new rule creates the potential for arbitrary decision-making as to what might be political, sexual, or religious. For instance, the Maine Monument in Columbus Circle contains partial nudity that some consider sexual or "inappropriate"; the Freedom of Expression National Monument recently reinstalled in Foley Square can be seen as political in nature; Tom Otterness's whimsical public sculptures frequently provide socioeconomic commentary. Even if such works are approved, the proposed rule would expose the Department to complaints and to requests to remove art that some view as incompatible with its guidelines.

Besides the practical problems it poses, the vague and overbroad language of the proposed rule raises a host of constitutional concerns. Squares, streets, and parks are arenas which the Supreme Court has called "quintessential public forums" that are "used for purposes of assembly, communicating thoughts between citizens, and discussing public questions." In such places, where the nation's commitment to the First Amendment is revealed in practice, the Court has declared that "the rights of the State to limit expressive activity are sharply circumscribed." *Perry Education Assn. v. Perry Local Educators' Assn.*, 460 U.S. 37, 45 (1983).

The department's proposed rule extends far beyond what the Supreme Court approved in *Finley v. National Endowment for the Arts*, 524 U.S. 569 (1998). In that case, the Court upheld the NEA's consideration of "general standards of decency and respect for the diverse beliefs and values of the American public" as one criterion (among many) in making grants for the arts. *Finley's* holding is limited to government funding for the arts, and nowhere does the decision authorize the exclusion of entire categories of expression. Indeed, the Court expressly rejected the notion that government can "leverage its power to award subsidies on the basis of subjective criteria into a penalty on disfavored viewpoints... [E]ven in the provision of subsidies, the Government may not 'ai[m] at the suppression of dangerous ideas'" (Id. At 587).

It is not our position that the City is precluded from establishing guidelines for the public display of art. What we object to is the clear indication in this proposal that the Parks Department intends to limit public art to that which is purely decorative and deemed "appropriate" for young children. Public art is a crucial part of civic discourse; the limits proposed would impoverish the cultural and intellectual vibrancy of New York's public spaces.

Surely a city that is home to world-class cultural institutions and is a major capital of the art world would be an object of ridicule if this rule were implemented. And rightly so. Consider the kinds of works that would be off limits: Michelangelo's *David* and *Pietà*, Rodin's *The Kiss*, works by Diego Rivera and Picasso and by such contemporary artists like Maya Lin, Hans Haacke, William Kentridge, and Barbara Kruger.

We would be happy to work with your office, as we have with other communities around the country, to help craft a policy that would respect constitutional principles, provide clear guidance to artists and city officials, and strive to make the City a place filled with "accessible" and "appropriate" art. Please let us know how we can be of assistance.

Sincerely,
Joan E. Bertin, Executive Director, National Coalition Against Censorship
Susan Ball, Executive Director, College Art Association



The Capitol Building, Washington, D.C. Photo courtesy Washington, DC Convention and Tourism Corporation

encourage our members to participate in both events.

Arts Advocacy Day takes place **March 14–15, 2005**. Held in Washington, D.C., this event brings together a broad cross-section of America's national cultural organizations to underscore the importance of developing strong public policies and appropriating increased public funding for the arts, the humanities, and arts education, as well as other programs within the federal government that have an impact on the visual and performing arts.

Humanities Advocacy Day takes place **April 6–7, 2005**. Also held in Washington, D.C., this event provides a unique opportunity for concerned citizens to communicate to Congress the vital importance of federal support for research and education in the humanities.

For more information on how to participate in Arts Advocacy Day and Humanities Advocacy Day, please contact Rebecca Cederholm, Manager of Governance and Advocacy, at rcederholm@collegeart.org. (Susan Ball's column on page 2 also has more details on these two events.) ■

HAVE YOU VISITED
www.collegeart.org
LATELY?

CAA News

New Committee Members

The following individuals have been appointed to serve on CAA's Professional Interests, Practices, and Standards (PIPS) committees starting in February 2005:

International Committee: Fritzie Brown, CEC Artslink; Maria Georgopoulou, Gennadius Library, Greece; Claudia Hart, Sarah Lawrence College; Anna Calluori Holcombe, Kansas State University; David van Zanten, Northwestern University.

Committee on Intellectual Property: David Green, Knowledge Culture; Heather A. McPherson, University of Alabama, Birmingham; Rosemary M. O'Neill, Parsons School of Design; Harriet Senie, City College of New York, City University of New York; Christine Sundt, University of Oregon; Anne Swartz, Savannah College of Art and Design; Julie ZefTel, Metropolitan Museum of Art. **Museum Committee:** Sheri L. Bernstein, Skirball Cultural Center; Sally S. Block, liaison to the Association of Art Museum Curators; Howard C. Collinson, University of Iowa Museum of Art; Elizabeth Levine, Museum of Modern Art, New York; Wyona M. Lynch-McWhite, Eleanor D. Wilson Museum, Hollins University; Richard V. West, Frye Art Museum.

Professional Practices Committee: Patricia Flores, independent artist, California; DeWitt A. Godfrey, Colgate University; Sue C. Gollifer, University of Brighton; Bertha Steinhardt Gutman, Delaware County Community College. **Services to Artists Committee:** Elizabeth Conner, Conner Studio, LLC; Virginia T. Derryberry, University of North Carolina, Asheville; Amy V. Grimm, El Paso Museum of Art; Donald O. Odita, Florida State University. **Cultural Diversity**

Committee: Romi Crawford, School of the Art Institute of Chicago; Carla Rae Johnson, Marymount College; Charlene Teters, Institute of American Indian Art; Diane Willow, University of Minnesota.

Student and Emerging Professionals Committee: Brittany Bly, University of Houston; Nicole De Armendi, Virginia Commonwealth University; David E. Little, Museum of Modern Art, New York;

Kate L. Mondloch, University of California, Los Angeles. **Women in the Arts Committee:** Noreen Dean Dresser, liaison to the Women's Caucus for Art; Anne Dunlop, Yale University; Carolynne Whitefeather, Utica College of Syracuse University. **Education Committee:** Jacki Apple, Art Center College Design; Robert D. Bersson, liaison to the National Art Education Association; Mary-Beth Coffman Heston, College of Charleston; Carl E. Parrish, Jr., Atlanta College of Art; Renee Sandell, George Mason University.

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

Nominations Requested for 2006–10 CAA Board of Directors

Want to help shape the future of CAA? Tell us who you would like to see on CAA's Board of Directors! Nominations and self-nominations are sought for individuals interested in serving on CAA's Board for the 2006–10 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: the nominee's name, affiliation, e-mail address, and telephone number, as well as the name, affiliation, and e-mail address of the nominator, if different from the nominee. You may use the form on the next page. Please forward your nominations and self-nominations to: Rebecca Cederholm, Manager of Governance and Advocacy, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001; rcederholm@collegeart.org. *Deadline: April 8, 2005.*

New *caa.reviews* Field Editors

caa.reviews warmly welcomes two new field editors responsible for commissioning exhibition reviews. **Hannah Feldman**, visiting assistant professor of art history at Northwestern University in Evanston, Ill., is the new field editor for modern and contemporary art exhibitions in New York and internationally. **James Lawrence** of the University of Texas at Austin will commission reviews in modern and contemporary art in the Northeast.

New Wyeth/CAA Book Grant Jury Seeks Members

CAA is pleased to announce a new three-year grant program, funded by the Wyeth Foundation for American Art. CAA will award publication grants to support book-length scholarly manuscripts in the history of American art and related subjects that have been accepted by a publisher on their merits, but cannot be published in the most desirable form without a subsidy. Terms and guidelines will be similar to those for the Millard Meiss Publication Grants (at

www.collegeart.org/meiss), but the Wyeth grants will be awarded only once a year, in the fall. Details will be published on the CAA website later this spring. The grant program will begin in fall 2005.

CAA invites nominations and self-nominations for jurors to serve a three-year term. Applicants should be actively publishing in American art, art history, visual studies, and related fields, with demonstrated seniority, achievement, and expertise. Candidates must be CAA members in good standing. Nominators should ascertain their nominees' willingness to serve. For more information, please contact Eve Sinaiko, Director of Publications, at esinaiko@collegeart.org. *Deadline: July 1, 2005.*

Art Journal Seeks Editor-in-Chief

The *Art Journal* Editorial Board invites nominations and self-nominations for the position of editor-in-chief for the term July 1, 2006–June 30, 2009 (with service on the *Art Journal* Editorial Board in 2005–6 as editor designate, and in 2009–10 as past editor). *Art Journal*,

issued quarterly by CAA, publishes informed discussion about issues across disciplines in twentieth- and twenty-first-century art, nationally and internationally.

Working with the Editorial Board, the editor-in-chief is responsible for the content and character of the journal. He or she solicits content, reads all submitted manuscripts, sends submissions to peer reviewers, and provides guidance to authors concerning the form and content of submissions; develops projects; makes final decisions regarding content; and may support fundraising efforts on the journal's behalf. A candidate may be an artist, art historian, art critic, art educator, curator, or other art professional. The editor-in-chief works closely with CAA's New York staff.

The editor-in-chief attends the three annual meetings of the *Art Journal* Editorial Board—held twice in New York and in February at the Annual Conference—and submits an annual report to CAA's Publications Committee. CAA reimburses the editor for travel and lodging expenses for the spring and fall New York meetings in accordance with its travel policy, but the editor pays his or her own expenses for the Annual Conference.

NOMINATION FOR CAA BOARD OF DIRECTORS 2006

MAIL TO: CAA Nominating Committee
c/o Rebecca Cederholm
College Art Association
275 Seventh Avenue, 18th Floor
New York, NY 10001

FAX TO: Rebecca Cederholm
212-627-2381

NAME: _____

TITLE: _____

AFFILIATION: _____

ADDRESS: _____

PHONE: _____ FAX: _____ E-MAIL: _____

PERSON SUBMITTING THIS NOMINATION: _____

PHONE: _____ FAX: _____ E-MAIL: _____

DEADLINE: APRIL 8, 2005

The position usually requires one-half of an editor's working time. CAA provides financial compensation for course release, usually to an editor's employer.

Candidates must be CAA members in good standing. Nominators should ascertain their nominee's willingness to serve. A c.v., a statement by the nominee of interest in the position, and at least one letter of recommendation must accompany each nomination. Please mail to: Director of Publications, *Art Journal* Editor-in-Chief Search, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: March 20, 2005.*

Art Journal Seeks Editorial-Board Members

CAA invites nominations and self-nominations for two individuals to serve on the *Art Journal* Editorial Board for a three-year term, beginning July 1, 2005. *Art Journal*, issued quarterly by CAA, publishes informed discussion about issues across disciplines in twentieth- and twenty-first-century art, nationally and internationally.

Candidates are individuals with a broad knowledge of modern and contemporary art; institutional affiliation is not required. The Editorial Board especially seeks applicant artists with book or publications experience, as well as museum- and gallery-based professionals.

The Editorial Board advises the editor-in-chief and assists him or her 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 the journal's 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 academic conferences, symposia, and events in their fields. Candidates must be CAA members in good standing. Nominators should ascertain their nominee's willingness to serve.

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: Chair, *Art Journal* Editorial Board, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: March 20, 2005.*

caa.reviews Seeks Editor-in-Chief

The *caa.reviews* Editorial Board invites nominations and self-nominations for the position of editor-in-chief for the term July 1, 2005–June 30, 2008. *caa.reviews* is an online journal devoted to the peer review of new books, museum exhibitions, and projects relevant to the fields of art history, visual studies, and the arts.

Working with the Editorial Board, the editor-in-chief is responsible for the content and character of the journal. He or she supervises the journal's Council of Field Editors, assisting them to identify and solicit reviewers, articles, and other content for the journal; develops projects; makes final decisions regarding content; and may support fundraising efforts on the journal's behalf.

The editor-in-chief attends the three annual meetings of the *caa.reviews* Editorial Board—held twice in New York and in February at the Annual Conference—and submits an annual report to CAA's Publications Committee. The editor-in-chief also works closely with CAA's New York staff. The editor-in-chief receives an annual honorarium of \$2,000.

Candidates must be CAA members in good standing, and nominators should

ascertain their nominee's willingness to serve. A c.v., a statement by the nominee of interest in the position, and at least one letter of recommendation must accompany each nomination. Please mail to: Director of Publications, *caa.reviews* Editor-in-Chief Search, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: March 20, 2005.*

caa.reviews Seeks Editorial-Board Members

CAA invites nominations and self-nominations for individuals to serve on the *caa.reviews* Editorial Board for a three-year term, July 1, 2005–June 30, 2008. *caa.reviews* is an online journal devoted to the peer review of new books, museum exhibitions, and projects relevant to the fields of art history, visual studies, and the arts.

Candidates may be artists, art historians, art critics, art educators, curators, or other art professionals with stature in the field and experience in writing or editing book and/or exhibition reviews; institutional affiliation is not required. For this term, the journal especially seeks museum- or gallery-based professionals to supervise a group of exhibition-reviews field editors.

The Editorial Board advises the editor-in-chief and field editors and assists them to identify books and exhibitions for review and to solicit reviewers, articles, and other content for the journal; guides its editorial program and may propose new initiatives for it; and may support fundraising efforts on the journal's 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 academic conferences, symposia, and events in their fields. Candidates must be CAA members in good standing. Nominators should ascertain their nominee's willingness to serve.

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: Chair, *caa.reviews* Editorial Board, CAA, 275 Seventh Ave.,

MILLARD MEISS PUBLICATION GRANTS

CAA awards Millard Meiss Publication Grants to support the publications of book-length scholarly manuscripts in the history of art and related subjects. We welcome applications from non-profit, for-profit, and museum presses.

For complete guidelines, deadlines, and application materials, please visit www.collegeart.org/meiss.

Deadlines:
March 15 and
October 1 of
every year



18th Floor, New York, NY 10001.

Deadline: March 20, 2005.

