

CAA NEWS

NEWSLETTER OF THE COLLEGE ART ASSOCIATION

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MAY 2003

CAA STATEMENT ON IRAQ LOOTING

On April 16, 2003, the Executive Committee of the CAA Board of Directors unanimously approved the following statement regarding the looting and destruction of cultural institutions in Iraq, which was then sent to President George W. Bush:

The College Art Association registers its outrage at the failure of government and military forces, including those of the United States, to protect the National Museum and National Library of Iraq. These institutions housed the artistic and cultural heritage not only of the people of Iraq, but also of the world. We call upon you to take immediate action to prevent further looting, to protect the remaining artistic and archeological sites of Iraq, and to initiate an aggressive campaign to restore the contents of the National Museum and other cultural institutions to the people of Iraq.

As the largest association for visual arts professionals, the College Art Association promotes the highest levels of creativity and scholarship in the practice, teaching, and interpretation of the visual arts.

ARTSPACE IN ACTION



PHOTO CREDIT: LARRY BARNES

Shirin Neshat. *Tooba Series*, 2002. 3 toned silver gelatin prints. 31 x 38" © 2002 Shirin Neshat. Courtesy Barbara Gladstone

ARTspace at the 2003 CAA Annual Conference in New York was energetic, dynamic, moving, riveting and full of amazing presentations. Beginning with coffee each morning, and with videotapes to view throughout the day from the University of California, Los Angeles's *AIM: Art in Motion III*, the annual festival of digital and time-based artwork, ARTspace in New York proved to be another successful juncture of art and artists, surprises and discussion, and activism and networking.

Following a dynamic panel led by Ted Berger of the New York Foundation for the Arts on "Freedom of Expression: Now More Than Ever?", and in some ways a linked thread, Moukhtar Kocache of the Lower Manhattan Cultural Council (LMCC) talked about his organization's artist residency projects after the World Trade Center disaster and LMCC's outreach to other locations, as well as some of the issues artists are addressing in these residencies.

On a lighter note, in the afternoon, five "Irony Chefs" concocted theories and lectures in a hybrid of an academic panel and the popular cooking show. (Loved that sock monkey!) Paul Tschinkel and Jo Ann Wein presented issues about video and film interviews with artists and their value as educational (in the larger sense) tools. Then the first ever "Open Laptop Social"—where conference attendees were invited to showcase their work on their

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INSIDE: CAA RESPONDS TO IRAQ. See Page 2



PHOTO CREDIT: ANTONIO QUATRONI, COURTESY OF THE BARGELLO
Andrea del Verrocchio, *David* (ca. 1465) Detail: head of Goliath before restoration.

HIGH MUSEUM TO SHOW RESTORED DAVID

When the fifteenth-century *David* by Andrea del Verrocchio is exhibited outside Italy for the first time this fall, it will look different. The bronze will be dark brown, with touches of gold leaf on the figure's head, garment, and boots. A reconstruction of the original sword will substitute for the familiar blade, itself a replacement. Most startling, Goliath's head will be next to David's left foot instead of wedged between his feet.

These dramatic changes are the result of a collaboration between the Museo Nazionale del Bargello in Florence and the High Museum of Art in Atlanta. The exhibition, *Verrocchio's David Restored: A Renaissance Bronze from the National Museum of the Bargello, Florence*, will be on view at the High Museum from November 15, 2003, to February 8, 2004. Gary M. Radke, professor of fine arts at Syracuse University in Syracuse, NY, is guest curator.

The restoration is being done at the Bargello by the conservator Ludovica Nicolai, under the supervision of the Opificio delle Pietre Dure, an autonomous institute of the Italian Ministry for Cultural Heritage. A new laser technology has been used to remove dirt and black varnish from the statue—which is 47 inches high and weighs more than 300 pounds—without damage to the gold leaf.

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FROM THE EXECUTIVE DIRECTOR



Susan Ball, CAA
Executive Director

As I write this in mid-April 2003, the news of the wholesale looting of the National Museum of Iraq and the burning of the National Library and National Archives of

Baghdad is still fresh. By the time CAA members receive this issue of *CAA News*, events will have progressed further. Although the exact scale of the loss is not yet known (and may never be fully known), we do know that the world has lost many thousands of cultural artifacts, works of art, manuscripts, and documents, as well as records of the history of archaeology and other vital sources of the history and culture of Mesopotamia, Iraq, and Islam.