The Art Bulletin Seeks Editorial-Board Members

CAA invites nominations and self-nominations for individuals to serve on the *Art Bulletin* Editorial Board for a three-year term, July 1, 2005–June 30, 2008. *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; institutional affiliation is not required. Specialists in medieval, ancient, Asian, American, Latin American, and contemporary art, as well as museum-based scholars, are especially invited to apply for this term.

The Editorial Board advises the editor-in-chief and assists him or her to seek 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 the journal's 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 academic conferences, symposia, and events in their fields. Candidates must be CAA members in good standing. Nominators should ascertain their nominee's willingness to serve.

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: Chair, *The Art Bulletin* Editorial Board, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: March 20, 2005.*

Staff Changes

Emilia DeVitis is CAA's new career development associate. She works on the Annual Conference, Career Fair, Profes-

sional Development Fellowship Program, Online Career Center, and other new projects.

DeVitis attended the School of Visual Arts for fine arts and Hunter College for art education. Prior to joining CAA, she was the studio director for Novo Arts, an art-consulting firm in New York, where she supervised artists and participated in creating paintings, sculpture, installations, and murals for corporate offices and commercial spaces. She has also worked with challenged adolescents at the Lower East Side Preparatory High School in New York, and has taught painting and enameling for the Children's Aid Society in New York.

A painter, DeVitis has been included in numerous group exhibitions in New York and Europe and has also received commissions from private clients throughout the United States, Europe, and South America. She is currently creating a one-page illustrated autobiography for an art and politics magazine, entitled *El Salvaje*, based in Lima, Peru. ■

Affiliated Society News

Art Libraries Society of North America

The 33rd annual conference of the Art Libraries Society of North America (ARLIS/NA) will be held April 1–6, 2005, in Houston, Tex. It will bring together art and architecture librarians, artists, educators, publishers, and visual-resource professionals, representing universities, museums, art schools, and public libraries. Joining them will be scores of exhibitors, booksellers, technology vendors, guest speakers, and local professors, librarians, and curators.

The conference theme is "Beyond Borders: Collaborative and Explorative Ventures in Arts Information." The city itself stands as a model of cooperation and synergy, allowing the conference program to draw on talent and expertise for sessions on pre-Columbian and Latin American art, twentieth-century architecture, art collectors, and the Houston's own great museums. The plenary session address will be delivered by Fred Heath, director of the

University of Texas Libraries, and John Lienhard of the University of Houston, creator of the radio program "The Engines of Our Ingenuity." The conference program, along with guides to registration, hotel, and transportation, can be found at www.arlis-txmx.org/arlisna2005. For more information, contact: ARLIS/NA Headquarters, 329 March Rd., Ste. 232, Ottawa, ON K2K 2E1, Canada; 800-817-0621; arlisna@igs.net.

Association for Textual Scholarship in Art History

The Association for Textual Scholarship in Art History (ATSAH) warmly thanks Jane Aiken for her generous commitment and assistance during the past years as editor and secretary. ATSAH welcomes Laura Voight as the new editor and secretary. She can be contacted at voight@wlu.edu.

Glass Art Society

The Glass Art Society's 35th annual conference, "Matters of Substance," will take place May 7–9, 2005, in Adelaide, Australia. Focusing on substantive issues, panels include "Bright Ideas," "Collecting Criteria," and "Critical Writing." Lectures offering contemporary and historical overviews of Japanese, Korean, Indian, and New Zealand glasswork will be given, as well as talks on the use of glass in current Aboriginal art. Richard Marquis will accept a lifetime achievement award, and Lani McGregor and Dan Schwoerer will receive lifetime membership awards. For more information, contact: Glass Art Society, 3131 Western Ave., Ste. 414, Seattle, WA 98121; 206-382-1305; fax: 206-382-2630; info@glassart.org; www.glassart.org. *Deadline for regular registration: April 15, 2005.*

Historians of British Art

The Historians of British Art (HBA) have launched a website, hosted by Case Western Reserve University. The site includes a history of the HBA, membership details, book reviews, calls for entries, and useful links for scholars of British art. Please visit www.case.edu/artsci/arth/hba.

International Association of Art Critics

The 2005 National Critics Conference, entitled "Critical Unity in Critical Times: A National Symposium of Critics," takes place May 25–28, 2005, at the Omni Hotel in Los Angeles. It brings together arts writers in different fields to discuss pressing issues of mutual concern. Organized by the International Association of Art Critics (AICA/US) with other national associations representing dance, theatre, and music, the conference features internationally known figures in panel discussions and symposia. Sponsored by the University of Southern California's Annenberg School of Journalism, the 4-day program includes Margo Jefferson, Dan Neil, Leonard Pitts Jr., Andras Szanto, Douglas McLennan, Roselee Goldberg, Walter Robinson, Elizabeth Zimmer, Robert Atkins, Carey Lovelace, and many others. For more information or to register, please visit <http://annenberg.usc.edu/ncc> or www.aicausa.org, or write to board@aicausa.org.

The International Center of Medieval Art

The International Center of Medieval Art (ICMA) announces the election of new officers for a three-year term: Mary Shepard is president, Colum Hourihane is vice president, and Carol Neuman De Vegvar is secretary. Harry Titus continues to serve as treasurer.

Italian Art Society

The Italian Art Society (IAS) will be twenty years old in 2006. To celebrate this anniversary, we have proposed a session for CAA 2006 on "Celebration in the Arts of Italy," to be chaired by Diane Cole Ahl and John Moore. Additional planning for events marking this anniversary year will be discussed at the IAS business meeting at the 40th International Congress on Medieval Studies at Kalamazoo, Mich., held May 5–8, 2005. For further information, contact Scott Montgomery at smontgo4@du.edu.

National Conference of Artists

The New York Chapter of the National Conference of Artists (NCA) presented a

Black History Month celebration, with Black History Makers in Art awards and panel discussions held February 4, 2005, at the Metropolitan Museum of Art, and February 5 at Columbia University. This year, the NCA presented their inaugural awards to David C. Driskell, Elizabeth Catlett, Paul R. Jones, Danny Simmons, Lorenzo Pace, Margaret Burroughs, Voza Rivers, and Barbara Ann Teer. This conference was sponsored in part by the Harlem Arts Alliance.

Pacific Arts Association

The annual meeting of the European branch of the Pacific Arts Association (PAA) will be held April 21–23, 2005, at the Museum für Völkerkunde (Ethnologisches Museum) in Berlin, Germany. The newly installed galleries of Oceanic art and the museum's collection will be the highlight of the meeting, with tours to other museums in the city also planned. For detailed schedules and information about PAA membership and forthcoming symposia, please visit www.pacificarts.org.

Society for Photographic Education

Society for Photographic Education (SPE) welcomes proposals from all photographers, writers, educators, curators, historians, and professionals from other fields for its 43rd national conference, entitled "A New Pluralism: Photography's Future" and taking place March 23–26, 2006, in Chicago. The conference seeks to explore the current cultural and conceptual evolution of the photographic image and the influence new technologies are having on our understanding of what it means to make photographs both in and out of academic settings. Visit www.spenational.org for a proposal form and more details. *Deadline: June 1, 2005.*

Society of Architectural Historians

The Society of Architectural Historians (SAH) is offering five study tours in 2005 that are registered with the AIA/CES system: Arts and Crafts Architecture in Pasadena, Calif., May 3–7, 2005, \$1,595 per person; the SAH Summer Seminar on Chicago Architecture, June 27–July 3,

2005, \$795 per person; Insider City Tour: Quebec City, August 10–13, 2005, cost TBA; Way Down East: Coastal Maine, September 12–17, 2005, cost TBA; Temples and Crafts of South India, December 28, 2005–January 18, 2006, \$7,175 per person. We welcome the participation of architects. For more information, visit the Study Tour section of the SAH website at www.sah.org.

Please join us for the SAH 58th annual meeting, to be held April 6–9, 2005, at the Fairmont Hotel Vancouver in British Columbia.

Southern Graphics Council

The University of Mississippi Museums and Historic Houses has offered to house the Southern Graphics Council (SGC) archives of prints. SGC member Tom Dewey, a faculty member of the university, has overseen the collection for many years. The prints are now available for viewing at www.sgcarchives.org.

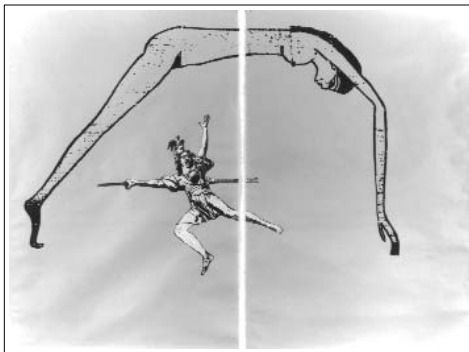
The South Bend Regional Museum of Art in Indiana and the Vanderbilt University Fine Arts Gallery in Nashville, Tenn., will be displaying the 2003–6 Southern Graphics Council's traveling exhibition this spring.

SGC's annual conference will be held March 30–April 3, 2005, in Washington, D.C. For details, see <http://powerinprint.gmu.edu>.

Foundations in Art: Theory and Education

The Foundations in Art: Theory and Education (FATE) 10th biennial conference, "Voyage '05, Exploring New Horizons," will take place March 30–April 2, 2005, in Columbus, Ohio, hosted by the Columbus College of Art and Design. A registration form and related conference information, along with list of proposal titles, chairs, and contact information, is available at www.foundationsinart.org. If you wish to participate in a session, contact the chair of that session directly. Refer to the website often: it will have the most current information available. The conference fee is \$250, and the Hyatt Regency Columbus is offering conference attendees a special room rate. Call 800-233-1234 for reservations; be sure to tell them you are with FATE. ■

Arts, Hanoi, Vietnam; the Museum of Modern Art, New York; the Philadelphia Museum of Art; the Uffizi Gallery, Florence; and the Whitney Museum of American Art, New York, to list only a



Nancy Spero. *Sky Goddess/le Génie de la Patrie*, 1996. Handprinting and printed collage on paper. 24½" x 39".

few. Her career and influence are truly global.

She has been the recipient of important awards and honors, including a Hiroshima Art Prize from the Hiroshima Museum of Contemporary Art and Hiroshima City, Japan, 1996; a Skowhegan Medal for Works on Paper, 1995; a National Endowment for the Arts Grant, 1977–78; and a New York State Council on the Arts CAPS Fellowship, 1976–77.

Spero's nominator, Robert Berling, perfectly described Spero in his letter to the committee: "She is an *indispensable* artist." He also wrote eloquently of her unique vision and her important historical place: "The work of any number of younger artists, male and female, would simply not exist without her groundbreaking efforts. At a time when aggressive, large-scale Abstract Expressionist painting held sway, she painted dark, haunted images of lovers. During the 1960s, when various formalist and Pop attitudes prevailed, she made tendentious, engaged work protesting the Vietnam War and the condition of women. Her "Codex Artaud" series made common cause with that radically outside poet/artist and introduced written and spoken language as a central element in her art. Her "Torture of Women" series confronted the cool, cerebral art discourse of the 1970s with chilling historical accounts. By the 1980s her scrolls and installations bloomed into a celebratory parade of female images, at once fierce and gorgeous."

Spero and her late husband, Leon Golub, have been important citizens of the international art world, both as artists and activists, and as mentors and role models to several generations of artists. She was a founder of the women's cooperative gallery A.I.R. in New York. In the areas of politics and conscience, from feminism to AIDS, as well as the use of text and installation, artists continue to build on ground she bravely cleared.

Spero has created a powerful and pioneering body of work. We remain indebted to her uncompromising vision. Her art stands as a beacon for the humanist values of peace and equality. Spero is truly an indispensable artist; she elevates the world and the discipline of art with her dignity.

Committee: Richard Roth, Virginia Commonwealth University, Chair; Hearne Pardee, University of California, Davis; Buzz Spector, Cornell University; Georgia Strange, Indiana University, Bloomington

Distinguished Body of Work Award



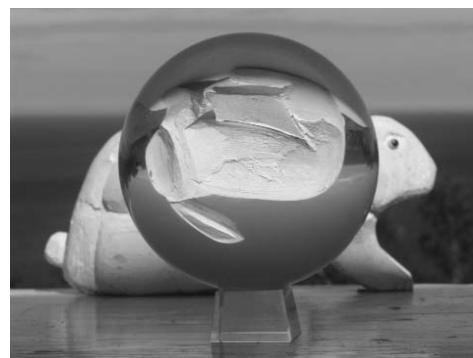
Joan Jonas

Joan Jonas is a pioneer of performance, installation, and video art and has maintained her position in these genres since the late 1960s. Her continuing influence has been crucial to the develop-

ment of the postmodern aesthetic in contemporary art. From the beginning, she created a poetic voice through development of a compelling visual vocabulary. The choreography of her intricate performance works developed over time into video installations, which resonate with her early interest in sculpture.

Exploiting the interlocking potential of gestural movement and narrative, Jonas has examined the self, the body, and female identity. The many recurring themes that are the foundation of her work make use of symbolic objects and props, including masks, mirrors, costuming, blackboards, and other sculptural elements. These are connected in spatial environments reminiscent of stage sets with projections and sound.

In a recent interview with Robert Ayers, Joan Jonas commented: "How do you



Joan Jonas. *Crystal Rabbit #1*, 2004. Archival inkjet print on watercolor paper. 11" x 16". Edition of 5. Photo courtesy Yvonne Lambert, New York.

make an image? Well, I think about poetry when I think about images. How do you construct? It's like a haiku: you put one thing next to another and it makes something else, a third thing. That's what I mean when I say 'poetry.' All of my work is concerned with that. That's how I work."

Committee: Austin I. Collins, University of Notre Dame, Chair; Todd Ayoung, independent artist; Josely Carvalho, independent artist; Margot Lovejoy, Purchase College, State University of New York

Arthur Kingsley Porter Prize



Sheila Barker

The Arthur Kingsley Porter Prize is awarded to an outstanding article published in *The Art Bulletin* by a scholar who is under the age of thirty-five or has received the doctorate within ten

years of the time the article was accepted for publication. This year's honoree is **Sheila Barker**, for "Poussin, Plague, and Early Modern Medicine," which appeared in the December 2004 issue of the journal.

Barker's essay on Nicolas Poussin's important historical painting, *The Plague of Ashdod* (1630–31), exemplifies the increasingly multidisciplinary methodology of our field. Drawing on an impressive variety of visual and written scientific sources, many rarely considered by art historians, the author shows how deeply Poussin's depiction of the biblical plague was informed by contemporary understandings of epidemics, specifically, the plague of 1630 that ravaged Italy. She suggests that in its composition, iconography,

and expressive powers this picture is tied to beliefs that contemplating horrific images of physical symptoms and emotional suffering could immunize viewers against the disease. Barker brings together many strands of seventeenth-century ideas and behaviors, as well as classical and Renaissance philosophy and literature, including Aristotle's principle of tragic catharsis, and weaves them into her analysis of *The Plague of Ashdod* with rigor and grace. Along with her erudite handling of medical and scientific discourse, her vivid characterization of the work of art enables the reader to respond to Poussin's mingling of horror and beauty in his compelling vision of the plague.

The challenge of examining such a canonical artist as Poussin from a fresh and even radical viewpoint is daunting. This article should provoke questions about Poussin and even about basic concepts of Baroque art; it should change the way we look at this period. Barker's work offers insights into the nature of human responses to pictures well beyond the particular situation of Poussin's own period, and posits ideas about the effects of art on bodies and minds that will be worth pursuing in other art-historical contexts. The combination of imagination and critical analysis in this essay parallels the author's thesis that for Poussin the visual spectacle exerted a mystical power beyond rational explanation. Both subject and methodology of this article broaden our perspective on the potential of representational art.

Committee: Alison Hilton, Georgetown University, Chair; Jacqueline E. Jung, University of California, Berkeley; Jonathan Reynolds, University of Southern California

Art Journal Award



Nato Thompson

This year's *Art Journal* Award is presented to the curator **Nato Thompson** for "Strategic Visuality: A Project by Four Artist/Researchers." In assembling a suite of artist's projects for the fall 2004 issue of *Art Journal*, Thompson

took full advantage of the unique combination of corporate independence and audience erudition that the publication celebrates. While diverse in scope and conception, all four projects share an element of transgressive truth, an honesty that cannot be trusted but need not be proven.

In "Recording California's Carceral Landscapes," Trevor Paglen views the California prison system's deep imbrication with the cultural, historical, and political matrix of the state at large. While text predominates in the work, it is supported by a web of images that Paglen alternately quotes from his larger projects, surreptitiously obtains, or appropriates. Interwoven passages of terse prose eloquently affirm not only the medievalism of our current prison-industrial complex, but also the need to rethink "rehabilitation" in emphatically contemporary ways.

A photo essay by the Speculative Archive, excerpted from "In Light of Recent Events: The Chile Declassification Project," explores the 1973 U.S.-supported military coup in Chile and the possibility that "terrorism in whatever its starkly real manifestations and implications was also something of a phantasm," constructed for political purposes.

J. Morgan Puett's 2002 project "Insecta Magnifica" for the Wave Hill Glyndor Gallery in the Bronx, N.Y., was represented by the elegantly designed brochure that accompanied the original installation. Looking in detail at a grafter's shack, the work explores the art of bee grafting, in which queen bees are aided in their reproductive activities. By transporting a disappearing rural art form practiced by generations of her family into the disappearing rural space within a city, Puett eliminates boundaries while creating and preserving memories.

For centuries, the occult, the military, and the government have been on intimate terms, says Aaron Gach, co-founder of the Center for Tactical Magic. Members of the center engage in "extensive research, development, and deployment of creative problem-solving strategies related to individual and communal power." In their innovative, often unlikely investigations, the center asks us to suspend disbelief and believe our eyes.

Committee: Gwendolyn DuBois Shaw, Harvard University, Chair; Joanna Roche, California State University, Fullerton; Deborah Willis, New York University; Darby English, University of Chicago



Helen C. Evans

PHOTO: DON POLLARD

Alfred H. Barr, Jr., Award

Byzantium: Faith and Power (1261-1557) (New York: Metropolitan Museum of Art, in association with Yale

University Press, 2004) stands as a lasting record of an extraordinary exhibition held last year at the Metropolitan Museum of Art in New York. This monumental work of collaborative scholarship is an inspiring springboard for further exploration of the ideas and objects there presented. The book's focus, as explicated in the defining and unifying introductory essay by its editor, **Helen C. Evans**, is the period from the restoration of imperial rule in Constantinople through the fall of that city to the Ottoman Turks to the historiographic watershed when, in Western Europe, the designation "Byzantium" was introduced.

The catalogue comprises 17 essays by 18 scholars and 355 full catalogue entries compiled by 110 contributors. It is devoted to an opulent assembly of works of art that bespeak the practice, intent, and far-reaching influence of the Orthodox church. Included are frescos, manuscript and panel paintings, mosaics, sculpture, liturgical metalwork and textiles, coins, jewelry, ceramics, glass, and



graphics—objects lent from thirty nations. Like the exhibition, the catalogue has outstanding visual and intellectual vitality and organizational lucidity. The admirably direct writing and superb illustrations make the works of art immediate and accessible. The integration of essays and catalogue entries is seamless, with little repetition among essays, a distinction that reflects thoughtful editing—especially given the number of contributors and original languages here translated—and a clear sense of purpose. From the introductory essay to the glossary and extensive bibli-

ography, this book reshapes and makes available a critical period and force in the history of art.

Committee: Carolyn C. Wilson, independent scholar, Chair; Elizabeth Childs, Washington University in St. Louis; Carol C. Ivory, Washington State University; Forrest McGill, Asian Art Museum; Alan Wallach, College of William and Mary

Charles Rufus Morey Book Award



Sarah Burns

Providing a highly original alternative to the positivist understanding of American art as a celebration of national identity and religion, **Sarah**

Burns's
Painting the

Dark Side: Art and the Gothic Imagination in Nineteenth-Century America

(Berkeley: University of California Press, 2004) explores the dark, "gothic" side of nineteenth-century American painting. This beautifully written collection of eight case studies considers the darker facets of American history and eight painters' psyches to portray a direction in American painting that parallels and relates to the strong gothic tradition in American literature.

The eight artists examined by Burns are remarkably diverse. Drawing on biography, theory, historical context, contemporary literature, and a close reading of the pictures, she traces the course of a gothic imagination in each painter's art and life. Thomas Cole's melancholic landscapes, David Gilmour Blythe's urban portrayals



of sordid inebriation, Washington Allston's visionary history paintings and troubled roots as a Southern slaveholder, and John Quidor's dark expositions of human greed

exemplify very different manifestations of the gothic. Added to this are explorations of Elihu Vedder's desolate and sometimes savage inventions related to his own early traumas, William Rimmer's bizarre family

tragedy and angst-ridden pictorial inventions, Thomas Eakins's *Gross Clinic* seen through the lens of contemporary horrified responses, and the unconventional dream imagery of Albert Pinkham Ryder, whom one contemporary termed a "Poe of the Brush."

This innovative portrayal of the gothic, "the shadow side of the Enlightenment," elucidates the close relationship of art to literature, the irrational fears and racist legacies of American antebellum culture, and the striking originality of eight American artists. Burns expands and enriches our understanding of nineteenth-century American art.

Committee: Babette Bohn, Texas Christian University, Chair; Jonathan M. Bloom, Boston College; Edward J. Sullivan, New York University; Benjamin C. Withers, Indiana University, South Bend

Frank Jewett Mather Award for Art Criticism



PHOTO: ERIC OGDEN

Garth Clark

The Frank Jewett Mather Award goes to an author of art criticism that has appeared in whole or in part in North American publications. This year we recognize **Garth Clark**, a groundbreaking critic and histori-

an of modern and contemporary ceramics.

Clark is author or co-author of twenty-seven books on ceramics. His recent volume *Shards* (D.A.P./Ceramic Arts Foundation, 2004) includes writings from the last twenty-five years: articles, catalogue essays, monographs, and papers. A summation of his exceptional career, *Shards* is a model of fluent, lucid, informed, and incisive prose. The book establishes him as a leading figure in ceramics criticism today; as a chronicle of many years of thinking and writing about the place of ceramic arts in contemporary society, it encapsulates his invaluable contributions to our discipline.

Clark was born in South Africa and discovered ceramics there. He received his master's degree from the Royal College of Art, London, in modern ceramic history, and became an expert in British pottery.

Relocating to the United States in 1976, he curated, with Margie Hughto, the exhibition *A Century of Ceramics in the United States, 1878–1978*. The related book remains the standard history of the subject.

Clark is also author of *Potters of Southern Africa*, *American Potters: The Work of Twenty Modern Masters*, *The Eccentric Teapot*, and *The Book of Cups*, as well as monographs on the British artists Michael Cardew and Richard Slee, the Belgian potter Piet Stockmans, and the eccentric turn-of-the-century ceramics genius George Ohr (co-authored). His writings have appeared in *Crafts*, *Studio Potter*, *Ceramics Monthly*, *American Ceramics*, *American Craft*, *Antiques*, the *Los Angeles Times*, and numerous international publications. His prose is marked by readability, humor, directness, and a personal character. He explores with assurance both the particulars of formal analysis and the larger issues of causes and consequences in education, economics, semantics, and the absence of a canon of contemporary ceramics.

While leading the field in ceramics criticism, Clark has generously encouraged the writing of others. He edited *Ceramic Art: Comment and Review, 1882–1977*, providing an intellectual history for contemporary criticism. He has organized an important series of international ceramics symposia, beginning in Syracuse, N.Y., in 1979 and most recently in Amsterdam in 1999. His Ceramic Arts Foundation supports publications.

Clark has been described by Peter Schjeldahl as exercising "wide-ranging erudition and profound sophistication with a common touch." He has worn many hats—teacher, administrator, editor, collector, gallerist—but on this occasion CAA honors him for writings that have shaped thought about the field of ceramics, and indeed the field itself.

Committee: Sue Taylor, Portland State University, Chair; Janet Koplos, Art in America; James Meyer, Emory University; Greg Sholette, independent artist and writer

Distinguished Teaching of Art Award

Lloyd Menard is a legendary teacher and mentor in art education who has made an enormous impact on printmaking. For more than three decades, he has

tirelessly promoted contemporary and experimental printmaking and has inspired countless students.

Menard has spent nearly his entire career teaching at the University of South



Lloyd Menard

Dakota, with a one-year visiting professorship at the University of Wisconsin. In a small western town, he has created one of the most influential print programs and national work-

shops in the country. His dedication to the craft and concepts of print media and his love of the close-knit community of printmaking have compelled his students to learn. A former student describes his generosity: "The strength he demonstrated in showing his frailty and his determination not to be beaten was remarkable and inspiring. I will remember for the rest of my days the character that Lloyd demonstrated to me. Whenever I feel overwhelmed as an artist or a teacher, I just need to remind myself of that time [as a student] and I know I can overcome."

Menard brought the larger world of art to his students in remote Vermillion, South Dakota, by bringing in literally hundreds of visiting artists. A fellow artist writes, "Through his years at an isolated university, Lloyd tirelessly dreamed up excuses to bring in professional artists as visitors. There were panel discussions by the gross, directed by Lloyd's trenchant humor and frankness, running the problems of the artist's world by the native sons and daughters who were learning their profession far from that world's center."

His summer workshops (dubbed the Frogman's Print and Papermaking Workshop, a reference to his nickname Froggie) created a festive and fervent printmaking community. These were originally held in the Black Hills; they later moved to Vermillion.

In 2006 Menard will celebrate the twenty-fifth anniversary of his homegrown South Dakota print workshop, which has grown from ragtag roots to be one of the most highly regarded and influential printmaking workshops in the country. He has a knack for gathering brilliant and gener-

ous teachers and artists to create an ideal environment for learning, in both his summer workshops and his enduring Visiting Artist in Print program.

Menard has also enjoyed an illustrious career as an artist, represented by galleries in Chicago, San Francisco, Omaha, Kansas City, and other cities. His work is strong, and his exhibition and curatorial record is impressive. He has had more than fifty solo shows and been in more than ninety juried exhibitions; his work is in over one hundred public and corporate collections. He has been a fixture at printmaking conferences for decades, organizing panels, portfolio exchanges, and exhibitions. He is an inestimable resource in the ongoing dialogue on contemporary printmaking, to which he has continually contributed.

Menard's dedication to the success of his students is untiring, and his caring extends beyond the walls of the classroom or studio. His students know that his desire that they succeed in the arts is founded on his personal belief in each of them. The noted printmaker Warrington Colecott describes Menard's students in this way: "They tend to be respected artists, professionals, and scholars who at a critical time in their development fell under the creative guidance of a sturdy, unorthodox, brilliant, and sensitive artist, teacher, and administrator who, most of all, was a gifted mentor to those young adults who had talent, energy, and perception to follow where the mentor led."

Committee: Christine M. Waters, University of Michigan, Flint, Chair; Leslie King-Hammond, Maryland Institute of Art; Michael Krueger, University of Kansas; Wayne Potratz, University of Minnesota; Gina Werfel, University of California, Davis

Distinguished Teaching of Art History Award

In 2005 CAA honors **David G. Wilkins** with the Distinguished Teaching of Art History Award. Until his retirement in 2004, Wilkins taught for thirty-seven years in the Henry Clay Frick Department of the History of Art and Architecture at the University of Pittsburgh, where his career was distinguished. Wilkins is a specialist in Italian late-medieval and Renaissance art and architecture. He has offered a large number of diverse courses in his field at all levels, teaching freshman as well as

graduate seminars. He served for many years as undergraduate and graduate advisor and for nine years as department chair. In 1987 he received the Chancellor's Distinguished Teaching Award. In almost



David G. Wilkins

four decades as a gifted, dedicated teacher, he directed twenty-one M.A. theses and seventeen doctoral dissertations.