Like many other organizations, CAA has drafted a formal letter of protest and concern in response to this terrible destruction, addressed to the president of the United States (see front page). We are, however, committed to do more than just register our distress. I wish to report to you now on our preliminary plans to assist in the efforts to preserve what remains of the Iraqi national collections, the vulnerable archaeological sites, and museums and institutions in other cities in Iraq.

On April 16, 2003, I attended a meeting of the Heritage Emergency National Task Force in Washington DC, convened by the American Association of Museums (AAM) and Heritage Preservation. Two days after the news from Iraq, more than thirty representatives of the scholarly, archaeological, museum, library, archival, and history communities assembled, including Gustavo Araoz, executive director of the United States National Committee of the International Council on Monuments and Sites (US/ICOMOS), Sharon Flescher, executive director of the International Foundation for Art Research (IFAR), and Mary Ellen Lane, executive director the Council of American Overseas Research Center (CAORC). This latter group, a new CAA affiliated society, includes the American Association of Research in Baghdad, a consortium of about thirty U.S. museums and universities headed by McGuire Gibson, professor of

Mesopotamian Archaeology at the Oriental Institute, University of Chicago. Gibson has been extensively quoted in the press and has been particularly active in seeking to protect institutions, monuments, and sites in Iraq from damage during the war.

The focus of the task force was forward-looking. As a community, our most pressing responsibility is to identify positive steps to ameliorate this despicable situation. The task force established immediate priorities: "1) communicate with cultural-heritage professionals in Iraq to obtain a list of their needs and priorities; 2) call for the immediate protection of cultural resources and assets located in Iraq; 3) call for the inclusion of cultural-heritage needs in the U.S. Agency for International Development's (USAID) program of reconstruction activities for Iraq [see www.usaid.gov/iraq/activities.html]; culture was not included in the initial request for proposals from the U.S. government for Iraq's reconstruction, nor were NGOs or nonprofit organizations allowed to bid; and 4) identify private, business, and government funding to support the cultural-heritage reconstruction work in Iraq."

Several organizations reported that work has already begun in these areas, by identifying a team of specialists to travel to Iraq, as well as compiling databases of stolen and missing objects to aid Interpol and customs officials in an effort to trace them. During our meeting, a representative from the Getty Conservation Institute announced that that organization will lend intellectual and financial help to establish a repatriation website, and the Columbia University libraries, with the support of the provost's office, have offered to help digitize images for help in recovery. Organizations that wish to participate in this funding effort should contact AAM at 202/289-1818.

After the meeting, Araoz circulated a draft letter to President George W. Bush signed by more than twenty organizations (including CAA), many of which were represented at the task-force meeting. CAA also sent its own letter to the president later that same day. For the full texts, see www.collegeart.org and www.icomos.org/usicosomos.

UNESCO (the United Nations Educational, Scientific, and Cultural

Organization) convened a meeting of Iraqi and international cultural experts in Paris on April 17, and issued the following statement: "The meeting deplors and is deeply shocked by the extensive damage to and looting of the cultural heritage of Iraq caused by the recent conflict. It calls on the coalition forces to observe the principles of the 1954 Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict and its two Protocols." This was followed by a list of six recommendations consistent with those made by the Heritage Emergency National Task Force. (The full text and a list of participants can be found at www.collegeart.org and www.unesco.org.)

Several international organizations, such as the International Council of Museums (ICOM), have issued statements warning art dealers, auction houses, collectors, and museums against acquisition of objects that belong to the Iraqi heritage (see www.icom.museum). Following the 1991 Gulf War, objects from thirteen looted museums later showed up on the international art market. Interpol has been alerted to the current situation, and both the U.S. State Department and Secretary of Defense Donald Rumsfeld have pledged to assist in returned stolen objects to Iraq.

AAM and Heritage Preservation are coordinating the efforts of the task force and will soon reassemble the group to administer assignments. In the meantime, task-force members are gathering information about recovery projects and related websites. Organizations are speaking out, issuing statements that contain the four points listed above, and each is lending its own expertise to the communal effort. We will link to each other's statements and coordinate our efforts through the task force. More information about CAA's role, as well as links to the important work of other organizations, can be found on our website, www.collegeart.org. We will continue to post information as it is issued.

—Susan Ball, CAA Executive Director

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Managing Editor Christopher Howard
Graphic Designer Tom Brydelsky

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CIHA COMES TO NORTH AMERICA

The Comité International d'Histoire de l'Art (CIHA) will hold its XXXI International Congress in Montreal, Canada, on August 22–27, 2004. The congress theme is “Sites and Territories of Art History.” It will be the first congress held in Canada and only the second held in North America since 1873.