Wilkins has influenced generations of

students at both the University of Pittsburgh and well beyond. He was Distinguished Visiting Professor at Rutgers, the State University of New Jersey, and has taught in the Sarah Lawrence College–University of Michigan Program in Florence, the London and Semester-at-Sea programs of the University of Pittsburgh, the Academy for Lifelong Learning, and the Western Pennsylvania Penitentiary. He has reached a wider public through the 109 exhibitions he organized for the University of Pittsburgh Art Gallery on topics ranging from Baroque prints to Chinese art to works by contemporary artists. His many publications include scholarly books, edited volumes, and numerous articles on the art of late medieval and Renaissance Italy, American art, the Dutch Baroque, and contemporary art. The author of a monograph on Maso di Banco and a catalogue of the art of the Duquesne Club in Pittsburgh, Wilkins also authored *Donatello* with Bonnie Bennett and co-edited *The Search for a Patron in the Middle Ages and the Renaissance* with Rebecca Wilkins, *The History of the Duquesne Club* with Mark Brown and Lu Donnelly, *The Illustrated Bartsch (Pre-Rembrandt Etchers)* with Kahren Arbitman, and *Beyond Isabella: Secular Women Patrons of Art in the Italian Renaissance* with Sheryl Reiss. He has produced several editions of the survey *Art Past/Art Present* with Bernie Schultz and Katheryn Linduff and was revising author of several editions of Frederick Hartt's *History of Italian Renaissance Art*. He is now completing a study of New Hampshire public libraries with Ann Thomas Wilkins.

PHOTO: HENRY SMITH

Wilkins's former students are professors, department chairs, deans, and museum professionals. They write with eloquence of how his teaching has inspired them and transformed their lives. One says, "To each of us individually, David Wilkins has given not only knowledge but also an enduring passion for this most wonderful discipline which speaks to the divine nature of human creativity. He gave each of us a standard and a sense of self-honesty by which to measure ourselves.... Thousands of students, literally, around our world have been enlightened by his clear and penetrating insights into art history and the meaning and relevance of art to our lives." Former students speak of his energy and creativity in teaching and his outstanding mentorship, which continued as they became colleagues. They describe his high standards, his passionate, enthusiastic lecture style, his openness, accessibility, and fairness. He was, they say, a compassionate, inspirational advisor who always had time for students past and present, "a creative whirlwind." "Because he is naturally open and approachable," his classes "are relaxed and encourage the free flow of ideas." A former student describes him in the classroom: "The clarity of his message, the engaging style of his delivery, but most of all the sense that he deeply cared for each student came across at every lecture.... He will be forever in my mind a role model not only as a teacher but also as a person who relates to

people in the most honest and caring way." Wilkins is a beloved teacher whose dedication to generations of students has made a tremendous difference to our discipline and to the teaching profession.

Committee: Dorothy Johnson, University of Iowa, Chair; Roger Crum, University of Dayton; Dale Kinney, Bryn Mawr College; David Rosand, Columbia University; Martha Ward, University of Chicago

CAA/Heritage Preservation Award for Distinction in Scholarship and Conservation



Paolo Cherchi Usai

The CAA/Heritage Preservation Award for Distinction in Scholarship and Conservation recognizes 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, **Paolo Cherchi Usai** receives this award for his outstanding work in film preservation. Dr. Cherchi Usai is director of the National Screen and Sound Archive in Australia, and the

former senior curator of the Motion Picture Department (1989–2004) and founder and senior curator of the L. Jeffrey Selznick School of Film Preservation (1996), both at George Eastman House. Cherchi Usai is a renaissance figure in his field, widely respected as an archivist, educator, art historian, scholar, and preservationist. His work also has interdisciplinary influence in the development of scientific and technological solutions for the archiving and preservation of film. He elevates the scholarly discourse by affirming cinema as an art form that demands critical, theoretical, and formal analysis.

Cherchi Usai championed the film medium before there was public awareness of its fragility, and with little organized institutional commitment to its preservation. At George Eastman House, he founded a program devoted to film preservation, the first institution of its kind in the United States. His students now direct educational archives all over the world, in nonprofit and public institutions as well as in studio programs. With the University of Rochester, the House offers a two-year master's degree program, the Selznick Graduate Program in Film and Media Preservation, in the first such collaboration between a museum and university in curatorial and film studies.

Cherchi Usai has devoted his professional life to insuring that great works of film survive, both physically and in our visual and cultural memory. He has shown great foresight in his passion for silent films, asserting their place in the emerging construction of a film canon. He is co-founder of Le Giornate Cinema Muto, the world's foremost festival of silent film, held in Pordenone, Italy, where scholars, preservationists, and film lovers see rare films, loaned by museums and archives around the world, on a large screen with musical accompaniment. Until its founding, American scholars based their research on films available for viewing only in the study collections of the nation's four largest nitrate archives; these repositories only screened silent films within their own institutions and through occasional special loans to limited audiences.

His significant scholarly contribution is informed by his perspective as an archivist. His publications include *The Griffith Project*, co-published by the British Film Institute, and *Le Giornate*,

CAA Seeks Award Nominations

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 co-workers 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, 2004, and August 31, 2005. Note that no more than ten letters per candidate will be considered. Please fill out the online form. For more information, please consult www.collegeart.org/awards. *Deadline: August 31, 2005.*

now in its eighth volume. Other books include *The Death of Cinema: History, Cultural Memory, and the Digital Dark Age* (2001) and *Burning Passions: An Introduction to the Study of Silent Cinema* (1994). Cherchi Usai richly deserves our recognition. His contribution to film preservation and film studies is immense, and his creative vision has inspired new respect for the art of cinema by raising consciousness and training a generation of preservationists and scholars. He has identified cinema as the representative art form of modern life and a precious component of our artistic heritage, worthy of our greatest preservation efforts.

Committee: Elizabeth Darrow, independent scholar; Chair; Andrea Kirsh, independent curator and scholar; Jay Krueger, National Gallery of Art, Washington, D.C.; Lisa Schrenk, Norwich University; Rustin Levenson, Rustin Levenson Art Conservation Associates

Distinguished Lifetime Achievement Award for Writing on Art



PHOTO: JEAN LOUIS GUILLAUME

Oleg Grabar

With the Lifetime Achievement Award for Writing on Art, CAA proudly honors the career of **Oleg Grabar**. For half a century, Grabar has been

the embodiment of the discipline of Islamic art history; in fact, this award could easily have been a teaching award for training a host of future scholars in the field, including more than thirty doctoral students. Like his own work, their interests encompass the entire history and range of Islamic art, architecture, manuscripts, decorative arts, and ornament.

The author of 18 books and more than 132 articles, Grabar has spanned the length and breadth of Islamic art history. His own foundational scholarship began with *The Formation of Islamic Art* (1973) and continued with the magisterial Pelican volume on earlier Islamic art and architecture, written in collaboration with Richard Ettinghausen (1987; 2nd ed. 2000). Grabar even pioneered the archaeological investigation of early Islam (*The City in the*

Desert, 1978). Presenting the distinguished Andrew W. Mellon Lectures in 1989 on *The Mediation of Ornament* (1992), he further redefined his field with formal, semantic, and reception analyses. Most recently he has published on Persian manuscripts, *Mostly Miniatures* (2000), and on patronage and codicology, *Epic Images and Contemporary History: The Illustrations of Mongol Shahname* (1980). Grabar has always given close attention to essential monuments across Dar-al-Islam, and these include book-length studies: *The Alhambra* (1978), *The Great Mosque of Isfahan* (1990), and *The Shape of the Holy* (1996), on the Dome of the Rock in Jerusalem.

Previous positions and honors attest to his professional contributions and stature. After receiving his doctorate at Princeton University in 1955, Grabar taught at the University of Michigan (1954–69) and Harvard University (1969–90) before culminating his career at the Institute for Advanced Study in Princeton. He established the Aga Khan Program in Islamic Architecture at Massachusetts Institute of

Technology and Harvard and served as founding editor of the major journal in his field, *Muqarnas*. He is one of the rare art historians to be a member of the American Academy of Arts and Sciences and the American Philosophical Society, and has received similar accolades from societies in Great Britain, Germany, Italy, Austria, and France, along with the Charles Freer Medal for contributions to the study of the arts of Asia (2001).

Perhaps the greatest testimonial to Grabar's lasting influence is the firmly established rigor and status of the field of Islamic art in major American art-history programs. He is renowned for his interdisciplinary dialogue with students of all levels and fields. He has truly established and personally shaped a major field of our discipline, and we are honored to recognize his lifelong contribution.

Committee: Katherine Manthorne, Graduate Center, City University of New York, Chair; Terrie F. Sultan, Blaffer Gallery, The Art Museum of the University of Houston; Larry Silver, University of Pennsylvania; John Beldon Scott, University of Iowa; Suzanne Preston Blier, Harvard University

JSTOR FOR ALL CAA MEMBERS!



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

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

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



Susan Morrison. *Beehive*, 2004. Fabric, steel, and beeswax. 43" x 37" x 37".



Ann Stoddard. Detail of *Random Subjects*, 2004. Multimedia installation. 9'6" x 25' x 75'.



Michael McCarthy. *Untitled*, 2004. From the series "Low Hum: Images from the Everyday." Toned gelatin-silver print. 14" x 9".

SOLO EXHIBITIONS BY ARTIST MEMBERS

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

ABROAD

Karen Baldner. DAI Cultural Center, Heidelberg, Germany, October 29–November 24, 2004. *Heartland and Heimenen*. Drawing and artist's book.

Michael Collins. Barcardi Museum, Santiago, Cuba, November 20, 2004–January 10, 2005. *Ambos Mundos – Other Worlds*. Photography and mixed media.

Cara Jaye. El Atrio Gallery, University of Guanajuato, Guanajuato, Mexico, November 17–December 15, 2004. *Santos y Heroes (Saints and Heros)*. Video installation and photography.

Vilma Maldonado Reyes. Museo Casa Roig, Humacao, Puerto Rico, November–December 2004. *Paisaje Interior*. Painting.

MID-ATLANTIC

Patricia Dingle. Main Street Center, Clarion, Pa., December 1–2, 2004. *Paradise Exhibit*. Mixed media and painting.

Janet Filomeno. Ben Shahn Galleries, William Paterson University, Wayne,

N.J., January 31–March 4, 2005. *Blue Crystals*. Painting.

Barbara Grossman. DuPont Gallery, Washington and Lee University, Lexington, Va., January 11–March 11, 2005. *Barbara Grossman: A Survey*.

Sharon Louden. Numark Gallery, Washington, D.C., January 7–February 19, 2005. *New Sculpture and Paintings*.

Mark Tobin Moore. Frankenberger Art Gallery, University of Charleston, Charleston, W.Va., November 30, 2004–January 3, 2005. *Works from the Blue Door and More*. Mixed media.

Susan Morrison. Hodson Gallery, Hood College, Frederick, Md., March 3–28, 2004. *Soundings*. Painting.

Lydia Panas. Sol Mednick Gallery, University of the Arts, Philadelphia, Pa., November 5–December 17, 2004. Photography.

Ann Stoddard. Harmony Hall Art Gallery, Fort Washington, Md., November 23, 2004–January 17, 2005. *Random Subjects*. Installation.

Jason Travers. David E. Rodale Gallery, Baum School of Art, Allentown, Pa., July 12–August 14, 2004. *Jason Travers: Recent Paintings*; Hope Horn Gallery, University of Scranton, Scranton, Pa., January 9–February 25, 2005. *Jason Travers: The Spirit of Myth*. Painting.

Thomas Xenakis. Dadian Gallery, Wesley Theological Seminary, Washington, D.C., January 18–March 4, 2005. *Thomas Xenakis: XPY?O Gold*. Mixed media.

MIDWEST

James Bockelman. Museum of Nebraska Art, Kearney, Nebr., January 15–April 15, 2005. *Nebraska Now Series: James Bockelman*. Drawing.

Daniel Dove. Robert E. and Martha Hull Lee Gallery, Miami University, Oxford, Ohio, December 10, 2004–January 28, 2005. *Hopelessnessless*. Painting.

Charles Matson Lume. Urban Institute of Contemporary Arts, Grand Rapids, Mich., December 10, 2004–February 6, 2005. *Whispers and Other Deceptions (for the Theatre Antique d'Orange)*. Installation.

Susan Morrison. Oesterle Gallery, North Central College, Naperville, Ill., April 5–May 8, 2005. *Resonance*. Painting and sculpture; Gallery 110 North, Plymouth, Wisc., August 27–October 10, 2004. *Dimensions*. Painting and sculpture.

NORTHEAST

Suzanne Benton. Visual Arts Gallery, Adirondack Community College, Queensbury, N.Y., November 22–December 23, 2004. *Suzanne Benton: Eclectic Interests*. Printmaking.

David Boyajian. Seton Gallery, University of New Haven, West Haven, Conn., December 3, 2004–January 21, 2005. *David Boyajian: Nature Constructed*. Sculpture and drawing.

Cynthia Maris Dantzie. The Gallery at Crosby Painting School, New York, December 3–31, 2004. *Up Close and Personal*. Drawing.

Carson Fox. Claire Oliver Fine Art, New York, December 10, 2004–January 22, 2005. *Carson Fox: Reliquaries*. Sculpture.

Tonya Gregg. Handwerker Gallery of Art, Ithaca College, Ithaca, N.Y., January 24–February 25, 2005. *Tonya Gregg: Exuberant Boom*. Painting.

Deborah Muir Head. Sears-Peyton Gallery, New York, January 6–February 19, 2005. *Recent Paintings*.

Mernet Larsen. New York Studio School of Drawing, Painting, and Sculpture, New York, January 3–February 5, 2005. *Mernet Larsen: The Geometric Figure Paintings*.

Thomas F. Morrissey. Community College of Rhode Island, Warwick, R.I., November 3–December 16, 2004. *RE: Thought Rethought*. Mixed media.

Diana Thater. Zwirner and Wirth, New York, January 7–February 8, 2005. *Diana Thater: New Work*. Video installation.

SOUTH

John Amoss. Lamar Dodd School of Art, University of Georgia, Athens, Ga., October 21–December 2, 2004. *Nature Morte*. Painting and mixed media.

Michael Aurbach. Lamar Dodd Center, LaGrange College, LaGrange, Ga., March 10–April 14, 2005. *The Critical Theorist*. Sculpture.

Brian Bishop. Second Floor Contemporary, Memphis, Tenn., January 14–February 11, 2005. *Lapse*. Painting.

Michael Collins. Ellen Noel Museum, Odessa, Tex., November 18, 2004–January 10, 2005. *Tropological Landscapes*. Painting.

Marc Dennis. Bettcher Gallery, Miami, Fla., November 27, 2004–January 15, 2005. *The Mismeasure of Nature*. Painting and drawing; Hooks-Epstein Galleries, Houston, Tex., January 8–February 5, 2005. *Beauty on the Edge*. Painting and drawing.

Creighton Michael. Mint Museums, Charlotte, N.C., March 12–July 3, 2005. *VantagePoint IV, Creighton Michael: Patterns of Perception*. Painting.

Barry Sparkman. Adams Gallery, Cumberland University, Lebanon, Tenn.,

WEST

Richard Kerr. Blackfish Gallery, Portland, Ore., March 1–April 1, 2005. *Richard Kerr: Recent Paintings*.

Michael McCarthy. White Gallery, Portland State University, Portland, Ore., January 6–26, 2005. *Low Hum: Photographs of the Everyday* by Michael McCarthy. ■

BOOKS PUBLISHED BY CAA MEMBERS

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

David S. Areford and Nina A. Rowe, eds. *Excavating the Medieval Image: Manuscripts, Artists, Audiences* (Burlington, Vt.: Ashgate, 2004).

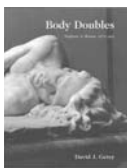


Patricia Beckmann and Scott Wells. *Exploring 3D Modeling with Maya 6* (Clifton Park, N.Y.: Thomas Delmar Learning; 2004);

Patricia Beckmann and Phil Young. *Exploring 3D Animation with*

Maya 6 (Clifton Park, N.Y.: Thomas Delmar Learning; 2004).

Patricia S. Canterbury. *Beauford Delaney: From New York to Paris* (Minneapolis: Minneapolis Institute of Arts, 2004).



David J. Getsy. *Body Doubles: Sculpture in Britain, 1877–1905* (New Haven: Yale University Press, 2004); **David J. Getsy,** ed., *Sculpture and the Pursuit of a Modern Ideal in Britain, c. 1880–*

1930 (Burlington, Vt.: Ashgate, 2004).

Dan Karholm. *Art of Illusion: The Representation of Art History in Nineteenth-Century Germany and Beyond* (Bern: Peter Lang, 2004).

Harold Linton. *Portfolio Design*, 3rd ed. (New York: W. W. Norton, 2005); **Harold Linton.** *Urban Reflections: Illustrated World Cities* (Melbourne: Images Publishing Group, 2004); **Harold Linton, Steve Rost, and Laura Clary.** *Marketing Your Architecture Firm* (New York: W. W. Norton, 2005).

David McCarthy. *H. C. Westermann at War: Art and Manhood in Cold War*

America (Newark: University of Delaware Press, 2004).

Forrest McGill, ed. *The Kingdom of Siam: The Art of Central Thailand, 1350–1800* (Ghent, Belgium: Snoeck Publishers, in association with the Asian Art Museum of San Francisco, 2005).

Mindy Nancarrow and Benito Navarrete Prieto. *Antonio del Castillo* (Madrid: Fundación de Apoyo a la Historia del Arte Hispánico, 2004).

S. Brent Plate. *Walter Benjamin, Religion, and Aesthetics: Rethinking Religion through the Arts* (New York: Routledge, 2004); **S. Brent Plate,** ed. *Re-Viving the Passion: Mel Gibson's Film and Its Critics* (New York: Palgrave Macmillan, 2004).

Ingeborg Reichle. *Kunst aus dem Labor. Zum Verhältnis von Kunst und Wissenschaft im Zeitalter der Technoscience* (Wien, Austria: SpringerWienNewYork, 2005.)

David Rosand. *The Invention of Painting in America* (New York: Columbia University Press, 2004).



W. Jackson Rushing III. *Allan Houser: An American Master* (New York: Harry N. Abrams, 2004). ■

OBITUARIES

Gretchen Bender, an artist who worked in photography and film, died December 19, 2004. She was 53.

Bender earned a B.F.A. at the University of North Carolina in 1973 and moved to New York in 1978. Her early work combined images from abstract art, advertising, and photography to critique popular and dominant cultures and to depict contrasts between industry and the human condition. She also directed and edited music videos. Bender's first solo exhibition took place at Nature Morte in New York's East Village in 1983. Her work is owned by the Museum of Modern Art, the Centre Georges Pompidou, and the Menil Collection.

Charles Biederman, an American modernist painter, sculptor, and writer, died December 26, 2004, in Red Wing, Minn. He was 98.

Biederman attended art schools in Cleveland and Chicago. In 1934 he moved to New York and, 2 years later, had his first solo exhibition in the city at Pierre Matisse Gallery. He returned to Chicago in 1941, was married, and moved to Minnesota.

Influenced by Mondrian and Russian Constructivism, Biederman created reliefs of deeply colored geometric elements, arriving at his mature style in the 1950s. Retrospective exhibitions of his works were organized by the Hayward Gallery

in London in 1969 and the Minneapolis Institute of Arts in 1974.

Biederman self-published books on the history of art and on his theories regarding the relationship between art and nature. This work influenced a number of English and Canadian abstract artists during the 1960s.

Inge E. Boer, associate professor of general literary studies at the Instituut voor Cultuur en Analyse (ASCA) in the Netherlands, died May 19, 2004.

Boer studied postcolonial literature, literary and philosophical texts, visual images from the art-historical canon, and prints and engravings considered popular culture in their own time, as well as Orientalism and the cultures of the Middle East. Her work on Orientalism and other related topics appeared in edited volumes and in the journals *Parallax* and *Cultural Critique*, among others. She was editor of *After Orientalism: Critical Entanglements, Productive Looks* (2003), a collection of essays that considers the work of Edward Said and assesses the future of Orientalism studies. She is the author of *Disorienting Vision: Rereading Stereotypes in French Orientalist Texts and Images* (2004) and the editor, with Mieke Bal, of *The Point of Theory: Practices of Cultural Analysis* (1994).



PHOTO: LUIS DELGADO QUALTROUGH

Marnie Gillett, executive director of SF Camerawork for more than 20 years, died December 3, 2004.

At Camerawork, a nonprofit artists' organization dedicated to contemporary photography and

related media, Gillett earned nationwide respect for both her unique curatorial vision and her strength as an administrator. She had a pivotal influence on many artists, photographers, curators, educators, writers, and administrators.

Gillett organized many exhibitions, with some receiving extensive critical acclaim and NEA Special Exhibitions grants. In 1988 she curated *Digital Photography: Captured Images, Volatile Memory, New Montage*, one of the earliest exhibitions on experimental digital work. Other exhibitions addressed some of the crucial issues of our era, including *Moving Targets: The Art of Resistance* in 2004, which focused the war in Iraq.

Prior to assuming the leadership of Camerawork, Gillett was curator of exhibitions at the University of Arizona's Center for Creative Photography in Tucson, assistant director of Light Gallery in New York, and a photography instructor at Columbia College Chicago.

Cleve Gray, an American abstract painter, died December 8, 2004, in Hartford, Conn., at the age of 86.

Gray received a degree in art and archaeology from Princeton University in 1940, with a thesis on Chinese landscape painting. He served in the U.S. Army during WWII and studied in Paris after the

war. He received critical praise in the late 1960s and 1970s, creating large, Abstract Expressionist-influenced canvases with a variety of novel painting methods, such as pouring, staining, and sponging.

Gray first showed his work at Galerie Durand-Ruel in Paris, but his first solo exhibition in New York was held at Jacques Seligmann Gallery in 1947. His work can be found in the Metropolitan Museum of Art, Museum of Modern Art, and Whitney Museum of American Art. His most recent exhibition of new paintings took place in 2002 at Berry-Hill Galleries in New York.

A writer as well as an artist, Gray was a contributing editor for *Art in America* and edited 3 volumes of artists' writings: *David Smith* by David Smith (1968), *John Marin* by John Marin (1970), and *Hans Richter* by Hans Richter (1971).

Wai-kam Ho, a leading authority on Chinese art, died December 28, 2004, in Shanghai. He was 80 and lived in Pittsburgh.

Ho was one of the first art historians to apply tools of traditional Chinese scholarship to the Western study of Chinese painting. He was also an expert on Chinese Buddhist art. After studying at Lingnan University in China in 1947, Ho received a joint master's degree in Chinese history and Asian art from Harvard University in 1953. A curator as well as a scholar, he was curator of Oriental and Chinese art at the Cleveland Museum of Art from 1959 to 1983 and Laurence Sickman Curator of Chinese Art at the Nelson-Atkins Museum of Art from 1984 to 1994.

During his career, Ho advanced serious scholarship of Chinese painting in the West, which at midcentury was deficient. He contributed to a definite chronology for extant examples of landscape paintings from the 10th and 11th centuries, previously widely questioned. His books include *Chinese Art under the Mongols: The Yuan Dynasty, 1279–1368* (1968), with Sherman E. Lee, and *The Century of Tung Chi-chang, 1555–1636* (1992), with Judith G. Smith.

Mary Bertina Carter Hunter, an arts patron and collector, died November 23, 2004, in Newport News, Va. She was 92.

Hunter was the founding director of the Norsam Gallery in New York, which exhibited many local black artists. She collected art and donated many works to various institutions. She was a member of the board of directors at the Studio Museum in Harlem in the late 1970s and became a trustee emeritus there in 2002. In 1974, Mayor Abraham D. Beame appointed Hunter to serve on New York City's advisory Art Commission, the first African American woman to hold such a position.

Joseph B. Koepfli, who was instrumental in founding the Los Angeles County Museum of Art, died October 30, 2004, in Los Angeles. He was 100.

A chemistry researcher at the California Institute of Technology for many years, Koepfli joined the board of trustees of the Los Angeles County

Museum of History, Science, and Art, now the Natural History Museum, in 1953 and worked for years to create a separate art museum. A founding benefactor, he donated money to buy works of South and Southeast Asian and European art. He became a museum trustee in 1962, was treasurer from 1970 to 1974, and led several board committees until retiring in 1977, when he was named an honorary life trustee.



Charles R. Rushton. *Portrait of Agnes Martin, New Mexico, 1992.* Courtesy PaceWildenstein

Agnes Martin, an influential American painter whose work spanned Abstract Expressionism and Minimalism, died December 16, 2004, in Taos, N.M., at the age of 92.

Born in Macklin, Saskatchewan, Martin grew up in British Columbia and moved to the U.S. in 1932. She studied at Western State College in Bellingham, Wash., and the University of New Mexico in Albuquerque, and received her B.S. and M.A. from Columbia University's Teachers College in New York. She taught in public schools in Washington, Delaware, and New Mexico during the 1930s and 1940s before turning to art.

In the 1950s and 1960s, Martin was part of the community of post-New York School artists, among them Jasper Johns, Ellsworth Kelly, and Robert Rauschenberg. A loner, she left New York in 1967 just as her career was taking off. Eventually, she settled in a remote area of New Mexico, where she lived and worked until close to her death. After a temporary break from art, Martin began painting again in 1974 in what is now her signature form: 6-foot-square canvases with drawn horizontal graphite lines and painted bands of light color. She showed her work at PaceWildenstein Gallery in New York; her last exhibition was held there in spring 2004.

The Institute of Contemporary Art at the University of Pennsylvania and the Whitney Museum of American Art staged retrospectives of her work in 1973 and 1992, respectively, and in 1993 the Stedelijk Museum of Modern Art in Amsterdam organized a traveling survey of her post-1974 work. She was awarded a National Medal of Arts by President Bill Clinton in 1998 and accepted a lifetime achievement award from the Women's Caucus for Art.

Richard McDermott Miller, an American figurative sculptor, died December 25, 2004, in Manhattan at the age of 82.

Miller studied at the Cleveland Institute of Art in the 1940s. He used live models to form naturalistic figures in wax

and clay before casting them in bronze. From 1967 to 1992, he taught sculpture at Queens College, City University of New York. Miller was president of the National Academy of Design from 1989 to 1992 as well as the National Sculpture Society from 1997 to 2000. With his wife, he wrote *Figure Sculpture in Wax and Plaster* (1987).

Steven Parrino, a New York-based artist and musician, died January 1, 2005, at the age of 46.

Parrino earned his B.F.A. from Parsons School of Design in 1982. He is best known for his large, often-black monochrome paintings that were slashed, debased, and occasionally torn from the stretcher. He first showed in New York at Nature Morte with postmodern and Neo-Geo artists such as Peter Halley, Haim Steinbach, and John Armleder, and, more recently, at Team Gallery. Parrino also played guitar in a number of New York bands. A retrospective of his work will be held next year at the Musée d'Art Moderne et Contemporain in Geneva, Switzerland.



Eric Semelroth. *Ed Paschke, 1992.* Graphite on paper. 20½" x 26½"

Ed Paschke, one of the most distinguished of a dynamic and lively group of artists who came of age in Chicago in the 1960s, died November 25, 2004. He was 65.

Paschke was born, studied, taught, lived, and worked throughout his life in that Midwestern city. His fascination with street life and the underbelly of society emanated from his youth and informed his entire career. Paschke entered the School of the Art Institute of Chicago in 1957 and, following his graduation in 1961, worked as an apprentice in a commercial-arts firm and completed design work for the Chicago-based *Playboy* magazine. Paschke traveled in Mexico and lived on the Lower East Side of New York, drawing and filming neighborhood street people. Back in Chicago, he explored a longtime fascination with mental illness and worked as a psychiatric aide in a mental-health hospital. In 1962, Paschke was drafted into the Army and stationed at Fort Polk, La. While in the service, he both illustrated weapons for training aids and pursued AWOL soldiers throughout the South. After being discharged in 1964, he traveled for a time in Europe and lived again in New York before returning to Chicago.