The head of the Montreal Congress Organizing Committee, which includes faculty members from Concordia University, McGill University, the University of Montreal, and the University of Quebec at Montreal, is Nicole Dubreuil of the University of Montreal.

Among the congress's thirteen sub-themes are: Metropolis, U-topia, National Narratives, Mapping the Body, Invading Territories, Neighbours: Art History and Interdisciplinarity, and Representing Space. The program will be available this October. The congress website is <http://ciha2004.uqam.ca/#anglais>.

CIHA is also sponsoring an international colloquium in Munich and Krakow on September 6–11, 2003. It will focus on issues of national identity and modernity, especially in Central and Eastern Europe. The website is www.zikg.lrz-muenchen.de/main/news.htm.

Congresses, held every four or five years, are organized by the CIHA national committees of the host countries. CIHA has twenty-seven national committees, representing twenty-one European countries plus Australia, Brazil, Japan, Russia, the United States, and Venezuela.

“Originally a European association, CIHA is rapidly transforming itself into a global organization that embraces all cultures and is making a great effort to invite countries from the non-Western sphere to join,” says Françoise Forster-Hahn of the University of California, Riverside, president of the U.S. National Committee.

The other committee officers are Nancy Troy of the University of Southern California, vice president; and Bruce Robertson of the University of California, Santa Barbara, and Los Angeles County Museum of Art, treasurer. A new secretary will be elected shortly to replace Linda Seidel of the University of Chicago, who recently completed her term of office.

2003 ANNUAL CONFERENCE WRAP-UP

Despite a nationwide “orange” security alert and a record-breaking blizzard in the days immediately preceding it, the 2003 CAA Annual Conference was a resounding success, drawing about 5,000 attendees to New York for three days of sessions, receptions, meetings, and openings.

During our last Annual Conference at the Hilton New York, in 2000, CAA was greatly inconvenienced by hotel construction and renovation projects and a regrettable last-minute reallocation of space, necessitating the rescheduling of sessions and events into the nearby Sheraton New York Hotel and Towers. Such troubling facts were happily absent this year.

The conference, in fact, benefited from most of the new hotel construction. For example, there was added space on the concourse level, directly beneath the attractively remodeled lobby, that enabled us to consolidate all mentoring activities—Career Development Workshops, Artists' Portfolio Review, and Professional Development Roundtables—in one compact area, with enough room left over for student and candidate lounges. A preconference workshop, the Grant Writing Seminar, was also held on the concourse. These always-popular activities succeeded because of the efforts of 100+ dedicated volunteer mentors, who are thanked on page 5.

On the negative side, several rooms were inadequately outfitted, suggesting that major infrastructure improvements did not go hand-in-hand with hotel renovations. The most glaring example of this was the ARTspace room, where the lights could not be properly dimmed for slide and video presentations. At another major center of the conference, the Book and Trade Fair, exhibitors complained about the worn condition of the Americas Exhibit Halls. And attendees were often inconvenienced by interruptions in escalator service, another sign of the need for further upgrades.

Of course, the core and essence of the conference is not its physical envelope, but its content—the realization of intellectual, creative, and social stimulation through the



PHOTO CREDIT: DIANE JARVI
Printmaker June Wayne speaks at the Annual Conference

program and related events and meetings, beginning with the Wednesday night Convocation and opening reception.

Chaired by CAA President Michael Aurbach, Convocation featured a deeply

engaging and moving address by Roger Shimomura, University Distinguished Professor of Art at the University of Kansas. (See this issue's insert for the text of his speech.) Aurbach named the three Professional Development Fellowship Program recipients for this year, and presented thirteen 2003 CAA Awards for Distinction to outstanding individuals for professional achievement in the visual arts, which included two special awards for lifetime achievement. (Read the citations at www.collegeart.org/caa/awards/03awards.html.)

Following Convocation, a reception was held at the Whitney Museum of American Art, where attendees enjoyed refreshments in Marcel Breuer's landmark building, visited portions of the permanent collection, and viewed the remarkable special exhibition, *The Quilts of Gee's Bend*, a stunning display of quilts created by an African American community in rural Alabama. We are grateful to the Whitney's director, Maxwell Anderson, for hosting this gala occasion, which remains the Annual Conference's key social and celebratory event.

The Whitney was also among a number of local museums that hosted offsite sessions. Others included the Asia Society, the Frick Collection, the Bard Graduate Center, the Hispanic Society of America, and the Metropolitan Museum of Art, where Carmen Bambach, curator of the Leonardo da Vinci drawing exhibition, chaired a session devoted to new research on the great master. Another offsite venue, the American Folk Art Museum, hosted two sessions and was the site of the CAA Committee on Women in the Arts Awards Ceremony, where the artists Elizabeth Catlett Mora and June Wayne were honored.

The program of sessions was the result of the hardworking efforts of the Annual Conference Committee, chaired by Bruce Robertson. Working with the core committee, the conference's regional representa-

tives—Alfred Acres, Holly Hughes, Mimi Hall Yiengpruksawan, and Katy Siegel—were charged with soliciting the participation of artists, scholars, and institutions in the Northeast. The result was a program of 122 stimulating sessions covering all areas of art and architectural history, contemporary issues, and studio art. Reflecting the diversity of interests and needs within CAA, the program also included practical sessions devoted to pedagogical and professional issues. In addition, more than forty affiliated societies, CAA committees, and allied organizations took advantage of the 1 ½-hour, special-session category to offer panels on their particular interests.

ARTspace, geared toward our visual-artist members, succeeded again with its sessions on advocacy, current art trends, conservation, studio health and safety, and the very popular Annual Artists' Interviews. (See the cover story for more on ARTspace.)

Career Services and the Book and Trade Fair, the two other main components of the Annual Conference, were also successful. Career Services embraces a range of professional-development offerings, from the aforementioned mentoring workshops to interviewer and candidate placement services, which connect members seeking jobs with institutions that have positions to fill. The kickoff event for these activities is Placement Orientation, a preconference meeting that was attended this year by more than 700 candidates and interviewers. The panel of speakers, offering practical advice on how to interview successfully and increase one's chances of getting a job, included Aurbach, Laurie Beth Clarke, Denise Mitchell, and David M. Sokol.

This year's Book and Trade Fair featured 115 exhibitors as well as an expanded CAA booth. Among the traditional exhibitors, book publishers and distributors made a very strong showing, and the manufacturers of art supplies appeared in larger numbers than in previous years. Three exhibitors—D.A.P. (Distributed Art Publishers), Dick Blick Art Materials, and Phaidon Press—generously sponsored ARTspace activities. A large number of book signings, talks, and demonstrations, including a popular Meet the Editors! session, lent special excitement to the fair. CAA hopes to expand these trends at future conferences.

In its third year, the Distinguished Scholar's Session drew an excellent crowd to honor the late Phyllis Pray Bober. The



PHOTO CREDIT: DIANE JARVI

CAA members socialize at the post-Convocation reception at the Whitney Museum of American Art

participants included a range of her associates, from students and professional colleagues to a contemporary, James Ackerman, the session's 2001 honoree, who provided a moving perspective on her career. Chaired by Ingrid Rowland, the event featured presentations by Rowland, Julia Haig Gaisser, Nancy Harmon Jenkins, and Maureen Pelta, each of whom illuminated aspects of Bober's legacy as an inspiring teacher and scholar, a memorable individual, and a model for the profession. CAA is grateful to the Samuel H. Kress Foundation for funding this program.

All in all, the 2003 Annual Conference in New York was energizing and eventful. Next year's meeting in Seattle promises to be equally exciting, with an emphasis on the Pacific Northwest, its great museums and art institutions, and its lively gallery scene. Save the dates: February 18–21, 2004, at the Washington State Convention Center. See you in Seattle!

—Emmanuel Lemakis, CAA Director of Programs; and Paul Skiff, CAA Assistant Director for Annual Conference

2003 ANNUAL CONFERENCE REPORT

This year's CAA conference was spirited, despite an "orange" terrorism alert, storm-delayed transportation, a faltering economy, and diminished job opportunities. An international gathering of artists, art historians, museum professionals, educators, theorists, administrators, and others came together to learn about the work of colleagues and to share information with others in the field. The event began at Convocation, with

Michael Aurbach's introduction of the third-generation Japanese American artist Roger Shimomura, who delivered a challenging keynote address. His talk, "63 Stages of the Yellow Brick Road"—which is reprinted in the colored insert of this issue of *CAA News*—reflected upon the circumstances and culture that have helped make him the artist he is today.