In the mid-1960s, Paschke worked in a variety of commercial-arts contexts and began to participate in now-celebrated exhibitions at the Hyde Park Art Center. With fellow graduates of the Art Institute, Roger Brown, Gladys Nilsson, Jim Nutt, and Karl Wirsum, among others, he developed a style and an approach to art that came to be termed Imagist. Paschke drew upon a fascination with street life,

handbill advertisements, and the politics of the 1960s. Although related in its crisp graphic quality to Pop art, in particular the work of Andy Warhol, whom he admired enormously, Paschke's street-smart early work was intentionally crude and edgy. He reinvented the human form through shockingly gritty depictions of human abnormalities and circus freaks.

By the late 1970s, Paschke's work began to change. Although he always retained his fascination with earthy, urban aspects of popular culture, he began to explore the look of electronic imagery, with its patterned and highly saturated color. He pressed his hauntingly masked and grotesque figures into the foreground of his canvases. In the mid-1980s he made tough-minded portraits of figures such as Marilyn Monroe, Elvis Presley, and Adolf Hitler.

By the early 1970s, Paschke began teaching and held positions at Barat College, the School of the Art Institute, and Northwestern University, where in 1980 he became chair of the Dept. of Art Theory and Practice. Throughout his career, he exhibited widely in Chicago, New York, and Paris, and in 1990 a major retrospective of his work was organized by the Art Institute of Chicago and traveled to the Centre Georges Pompidou and the Dallas Museum of Art.

—Neal Benezra, *Director, San Francisco Museum of Modern Art*

Paul Rehak, a scholar of classical Greece and Rome, died June 5, 2004, at the age of 50.

Rehak graduated from the University of Michigan in 1976 and received his master's degree in 1980 and his doctorate in 1985, both from Bryn Mawr College. From 1980 to 1981, he was a John Williams White Fellow at the American School of Classical Studies in Athens, Greece. He taught at the University of Kansas from 1986 to 1987 before teaching 1-year stints at the College of Wooster in Ohio and American University of Paris. He then went on to Loyola University of Chicago, where he taught from 1989 to 1995. Rehak also worked intermittently at Duke University from 1995 to 2000. He returned to Kansas in 2001 and was promoted to associate professor of classics and received tenure.

Rehak served on committees, traveled, and lectured for the Archaeological Institute of America. He was president and vice president of its local societies in Chicago, North Carolina, and Kansas City. He was co-editor for book reviews for the *American Journal of Archaeology* and was secretary of the Alumni Association of the American School of Classical Studies.

The Lambda Classical Caucus, once co-chaired by Rehak, has established the Rehak Award for excellence in a published work relating to the caucus's mission. Donations may be sent to: Ruby Blondell, Dept. of Classics, Box 353110, University of Washington, Seattle, WA 98195.

Bernarda Bryson Shahn, an artist and the widow of the painter Ben Shahn, died December 12, 2004, in Roosevelt, N.J.

She was 101.

Shahn was a painter, printmaker, illustrator, and writer who showed her art in galleries in New York and New Jersey. Her work is in the collections of the Whitney Museum of American Art, among other institutions.

She studied printmaking at Ohio University, Ohio State University, and the Cleveland School of Art. A writer with a social conscience, she traveled to New York in 1933 and interviewed Diego Rivera for an Ohio newspaper. She met Rivera's assistant, Ben Shahn, who became her life-long companion. They married shortly before his death in 1969. The couple documented rural life for the Resettlement Administration in the 1930s, and her series of lithographs from that cross-country trip was published as "The Vanishing American Frontier" in 1995. She also collaborated with her husband on 2 of his New Deal-era murals.

Shahn wrote and illustrated several children's books, including *The Zoo of Zeus* (1964) and *Gilgamesh* (1967). She also wrote a 1972 monograph on her husband's work.

Susan Sontag, an internationally known novelist, essayist, and cultural critic, died December 27, 2004, in Manhattan. She was 71.

Sontag's essays and stories appeared in the *New Yorker*, *New York Review of Books*, *Times Literary Supplement*, *Nation*, *Granta*, and *Art in America*. Her published books include the novels *Death Kit* (1967), *The Volcano Lover* (1992), and *In America* (2000); the compilations of essays *Against Interpretation* (1966)—which includes her famous works "On Style" and "Notes on Camp"—as well as *Styles of Radical Will* (1969) and *Under the Sign of Saturn* (1980); the critical studies *On Photography* (1977) and *AIDS and Its Metaphors* (1989); and a volume of short stories, entitled *I, Etcetera* (1978).

Sontag received a bachelor's degree from the University of Chicago in 1951 and earned 2 master's degrees from Harvard University, in English in 1954 and in philosophy the next year. She continued her studies at Oxford University and in Paris and arrived in New York in 1959. Sontag was the president of the PEN American Center from 1987 to 1989.

Anne Truitt, an American sculptor based in Washington, D.C., who was identified with Minimalism, died December 23, 2004. She was 83.

Truitt created colorfully painted abstract sculptures that had affinities with both Minimalism and color-field painting. She occasionally drew and painted but is best known for her human-scale blocks of wood that were made by hand rather than through industrial processes. Although championed by Clement Greenberg in the 1960s, Truitt did not gain significant recognition for her work until recently.

Truitt received many awards, including fellowships from the Guggenheim Foundation in 1970 and the NEA in 1971 and 1977. She was resident at Yaddo numerous times, and her journals were published in the 1980s and 1990s. Her work can be found in the collections of

the National Gallery of Art, Metropolitan Museum of Art, Museum of Modern Art, and Whitney Museum of American Art, among other institutions.

Tom Wesselmann, an American Pop artist noted for his nudes and still lifes, died December 17, 2004. He was 73.

Born in Cincinnati, Ohio, Wesselmann completed a major in psychology at the University of Cincinnati in 1956 and initially envisioned a career in cartooning. He moved to New York that year, enrolled at Cooper Union School of the Arts, and graduated in 1959. He shifted his interest to painting, and under the guidance of his teachers, among them Alex Katz and Nicholas Marsicano, Wesselmann began to assimilate the abstract style of the New York School, particularly that of Willem de Kooning, while also developing an interest in the object-filled interiors of Northern Renaissance painting. His breakthrough came in 1961, when he commenced the series of figure studies in domestic space that he labeled the Great American Nude.

The nude helped Wesselmann build upon de Kooning's influential exploration of the figure, while establishing direct links with earlier 20th-century masters, most importantly Bonnard, Matisse, and Modigliani. When Wesselmann collaged elements—including Americana, advertisements for consumer items, posters of modern art, pieces of wallpaper, and, on occasion, a working radio or television—to the Great American Nudes, the artist's ambition to work in the gap between beauty and ugliness was realized. These collaged elements allowed him to bring the modern infatuation with the female body into the realm of post-WWII American affluence. His emphasis on consumerism and heterosexual desire tied his work to the post-Kinsey, post-Hefner world of sexual revolution that dramatically transformed U.S. culture in the 1950s and 1960s.

Wesselmann's commercial and critical success was part of the Pop-art juggernaut sweeping through New York in the early 1960s. His first solo exhibition was at the prestigious artist-run Tanager Gallery in 1961 and preceded a string of shows at Green Gallery and Sidney Janis Gallery. He was included in group exhibitions such as *New Realists* at Janis in 1962, which brought together the major Pop artists. Though he claimed to dislike the Pop label, worrying that it overemphasized the choice of commercial materials, this sensibility found brilliant realization in Wesselmann's decorative hedonism. Like Andy Warhol, James Rosenquist, Roy Lichtenstein, and Claes Oldenburg, Wesselmann freely borrowed subjects and styles from the realm of advertising and consumerism, thereby insisting that modern art had to acknowledge and incorporate a broader spectrum of visual culture.

Through the 1960s and the following decades, Wesselmann refined his style, moving from the hand-crafted quality of his first collages and paintings toward a flattened surface that seemed mechanical. His interest in simple shape and juxtapo-

sition of intense colors revealed significant affinities with postwar abstraction, indicating that the artist never wanted to break completely with the example of modernist painting. In recent decades he experimented with cutout reliefs in aluminum. His subject matter remained thoroughly tied to tradition; major series were devoted to still life, interiors, body parts, and landscapes, with the nude remaining his signature subject.

—David McCarthy, *Rhodes College*

PEOPLE IN THE NEWS

Please send your name and listing to caanews@collegeart.org.

Academe

Edward Dimendberg has been appointed associate professor of film and media studies and visual studies at the University of California, Irvine.

Okwui Enwezor has been named dean of academic affairs at the San Francisco Art Institute in California.

Nicholas Grimshaw has been appointed president of the Royal Academy of Arts in London.

Anne McGee Morganstern has retired from the Dept. of History of Art at Ohio State University in Columbus, where she taught late medieval and northern Renaissance art since 1973.

Lisa Pon has been appointed assistant professor of art history at Southern Methodist University in Dallas, Tex.

The Maryland Institute College of Art has appointed **Frances Barth**, formerly senior critic and adjunct professor at Yale University, as director of the Mount Royal School of Art; and **Eve Andrée Laramée** as chair of the general sculptural studies/sculpture dept.

The New School in New York has announced 3 appointments to its Vera List Center for Art and Politics: chair **James-Keith Brown**, director **Carin Kuoni**, and 2004–5 fellow **Walid Raad**.

Museum

Caroline Campbell, formerly assistant curator at the National Gallery in London, has been appointed curator of paintings at the Courtauld Institute of Art Gallery in London.

Mark Cole, formerly curator of American art at the Columbus Museum of Art in Ohio, has been appointed associate curator of American painting and sculpture at the Cleveland Museum of Art.



Saralyn Reece Hardy

Saralyn Reece Hardy, formerly director of the Salina Art Center in Salina, Kans., has been named the new director of the University of Kansas's Spencer Museum of Art in Lawrence.

Diane Mullin, formerly director and curator of gallery and exhibitions at the Minneapolis College of Art and Design, has been appointed curator of the Frederick R. Weisman Art Museum at the University of Minnesota.

Emily K. Rafferty has been appointed president of the Metropolitan Museum of Art in New York, succeeding **David E. McKinney**.

Sarina Rouso has been appointed assistant registrar at the Georgia Museum of Art, University of Georgia, in Athens.

Stephen Snoddy has resigned as director of the Baltic Center at Gateswood, England.

Loretta Yarlow, formerly director of exhibitions at Pratt Institute in New York, has been selected as gallery director for the University Gallery at the University of Massachusetts, Amherst.

The Detroit Institute of Arts has announced 4 staff appointments: **Kenneth Myers**, curator and dept. head of American art; **Joseph Cunningham**, curator and dept. head of contemporary art; **Pedro Moura Carvalho** curator and dept. head of Middle Eastern, Islamic, and Asian art; and **Glenn Gates**, research scientist in the Conservation Services Laboratory.

The Indianapolis Museum of Art has named the museum's deputy director, **Diane De Grazia**, interim chief art officer, and **Lawrence A. O'Connor, Jr.**, interim CEO of the museum, after the resignation of **Anthony G. Hirschel**, director and CEO of the museum.

Organizations

Monica Dugot of Christie's has been appointed worldwide director of restitution for the auction house.

Carmela Virillo Franklin has been named the 20th director of the American Academy in Rome, succeeding **Lester K. Little**, who will retire in summer 2005.

Britt Salvesen, formerly associate curator of prints, drawings, and photographs at the Milwaukee Art Museum in Wisconsin, has been named curator of photography at the University of Arizona's Center for Creative Photography in Tucson. ■

GRANTS, AWARDS, & HONORS

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

Jonathan J. G. Alexander, Sherman Fairchild professor at New York University's Institute of Fine Arts, is the 2004–5 Samuel H. Kress Professor at the National Gallery of Art's Center for Advanced Study in the Visual Arts.



Colin B. Bailey

Colin B. Bailey, chief curator of the Frick Collection in New York, has received the Mitchell Prize for *Patriotic Taste: Collecting Modern Art in Pre-Revolutionary Paris* (New Haven: Yale University Press, 2002).

Karen Baldner has received a 2004 Individual Artist Fellowship from the Indiana Arts Commission for her collaborative *German Dialogue* work.

Mary Bergstein, professor of art history at the Rhode Island School of Design in Providence, will be the Fulbright/Sigmund Freud Society visiting scholar in psychoanalysis at the Freud-Museum in Vienna, Austria, during spring 2005. She will continue her research on Freud, Marcel Proust, photography, and art.

David Brown has received a 2004 book award in the category of analytical-descriptive studies from the American Academy of Religions for his *Santeria Enthroned: Art, Ritual, and Innovation in an Afro-Cuban Religion* (Chicago: University of Chicago Press, 2003).

Chisato O. Dubreuil has received a grant from the Motoko Ikeda-Spiegel Foundation to cover publication costs for her book, *From the Playground of the Gods: The Life and Art of Bikky Sunazawa* (forthcoming, Arctic Studies Center, National Museum of Natural History, Smithsonian Institution.)

Edward Dimendberg has been awarded a senior visiting fellowship at the Institute for Cultural Sciences in Vienna, Austria, for spring 2005.

Felipe Dulzaides has received a grant from the Creative Work Fund.

Joy Garnett has been awarded a grant from Anonymous Was A Women, a foundation that aids women artists over 35 who are at a critical juncture in their lives or careers.

Christine Goettler, associate professor of art history at the University of

PHOTO: CHRISTINE A. BUTLER

Washington in Seattle, has been selected as a 2004–5 fellow-in-residence at the Netherlands Institute for Advanced Study in Wassenaar.

Kirsten Hassenfeld has received free studio space in New York for 1 year from the Marie Walsh Sharpe Art Foundation's Space Program.

William R. Levin has received the 2004 Southeastern College Art Conference Award for Excellence in Scholarly Research and Publication for his book, *The Allegory of Mercy at the Misericordia in Florence: Historiography, Context, Iconography, and the Documentation of Confraternal Charity in the Trecento* (Lanham, Md.: University Press of America, 2004).

Sharon Lippman, executive director of Art Without Walls, Inc., has received recognition in the 2004 Long Island Volunteer Hall of Fame for Cultural Arts for her dedication to bring the fine arts and art history to the terminally ill and disabled community.