Shimomura provided a moving personal testimony while addressing the suspicion of individuals and the loss of liberties that occur in wartime. During World War II, he was interned for two of his childhood years with some of his family at Camp Minidoka in Idaho.

Instead of presenting only his artwork, Shimomura elected to show slides of images that have profoundly affected his life and art. One of the most arresting was a self-portrait he drew as a child, depicting himself with blond hair, signifying his childhood wish for acceptance by the surrounding dominant culture. The points he made resonated strongly, given the current political climate.

Since conference panels took place concurrently, as usual, it was of course impossible to visit every session, but the Annual Conference Committee made efforts not to schedule related topics at the same time. As many will recall, the conference in New York three years ago was the last year with thematic presentations in which studio and art history had separate topics. The current procedure reflects a desire to integrate studio and art-history sessions. Thematic threads were identified among selected sessions, and the decision was then made to weave these across the program's scheduling as much as time slots and lecture-hall availability allowed.

One thread I noticed was social activism and creative resistance: many discussions and activities this year dealt with political events in the wake of September 11, 2001, and one undercurrent to this conference was the then-impending war and the threat to civil liberties. Unexpectedly, concern for this was voiced at the Annual Business Meeting, when numerous members appeared early in the morning to urge CAA to take a stand against the war. In addition, there were several opportunities to hear papers on Central Asian, Turkish, and Islamic art and culture.

Other thematic threads included sessions on design, identity and gender issues, mul-

ticulturalism and diversity, and institutional critique. The study of visual culture in its many aspects was also addressed. Shorter thematic threads included a set of art, science, and technology sessions that encompassed neuroscience, complexity, mapping, and new media, as well as early visualizations of medicine. Important sessions dealing with the safety of art materials and with conservation and archival issues were held in ARTspace.

For the third straight New York conference, Hunter College organized and hosted the M.F.A. show at their Times Square Gallery, a capacious location that permitted no less than twenty graduate programs to participate and display works by their talented students. Curators Anne Ellegood and Rachel Gugelberger organized *Crossings: Artistic and Curatorial Practice*, an ambitious program of nine events designed for the CAA members' exhibition that probed alternative approaches to exhibiting contemporary art. The work featured at each distinctive location throughout Manhattan resonated with its site. Two of the exhibitions were held in the vibrant Essex Street Market on the Lower East Side and included large, digital architectural prints by Kyle Reidel and soft, playful sculptures by Carol Loeffler. The latter's work was reminiscent in spirit of the painter Richard Artschwager's "blips." Michele Brody's plant piece was notable, as were works by Carolyn Kay and Christian Nguyen. Other venues included Artists Space in SoHo, a studio in Chelsea, and the School of Visual Art's Westside Gallery. A performance piece was presented at the conference hotel, and hard and soft sculpture was featured in a group exhibition at the Clemente Soto Véléz Center.

The panel on independent exhibition organizing at Apexart, a cutting-edge non-profit gallery and curatorial and residency program, was packed. The presentations were each different in style and content: Christopher Ho read from a recent paper, Sara Reisman showed visuals and described projects, and Kenny Schacter, who has made an art form of his curatorial work, spoke informally about his unusual approach and was very open in his critiques of the art world.

Sincere thanks to all who worked this year to make the conference such a

THANKS TO MENTORS

CAA wishes to thank the artists, art historians, critics, curators, editors, and museum educators who served as mentors for the Career Development Workshop, the Artists' Portfolio Review, and the Professional Development Roundtables during the 2003 Annual Conference in New York.

Special thanks go to Michael Aurbach, CAA president, Career Development Workshop chair, Vanderbilt University; Diane Edison, Career Development Workshop assistant chair, University of Georgia; as well as to Lauren Stark and Brenna Johnson of the CAA staff.

Career Development Workshop

Mentors: Edward Aiken, Joe and Emily Lowe Art Gallery, Syracuse University; Ed Andrews, Northeastern University; Catherine Angel, University of Nevada, Las Vegas; Joseph Ansell, Auburn University; Anne Beidler, Agnes Scott University; Roy Blackwood, Southeastern Louisiana University; Catherine Case, Marian College; Gary Chapman, University of Alabama, Birmingham; Brian Christensen, Brigham Young University; Laurie Beth Clark, University of Wisconsin, Madison; Austin Collins, University of Notre Dame; Irina Costache, CAA Board, California State University, Channel Islands; Jeffery Cote de Luna, Dominican University; Virginia Derryberry, University of North Carolina, Asheville; Debra Drexler, University of Hawaii; Martha Dunkelman, Canisius College; Marita Gootee, Mississippi State University; Reni Gower, Virginia Commonwealth University; Janet Headley, Loyola College of Maryland; Richard Heipp, University of Florida; Myron Helfgott, Virginia Commonwealth University; Alison Hilton, Georgetown University; Anna Calluori Holcombe, Kansas State University; Katie Hollander, ArtTable; Jim Hopfensperger, Michigan State University; Dennis Ichiyama, CAA Board, Purdue University; Carlyle Johnson, Tennessee State University; Dorothy Johnson, University of Iowa; Gary Keown, Southeastern Louisiana University; Clive King, Florida International University; Carol Krinsky, New York University; Michael Krueger, University of Kansas; Carol Leake, Loyola University New Orleans; Paul Lee,

University of Tennessee; William Lew, Clemson University; Robert Lyon, University of South Carolina; Vivian Mann, Jewish Museum; Charles Mayer, Indiana State University; David McCarthy, Rhodes College; Judith McCrea, University of Kansas; Terry McGehee, Agnes Scott College; Thomas McGovern, Northern Kentucky University; Virginia Mecklenburg, CAA Board, Smithsonian American Art Museum; Thomas Mew, Berry College; Laura Migliorino, Anoka-Ramsey Community College; Julia Moore, Harry N. Abrams, Inc.; Dewey Mosby, Picker Art Gallery, Colgate University; James Nestor, Indiana University of Pennsylvania; Ljubica Popovich, Vanderbilt University; Wayne Potratz, University of Minnesota; Alberto Rey, State University of New York, Fredonia; Howard Risatti, Virginia Commonwealth University; Roger Shimomura, University of Kansas; Mary Beth Shine, New York; Eve Sinaiko, CAA; David Sokol, University of Illinois, Chicago; Lauren Soth, Carleton College; Buzz Spector, Cornell University; Barbara Tsakirgis, Vanderbilt University; Ann Tsubota, Raritan Valley Community College; Lester Van Winkle, Virginia Commonwealth University; Maria Velasco, University of Kansas; Annette Weintraub, City College of New York.

Artist Portfolio Review Mentors:

Joseph Antenucci Becherer, Frederik Meijer Gardens and Sculpture Park; Roger Boyce, artist and critic, New York; Michael Bzdak, Johnson & Johnson, Inc.; Janice Driesbach, Sheldon Memorial Art Gallery, University of Nebraska, Lincoln; Sandra Dupret, Wayne State University; Brandon Brame Fortune, National Portrait Gallery; Rusty Freeman, Plains Art Museum; Loretann Gascard, Franklin Pierce College; Laura Heyman, Syracuse University; Suzanne Lemakis, Citigroup; Sharon Lippman, Art Without Walls, Inc.; Alicia Longwell, Parrish Art Museum; Julia Morrisroe, Central Michigan University; Dominique Nahas, independent critic and curator, New York; Mario Naves, artist, New York; Howard Risatti, Virginia Commonwealth University; Dan R. Talley, Sharadin Art Gallery, Kutztown University; Peter Van Ael, Talley Gallery, Bemidji State University; Philip Van Keuren, Southern Methodist University; Karen Wilkin, independent critic and curator, New York.

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Professional Development Roundtable

Mentors: Ferris Crane, University of Louisiana, Lafayette; Richard Meyer, University of Southern California; Chinedu Okala, Norfolk State University; Philip Van Keuren, Southern Methodist University; and Annie V. F. Storr, Museum Programs in Public Service.

—Emmanuel Lemakis, CAA Director of Programs

ARTWORK REPATRIATION DISCUSSED AT CONFERENCE

Susan Kennedy Zeller of the Brooklyn Museum of Art (BMA) chaired the CAA Museum Committee's panel "Cultural Patrimony: Creative Solutions to Questions of Ownership" at the 2003 Annual Conference. Her panelists were Sharon N. Lorenzo of the Graduate Center, City University of New York; Constance Lowenthal, of Constance Lowenthal, Inc.; and Robin Wright from the Burke Museum of Natural History, University of Washington.

In her opening statement, Zeller reminded the audience that this session was a

continuation of last year's committee panel, where the focus was on museums' internal procedures for handling repatriation claims. The present session was organized to discuss both actual and theoretical solutions to claims on works held by museums. In addition, Zeller, who works with issues related to the Native American Graves Protection and Repatriation Act (NAGPRA), wanted this year's panel to include discussion of cultural patrimony beyond the well-known Holocaust-era cases. To encourage dialogue with the participants, the session was not taped.