Charles Lume has been awarded a Minnesota State Arts Board Artist Initiative Grant to research materials for upcoming exhibitions.

James H. Marrow, professor emeritus of art history at Princeton University in Princeton, N.J., has been awarded a Doctorat Honoris Causa by the Université Charles-de-Gaulle in Lille, France.

Gregory Maertz has received a 2004–5 Gerda Henkel Stiftung Fellowship to work on his book manuscript, entitled "Hitler's Invisible Museum: The Secret Postwar History of Nazi Art."

Steve A. Prince has been awarded a best in show prize in the 2004 Annual New Waves Juried Exhibition at the Contemporary Art Center of Virginia Beach, Va., and the 2004 Award of Achievement at the Peninsula Fine Arts Center National Biennial in Newport News, Va. He is also a 2005 artist in residence at the Peninsula Fine Arts Center and has created the official limited-edition poster for the 57th Annual Mystic Krewe of Louisianians Mardi Gras 2005 in Washington D.C.



Allen F. Roberts and **Mary Nooter Roberts** have received the Melville J. Herskovits Award and the Arnold Rubin Outstanding Publication Award for *A Saint in the City: Sufi Arts of Urban*

Senegal (Seattle: University of Washington Press, 2003).

Philip Ross has received a Eureka Fellowship for 2005 from the Fleishhacker Foundation.

Anna Russakoff has received a 2004–5 fellowship from the American Association of University Women.



Vincent Scully

Vincent Scully, professor emeritus of art history and architecture at Yale University in New Haven, Conn., received a 2004 National Medal of Arts.

Irene Winter, William Dorr

Boardman Professor of Fine Arts at Harvard University in Cambridge, Mass., has been selected as the 54th A. W. Mellon Lecturer in the Fine Arts at the National Gallery of Art's Center for Advanced Study in the Visual Arts. She will deliver the 6 weekly lectures, beginning April 3, 2005, on the topic of "Great Work": Terms of Aesthetic Experience in Ancient Mesopotamia."

The Chicago-based Artadia: The Fund for Art and Dialogue has announced its 2004 grant recipients. Among them are CAA members **Kara Braciale**, **Stephanie Brooks**, **Ken Fandell**, **Katy Fischer**, **Dianna Frid**, and **Allison Wiese**.

The Joan Mitchell Foundation has announced the winners of the 2004 Painters and Sculptors Grant Program Awards. CAA members **Susanna Heller** and **Tom Nakashima** are among the 20 recipients. ■

INSTITUTIONAL NEWS

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

The Museum of Fine Arts, Houston, has won a 1st-place award from the International Association of Art Critics/USA for *Inverted Utopias: Avant-Garde Art in Latin America*. The exhibition was organized by Mari Carmen Ramírez, director of the museum's dept. of Latin American art, and the writer Héctor Olea.

The Pennsylvania Academy of Fine Arts in Philadelphia has opened a new sculpture study center, the Samuel M.V. Hamilton Building.

The Springfield Museum of Art in Springfield, Ohio, is the recipient of a donation from the collection of Basi Alkazzi, a long-standing contributor to CAA. The collection includes many American and British artists.

The Yale Center for British Art, designed by Louis I. Kahn, has been awarded the American Institute of Architecture (AIA) 25-Year Award, which recognizes architectural design of enduring significance and is conferred on a project that has stood the test of time and that has contributed meaningfully to American life and architecture. ■

CONFERENCES & SYMPOSIA

Please send your listing to caanews@collegeart.org.

Calls for Papers

San Jose State University's Dept. of Art and Design and Art History Association invite graduate and undergraduate students of California colleges and universities to submit proposals for papers that address issues of art and art history to the 12th Annual "SJSU Art History Symposium," taking place April 16, 2005. For an application form, please contact Rose Smith at aroseisa@sbcglobal.net. Applicants must return the completed form with a 1-page abstract of the presentation and its thesis; the paper to be presented (no more than 10-pages, typed double-spaced); and black-and-white copies of the images to be shown. *Deadline: March 25, 2005.*

Syracuse University will host an interdisciplinary conference, "Contesting Public Memories," taking place October 7–9, 2005. The conference seeks to expand the broad interdisciplinary conversation about public memory. We invite submissions focusing on the dynamic interplay between and around public memories. Topics may address efforts to resist, resurrect, or redefine memories, as well as 3 subthemes: place, event, and person. We envision topics ranging from theoretical to practical, and from global to local. Submit an abstract of about 400 words to: Kendall R. Phillips, Dept. of Communication and Rhetorical Studies, Syracuse University, Syracuse, NY 13244-1230; kphillip@sy.edu; <http://vpa.syr.edu/crs/memories.htm>. *Deadline: April 1, 2005.*

The El Greco Center of the Institute for Mediterranean Studies, the Foundation for Research and Technology-Hellas, and the University of Crete are organizing an international conference on "El Greco's Studio." It will take place in Iraklion, Crete, September 23–25, 2005. The rather confusing state of attributions of a great variety of works to El Greco and the existence of many early copies and modern forgeries obliges us to reexamine the question of his studio and his followers during the late 16th and 17th centuries. The conference will reappraise the contribution of the artist's son Jorge Manuel, as a collaborator and as an independent artist. The question of attributions as a historical phenomenon, taking into account the changing image of the artist, is also of interest. The maximum length of papers is 30 minutes; they may be in Spanish, French, German, Italian, English, or Greek. The organizers will cover travel expenses and hotel accommodations of the authors of accepted papers. The proceedings will be published. For details, contact Nicos Hadjinicolaou, Foundation for Research and Technology, Hellas, Institute for

Mediterranean Studies, P.O. Box 119, Rethymno 74 100, Crete, Greece; 30-831-25-146; alki@ims.forth.gr. *Deadline: April 15, 2005.*

The Midwest Popular Culture Association and the Midwest American Culture Association conference will take place October 14–16, 2005, in St. Louis, Mo. For more information on how to submit a proposal for a paper, contact Gary Burns at gurns@niu.edu. *Deadline: April 30, 2005.*

The 19th annual conference of the Society for Literature, Science, and the Arts (SLSA) will be held November 10–13, 2005, in Chicago. While the conference theme is "Emergent Systems, Cognitive Environments," papers are invited that deal with any aspects of art's engagement with science, technology, and medicine, as well as with emergence and cognition. Individuals may submit abstracts of 150 words and proposals for panels, usually composed of 3–4 speakers plus discussion. SLSA encourages innovative proposals for papers, panels, roundtable discussions, and any nontraditional formats. For full conference details, see <http://sls.press.jhu.edu>. Submit abstracts and proposals via e-mail (in plain text, without attachments) to both the site chair, Joseph Tabbi, at jtabbi@uic.edu, and the program chair, Bruce Clarke, at bruce.clarke@ttu.edu. For general questions about SLSA, contact Linda Henderson at dnehl@mail.utexas.edu. *Deadline: May 1, 2005.*

To Attend

A Mosaic of Cultures: Artistic Interactions in Medieval Europe, Byzantium, and the Islamic World will take place March 19, 2005, at Villanova University in Pennsylvania. Organized by the College of Arts and Sciences and the History Dept. at Villanova, this conference will explore artistic interactions among medieval Europe, Byzantium, and the Islamic world. The encounters of peoples of different ethnic, religious, and other cultural backgrounds in these regions have left their mark on a multitude of monuments that survive today. With topics ranging from Islamic architecture to the changing significance of the relics of the True Cross in medieval Europe and the art of Frankish Cyprus, the speakers will investigate cultural exchange as a fluid process that finds resonance in visual culture. For details, visit www.history.villanova.edu/arhistory/mosaicofcultures.htm, or e-mail Diana McFadden at Diana.mcfadden@villanova.edu or Victoria Tsoukala at Victoria.tsoukala@villanova.edu.

The Paul A. Kennon Memorial Symposium, entitled "Modulations," will be held April 1, 2005, at the Rice University School of Architecture. It will gather an international roster of scientists, designers, theorists, and engineers to reassess the history of the module in mid-20th century architecture and to examine the implications of its revitalization in current design practice. Rediscovering the

world as modulations among atomized components whose interaction produce complexity is one of the major intellectual and technological developments of the past 50 years. Such modulating orders are central to contemporary sciences of computation, robotics, artificial life, biomimetics, autopoiesis, nanotechnology and complexity, innovations in engineering, and concepts of urban organization. For more information, please contact: Christopher Hight, Rich School of Architecture, Rice University, MS-50, P.O. Box 1892, Houston, TX 77251-1892; 713-348-4715; chight@rice.edu.

The Smart Museum of Art and the Art Institute of Chicago will co-host a 2-day symposium April 1–2, 2005, to explore the issues set forth in the exhibition *Paper Museums: The Reproductive Print in Europe, 1500–1800*, on view February 3–May 15 at the Smart Museum. The exhibition brings together a selection of prints from over 3 centuries and across much of Europe in order to investigate the importance of reproductive imagery for artists, collectors, and the broader public. This symposium requires advance registration due to limited space. For more information, contact Anne Leonard at aleonard@uchicago.edu.

The Solomon R. Guggenheim Museum is hosting a 2-day symposium April 8–9, 2005, entitled “(Re)presenting Performance,” as a prelude to the performance and exhibition project *Marina Abramovic: Seven Easy Pieces*, scheduled for fall 2005, in which the artist (re)performs and reinterprets seminal works from the 1970s by Vito Acconci, Joseph Beuys, Valie Export, Bruce Nauman, Gina Pane, and herself. A series of panels comprised of art historians, artists, choreographers, filmmakers, and curators will investigate the various histories of performance, the plausibility of its repetition, and the urgency of its preservation. Performance artists active during the 1970s will be interviewed individually about these issues, and younger artists will discuss the impact of their legacy. For more information, call 212-423-3587.

All-over: Abstract Expressionism’s Global Context is a conference examining the international implications of Abstract Expressionism and its dissemination on 3 continents. The conference will take place April 8–10, 2005, in New York. For more information, contact: Pollack-Krasner House and Study Center, 830 Fireplace Rd., East Hampton, NY 11937-1512; fax: 631-324-8768. *Registration deadline: March 15, 2005.*

The 3rd R. L. Shep Triennial Symposium on Textiles and Dress will take place April 9, 2005, at the Los Angeles County Museum of Art. Lectures focusing on 17th-century court life, print culture, fashion, and textiles during the reign of Louis XIV are the subject of this symposium, held in conjunction with the exhibition *Images of Fashion from the Court of Louis XIV*. Admission is free, but reservations are required. For program information, please write to

shepsymposium@lacma.org or call 323-857-6081. For reservations, send an S.A.S.E. to: Ticket Sales, Los Angeles County Museum of Art, 5905 Wilshire Blvd., Los Angeles, CA 90036; or e-mail scardenas@lacma.org. Indicate the program’s name and date, number of tickets needed, and your name and mailing address.

The Concept of the Horizon and the Limits of Representation will take place May 13–14, 2005, at the Knowlton School of Architecture at Ohio State University. This interdisciplinary conference will address the concept of the horizon within its specifically modern parameters, paying special attention to its visual, spatial, and aesthetic figurations. The conference is free and open to the public. For more details, visit www.horizonconf.com, or contact the convener, Aron Vinegar, at horizonconf@osu.edu or vinegar.2@osu.edu.

Impact 4 – International Print Conference will be held September 5–10, 2005, in Poznan, Poland, and Berlin, Germany. It will include keynote papers, sessions, exhibitions, and a product fair; over 300 delegates are expected to attend. The conference theme, “Kontakt” stresses the collaborative and populist nature of the multiple. Kontakt also implies the bridging of cultures and nations and poses the issue of globalism, transnationalism, and regionalism in the context of the expanding European Union. The conference will serve to provide a stereoscopic perspective on printmaking and book arts. Major exhibitions of prints from Die Brücke, Bunt (Polish Expressionism), and Polish posters will take place during the conference, as well as projects by contemporary artists. For more details, visit web.utk.edu/~imprint.

The 32nd Annual Saint Louis Conference on Manuscript Studies, sponsored by the Vatican Film Library and Manuscripta, Saint Louis University, will be held October 14–15, 2005. For more information, contact: Vatican Film Library, Pius XII Memorial Library, Saint Louis University, 3650 Lindell Blvd., St. Louis, MO, 63108-3302; 314-977-3090; vfl@slu.edu; www.slu.edu/libraries/vfl.

RESOURCES & OPPORTUNITIES

Please send your listing to caanews@collegeart.org.

Awards

The Southeast Society of Architectural Historians (SESAH) publication awards committee is seeking nominations for its 2005 annual awards. These awards are given for publications either on the topic of architecture in the South or by authors who reside in the South. Three eligible categories are books, journal articles, and essays published in a book format with a copyright no earlier than 2003. Each

entry may have no more than 2 authors, and nominated authors must be living. Articles and essays should be photocopied and should include complete bibliographies. Book titles must also include full bibliographical information. The 2005 committee members are Catherine Zipf, Catherine Bishir, and Travis McDonald. Send entries to: Catherine Zipf, Salve Regina University, 100 Ochre Point Ave., Newport, RI 02840; zipf@post.harvard.edu. *Deadline: June 1, 2005.*

Calls for Entries

Thompson Art Gallery at Furman University seeks proposals for its 2006–7 exhibition schedule. Send a proposal that includes 20 slides of recent work, artist statement, slide list, bio, and an S.A.S.E. to: Furman University, Art Dept., Attn: Gallery, 3300 Poinsett Highway, Greenville, SC 29613; <http://alpha.furman.edu/academics/dept/art>. *Deadline: March 31, 2005.*

Burlington County College invites sculptors over 18 years of age to submit works for the 18th annual sculpture garden exhibition. Works must be freestanding and able to withstand changing weather conditions. There is a \$10 entry fee for 3 pieces; artists may submit up to 3 views of each work. Selected sculptures will be exhibited for 1 year, with installation in August 2005. Artists will receive a \$250 stipend plus travel expenses, and sales of the works will be encouraged. An exhibition catalogue will also be printed. The competition will be judged by Susan Davis. For prospectus, contact: Leslie Kaufman, Burlington County College, 601 Pemberton Browns Mills Rd., Pemberton, NJ 08068; 215-413-9126; lesliekaufman@verizon.net. *Deadline: April 1, 2005.*

The Bowery Gallery will sponsor a national juried exhibition, to be held August 2–20, 2005; Bill Jenson is juror. The show is open to all artists working in a 2-D medium. For prospectus, send an S.A.S.E. to: Bowery Gallery, 530 W. 25th St., New York, NY 10001. *Deadline: April 15, 2005.*

The Long Beach Island Foundation of the Arts and Sciences is accepting entries for its national juried competition of photography, digital images, and photographic objects. The exhibition will be held July 9–27, 2005; juror for the show is Darsie Alexander, curator at the Baltimore Museum of Art. Cash awards will be given. For an entry form, send an S.A.S.E. to: Long Beach Island Foundation of the Arts and Sciences, 120 Long Beach Blvd., Loveladies, NJ 08008; office @lbifoundation.org. *Deadline: April 15, 2005.*

Art Without Walls seeks entries for an exhibition entitled *Museum Without Walls*, opening June 11, 2005, in New York. All mediums are accepted: send slides or photographs, your résumé, and an S.A.S.E. to: Sharon Lippman, Executive Director, Art Without Walls, Inc., P.O.

Box 341, Sayville, NY 11782; or P.O. Box 2066, New York, NY 10185-2066; 631-567-9418; artwithoutwalls@webtv.net; www.artwithoutwalls.net. *Deadline: May 31, 2005.*

Manuscripts and Journal Contributions

Aurora, The Journal of the History of Art, an annual, peer-reviewed journal, is currently seeking articles for vol. 6, to be published in November 2005. For information on submissions, board of advisors, and subscriptions, visit <http://arthistory.rutgers.edu/aurora>. *Deadline: April 1, 2005.*

The National Women’s Studies Association Journal seeks contributions on “Feminist Activist Art” to a special issue to be published in spring 2007. This issue will identify the directions feminist activist art praxis has taken and the challenges it has faced and will face into the future. We seek essays that will help shift the discourse about feminist activist art away from definitions and categories and toward the evaluation of the ideas, politics, and aesthetics that have shaped the practice. Send 1 print and 1 electronic (on CD in MS Word) version of your manuscript (5,000–8,000 words, 20–30 pages) to both of the special issue co-editors: Elissa Auther, Visual and Performing Arts Dept., University of Colorado, 1420 Austin Bluffs Parkway, Colorado Springs, CO 80918; eauther@uccs.edu; and Mary Jo Aagerstoun, 429 30th St., West Palm Beach, FL 33407; mjaagerstoun@mathisnet.com. Address your questions to Aagerstoun. For general information on submission requirements, including the style guide, see www.nwsaj.english.iastate.edu. *Deadline: August 1, 2005.*

Programs & Workshops

The Abruzzi Mountain Workshop of Italy offers innovative courses in drawing, painting (including encaustic and mural work), clay sculpture, journal-making, and collage. All workshops are open to both beginning students and experienced artists. For more information, please contact: Patricia Antonucci, 56 Ludlow St., #3, New York, NY 10002; ph/fax: 212-260-7603; rmpa@gte.net; www.artworkshopitaly.com.

Residencies

The Jentel Artist Residency Program offers 1-month residencies throughout the year to visual artists in all media and writers in all genres. The residency is located in a remarkable setting on a working cattle ranch in the foothills of the Big Horn Mountains, 20 miles from Sheridan, Wyo. The award includes comfortable accommodations, a separate private studio, and a \$400 stipend. Residents are invited to share their work through various outreach opportunities in the community. For more information, send an S.A.S.E. and \$0.60 postage to: Jentel

Artists Residency Program, 130 Lower Piney Creek Rd., Banner, WY 82832; 307-737-2311; www.jentelarts.org.
Deadline: January 15 and September 15 of each year. ■

CLASSIFIEDS

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

For rent

Florence. Unique small penthouse, historic center, spectacular terrace, sleeps three-plus, furnished elevator, washing machine, references required. 508-877-2139.

Maine. Lovely Baltic cottage with studio for rent by week or month near New Harbor, Maine, from May–October. Sleeps three comfortably. Wood-burning stoves, views of cove, nice walks in woods and along coast. Pictures available. Please contact c.bruzelius@duke.edu.

New York. Charming 1,400 sq. ft. loft, Chelsea (N.Y.). Tree-lined street, all amenities, available May and/or June 2005. Flexible. 212-741-9924.

Opportunities

The Creative Alliance's Patterson Residency Program provides a highly visible, intense, and creative environment for the production of artwork in all media. The Program is located in a for-

mer movie palace in Baltimore Md., now a thriving, community-based art center with theater, 2 galleries, classrooms, and media lab. Accommodating 7 artists for terms of one to three years, it is intended for emerging artists and mid-career artists whose goal is to reinvigorate their work in an intensive atmosphere. Studios range 950–1150 sf (including loft), and feature kitchen, bath, high ceilings, exposed beams, and ample natural light. Rents average \$685/month; separate utilities. Application deadline: March 25; terms begin July 1. Visit www.creativealliance.org or contact Jed Dodds at 410-276-1651 or jed@creativealliance.org for details.

Independent Day School seeks Artist in Residence. Enthusiastic working artist sought for production of own work during 4–6 week on campus residency. Exhibition, public lecture, and ability/willingness to provide K–12 students access to their artistic thoughts and processes. Stipend, housing, and studio provided. Application Deadline April 1, 2005. Send: letter of interest/intent, résumé, list of references and phone numbers, 10 slides of own work, and S.A.S.E. for return of slides to: Todd Johnson, c/o Webb School, 9800 Webb School Drive, Knoxville, TN 37923. ■

DATEBOOK

March 10, 2005
Deadline for submissions to the May 2005 issue of *CAA News*

March 15, 2005
Deadline for spring submissions to the Millard Meiss Publication Grant

March 20, 2005
Deadline for nominations and self-nominations to *The Art Bulletin* Editorial Board

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

Deadline for nominations and self-nominations to the *Art Journal* editor-in-chief

Deadline for nominations and self-nominations to the *caa.reviews* editor-in-chief

Deadline for nominations and self-nominations to the *caa.reviews* Editorial Board

April 8, 2005
Deadline for nominations and self-nominations for the 2006–10 Board of Directors

May 10, 2005
Deadline for submissions to the July 2005 issue of *CAA News*

May 13, 2005
Deadline for submission of preliminary proposals to session chairs for the 2006 Annual Conference

June 17, 2005
2006 Annual Conference session chairs notify applicants of their acceptance or rejection of preliminary proposals. CAA Director of Programs receives session roster and a-v request forms from session chairs. (This information is used for the online *Preliminary Program* and conference scheduling.)

July 1, 2005
Deadline for nominations and self-nominations to the Wyeth/CAA Book Grant Jury

July 10, 2005
Deadline for submissions to the September 2005 issue of *CAA News*

August 31, 2005
Deadline for nominations for the 2006 CAA Awards for Distinction

September 2, 2005
2006 Annual Conference session chairs receive final abstracts from speakers

September 10, 2005
Deadline for submissions to the November 2005 issue of *CAA News*

October 1, 2005
Deadline for fall submissions to the Millard Meiss Publication Grant

November 10, 2005
Deadline for submissions to the January 2006 issue of *CAA News*

January 10, 2006
Deadline for submissions to the March 2006 issue of *CAA News*

February 22–25, 2006
94th CAA Annual Conference in Boston
■

CORRECTIONS

On the cover of the November 2004 *CAA News*, the image caption should read: Romare Bearden. *Backyard*, 1967. Collage of various papers with graphite on fiberboard. 101.6 x 76.2 cm (40 x 30 in.). Marian B. Javit. Copyright © Romare Bearden Foundation/Licensed by VAGA, New York, New York. ■

DONORS TO THE 2004 ANNUAL CAMPAIGN

CAA thanks the following individuals and organizations for their generous support of the association and its programs (January 1, 2004–December 31, 2004).

Individual Contributors, \$50 or More

James Ackerman, Ingrid Alexander-Skipnes, Anonymous (2), Joseph P. Ansell, Rudolph Arnheim, Frederick M. and Catherine B. Asher, Alfred Bader, Austen B. Bailly, Susan Ball, George Bauer, Michael Belshaw, Annette Blaugrund, Leslie A. Bostrom, Bruce A. Boucher, Harvey Breverman, Judith K. Brodsky, Robert Brooker, Marilyn R. Brown, Barbara C. Buenger, Diane Burko, Katharine Burnett, Sarah Burns, James Cahill, William A. Camfield, C.

Jean Campbell, David Giles Carter, Judith Colton, Kevin Concannon, Kevin and Susan Consey, Wanda M. Corn, Holly Crawford, Jeffrey P. Cunard, Charles D. Cuttler, Thomas Dale, Joe Deal, Eleanor Dickinson, Douglas Dreishpoon, Timothy W. Drescher, David C. Driskell, Sally Duncan, Francesca Eastman, Milton Esterow, Beatrice Farwell, Frances D. Fergusson, Alan M. Fern, Doris Fienga, Ruth Fine, Lois M. Fink, Mary E. Frank, Deborah Frizzell, Anne Classen Knutson, Clarke H. Garnsey, Lola B. Gellman, A. Yale Gerol, Parne P. Giuntini, Anne C. Goodyear, Johns S. Gordon, Susan M. Gosin, Oleg Grabar, Janet Greenberg, Terence Grieder, J. Eugene and Thomasena Grigsby, Guerrilla Girls, Inc., Norman Gulamerian, Marga Rose Hancock, Michele Hannoosh, Bernard Hanson, Ann Sutherland Harris, Donna Harkavy, Barbara Haum, Egbert Haverkamp-Begemann, Andrew Hemingway, Robert L. Herbert, Edith S. Hoffman, Annette Hollander, Dan F. Howard, Linda C. Hulst, Constance Hungerford, John W. Hyland Jr., Michi Itami, Dorothy Johnson, Frances Jewell, Joyce H. Mayer, Dale Kinney, Norman L. Kleebblatt, Janet Koplos, Ellen

Kosmer, Phyllis Lambert, Elizabeth Langhorne, Lee A. Lawrence, David and Ellen K. Levy, William C. Loerke, Sol and Carol Lewitt, Rose-Carol Washton Long, Judith A. Little, Susan R. McKillop, Pearson Macek, Pedro M. Maia, Eva Mantell, Tod Marder, Victor Margolin, Joan Marter, Neil E. Matthew, William A. McIntosh, Valerie J. Mercer, Laura F. Miller, Cynthia Mills, Yong Soon Min, Willard E. Misfeldt, Barbara Monahan, Dewey F. Mosby, Minerva Navarrete, Cynthia Navaretta, Barbara Nesin, June L. Ness, Andrea S. Norris, Ferris Olin, Herbert B. Palmer, Satoko I. Parker, Charles and Carol Parkhurst, Marjorie Pearson, Constantine J. Petridis, Debra Pincus, Jessie J. Poesch, Jerome J. Pollitt, Sally M. Promey, Jules D. Prown, Olga Raggio, Thomas F. and Carol M. Reese, Danielle Rice, Peri Lee Roberts, E. Bruce Robertson, Helen Ronan, Peter Roos, Anne Rotimer, David Rosand, Betsy Rosasco, Moira Roth, Edmund C. Ryder, Irving and Lucy Freeman Sandler, Norie Sato, Steven K. Scher, John F. Scott, John Beldon Scott, Michael E. Shapiro, Roger Shimomura, Harold Spencer, Joaneath Spicer, Roger B. Stein, Gloria Steinberg, Joyce Hill Stoner, Ronald E. Street, Christine L. Sundt,

George Tatum, Duncan and Elizabeth Tebow, Robert Farris Thompson, Ann Tsubota, Nola H. Tutag, Gertje R. Utley, Mario Valente, Christine Verzar, Roslyn A. Walker, Alan Wallach and Phyllis D. Rosenzweig, John Walsh, Maria A. Weaver, Idelle Weber, Terri Weismann, Susan G. Wilmarth-Rabineau, Irene J. Winter, Chris B. With, Nancy Coleman Wolsk, Susan Wood, Beth S. Wright, Mimi Hall Yiengpruksawan.

Gifts have been received in honor of the following people: Michael Aurbach, Susan Ball, Carmen Bambach, Professor Anne Clapp, Ofelia Garcia, Mary Garrard, Elizabeth Johns, Marta Teegen.

Gifts have been received in memory of the following people: Dr. Leila Avrin, Phyllis P. Bober, Otto Brendel, Larry Day, Albert M. Friend, Leslie Furth, Anne Coffin Hanson, Dr. Richard Krautheimer, Bates Lowry, Tom Lyman, Charles R. Morey, Hilda Pang, James A. Porter, Roberta F. Roos, Dr. H. Diane Russell, Meyer Shapiro, Hilda Thorpe, Anne Truitt, Christopher Wilmarth. ■

CAA NEWS

MARCH 2005

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

Nonprofit Organization
U.S. Postage
Paid
Ephrata, PA
Permit No. 102

BOARD OF DIRECTORS

Ellen K. Levy, President
Michael Aurbach, Past President
Nicola Courtright, Vice President for Publications
Andrea S. Norris, Vice President for Annual Conference
Ferris Olin, Vice President for Committees
Joyce Hill Stoner, Vice President for External Affairs
Kevin Consey, Secretary
John Hyland, Jr., Treasurer
Jeffrey P. Cunard, Counsel
Susan Ball, Executive Director

Kaucyila Brooke	Dale Kinney
Irina Costache	Joan Marter
Diane Edlison	Virginia M. Mecklenburg
Coco Fusco	Nicholas Mirzoeff
Dennis Y. Ichiyama	Gregory Sholette
Paul Jaskot	Duane Slick
Thomas DaCosta Kaufmann	Christine Sundt
Tran T. Kim-Trang	Mimi Hall Yengpruksawan