Lorenzo's paper, "The Schiele Case and Its Effect on Current Museum Practices," addressed not a 1997 case involving the Museum of Modern Art (MoMA), but also a more recent situation in Austria. MoMA had borrowed Egon Schiele paintings from the Leopold Collection in Austria and then retained the works because of claims brought by survivors of the families from whom they had been confiscated by Nazi officials during World War II. In the second case, Austrian authorities seized Schiele's *Wayside Shrine* (1907) from the Dorotheum auction house this past December on a repatriation claim. Lorenzo did not recapitulate the histories of the Schiele cases, but rather addressed the time and money expended when two parties refuse to negotiate and pursue legal remedies. The MoMA case has moved from New York state courts into federal jurisdiction. The U.S. Justice Department

has added attorneys to research and track claims and has required checklists of incoming foreign loans and exhibitions to determine if these works were illegally obtained by Nazi officials between 1933 and 1945—all at public expense.

Lorenzo then discussed two instances where museums handled disputes for repatriation in a creative fashion that was ultimately satisfying for both claimants and institutions. In the first example, the Wadsworth Atheneum Museum of Art agreed in 1998 to return *The Bath of Bathsheba* (ca.1570) by Jacopo Zucchi, looted from the Italian embassy in Rome. To compensate the Hartford, CT, community for the loss of the Zucchi, various Italian institutions worked with the Atheneum to lend works for an exhibition, *Caravaggio and His Italian Followers*, which included a Caravaggio never before seen in the U.S. In the second case, a North Carolina family claimed Lucas Cranach's *Madonna and Child in a Landscape* (ca.1580), purchased by the North Carolina Museum of Art in 1984. The museum returned the painting to the family, who then sold it back to the institution at a price well below its anticipated value at auction. These two events demonstrated Lorenzo's thesis that negotiation and mediation between current owners and claimants can result in more effective and rewarding resolutions than pursuing remedies in the court.

Lowenthal's presentation also focused on Holocaust-related claims, drawing on her experience as the former director of the Commission for Art Recovery of the World Jewish Congress. She underscored Lorenzo's point that legal prosecution can be time-consuming, very expensive, and, for museums, a potential public-relations nightmare. While most institutions represented by the American Association of Museum Directors have never received a claim, Lowenthal offered strategies if this were to happen. First, a museum should have a coordinated press response, preferably using a staff member or an outside consultant familiar with the Holocaust and the politics surrounding claims. The institution should respond with a positive, robust statement; negative fallout from an impression of defensiveness may spread to the general community as well as influence funders. The institution should also limit the terms of public discussion; offering details of the case may only provoke new questions from the media, creating unneeded

THE JUDITH ROTHSCHILD FOUNDATION

Grant awards totaling over \$270,000 will support and stimulate interest in the work of under-recognized and deceased artists:

Clinton Adams, Ben Benn, Louis Carlos Bernal, Arnold Bittleman, Robert Juan Boza, Hans Burkhardt, James Castle, Dorothy Dehner, Beauford Dela, Gregory Gillespie, Dorothy Hood, Angelo Ippolito, Jacob Kainen, Mark Marsicano, Constantino Nivola, Robert Overby, Edward Quigley, Richard Sugarman, and Todd Walker.

The Foundation makes grants to present, preserve, or interpret work of merit by lesser-known American painters, sculptors, and photographers. Examples of grants include support for: the organization of exhibitions; the acquisition of works of art for display and study in museums and public spaces; the preparation of accompanying public programs, films, or videos; the preparation of critical pursuits; and, the conservation, cataloguing, and safe-keeping of works of art. Grants should be submitted and postmarked between April 15 and September 12, 1976.

To receive Grant Program Guidelines, contact The Judith Rothschild Foundation, 10128, New York, NY, 10128, telephone (212) 831-4114; or visit <http://fdncent>

distractions for the institution. The museum director and board of directors should act decisively, but not in panic mode. In addition, the institution ought to find out, through negotiation, exactly what the claimants want. Lastly, Lowenthal emphasized the importance of having legal counsel even if litigation is avoided. A settlement with the claimant must hold against any future claims by other heirs. She offered examples where institutions became mired in suits and countersuits with claimants and dealers. Along with Lorenzo, Lowenthal endorsed the American Association of Museum's (AAM) anticipated Nazi-era Provenance Internet Portal, a search tool that will enable researchers to search for objects by an artist's name or nationality using information supplied by AAM member institutions.

Wright moved the discussion of repatriation to objects found and stolen in the western hemisphere in her paper, "The Return of the Teikweidi Grizzly Bear House Posts to the Cape Fox Corporation." Wright recounted the history of the Harriman expedition of 1899, when the railroad tycoon Edward Harriman funded a voyage to Alaska that, besides studying flora and fauna, removed a number of poles, house posts, house fronts, and similar material from an uninhabited but not abandoned village of the Cape Fox Corporation, who are southern Alaskan Tlingit Native Americans. In 1991, the federal statute known as NAGPRA established four categories of objects that could be repatriated by Native Americans: human remains; objects buried with human remains (even if the museum did not have the remains); religious and sacred objects necessary for the survival or reinstitution of rituals; and cultural patrimony or objects owned the community rather than a single person. The house posts in the Burke Museum, which formed a core installation of Alaskan material, had come from the Harriman expedition. In July 2001, five institutions that had received material from the journey returned the objects to the Cape Fox people. However, while four institutions gave back objects under or using NAGPRA repatriation, the Burke chose to return theirs under their state's stolen-property law. Rather than test NAGPRA cultural-property requirements, a time-consuming process, the museum chose this more expeditious legal vehicle.

Staff from the five institutions accompa-

nied the Tlingit artifacts on a cruise to southern Alaska, organized by Smith College, whose museum was returning objects. While on board, museum staff members educated the other cruise members about this project; they held a series of panels about the Harriman expedition, the Tlingit objects, and the reasons for their return. When the ship reached its destination and the objects were unloaded, the Cape Fox Tlingit held a potlatch ceremony to welcome back these artifacts and to thank the museums for returning them.

Having restored property to the Tlingit people from whom it had been stolen, the Burke realized an unexpected benefit: the Cape Fox Corporation is presenting the museum with cedar poles that are to be carved by a father-son artist team. Thus, the museum will be able once again to exhibit Tlingit works from southern Alaska, but, more importantly, they have established a significant relationship with the Cape Fox community. In Wright's view, that relationship was the most important outcome for the museum.

—Joan Marter, CAA Museum Committee Chair

CLARK ART INSTITUTE HOSTS COLLOQUIUM ON ART JOURNALS



On March 6–9, 2003, "Art History and Its Journals," a colloquium sponsored by the Sterling and Francine Clark Art Institute in Williamstown, MA,

brought together editors of learned journals in art history and related fields for two days of intensive discussion.

Recognizing that the landscape of scholarly publishing is changing, the organizers, Dana Arnold, former editor of *Art History*, H. Perry Chapman, editor-in-chief of *The Art Bulletin*, and Eve Sinaiko, CAA's director of publications, sought to create a forum for editors to discuss the issues and problems they confront, to identify and scruti-

nize core concerns, and to stimulate intellectual debate about the dynamic between journals and their disciplines. Because editors of scholarly journals often work in isolation from their counterparts in related fields, the event provided an invaluable opportunity for current editors to compare notes on issues such as editorial policy, peer-review procedure, and the role of the editorial board. Most fortuitously, the event coincided with transitions from outgoing to incoming editors at *The Art Bulletin*, *Art History*, and the *Journal of the Society of Architectural Historians*, and so offered incoming editors an unprecedented chance to learn from those with more experience.

The first session, "What We Publish," considered the nature and status of the scholarly article and addressed topics such as the relation between research and interpretation, and interdisciplinary work within discipline-specific journals. Next, "Audience and Identity" turned participants' attention to the readership for and profiles of field-specific journals versus those that publish across the entire history of art; in this session the Smithsonian Institution's *American Art* served as the focus for a discussion of how a journal can serve both academic and museum constituencies. The panel entitled "Old Journals, New Formats" considered the balance between reaction and innovation as journals respond to and shape the discipline of art history. It first looked at the online journal *Nineteenth-Century Art Worldwide* as the starting point for a discussion of the benefits and problems of e-publishing and the challenges of founding a new journal; then, the *American Journal of Archaeology* served as a case study for thinking about the responsibilities and challenges that face the editor of an established journal. A final, thematic session, "Representing the Art Work," addressed the performative aspects of design and the possibility for staging essays as visual narratives, whether in a scholarly article or a picture essay on contemporary art.

It was the consensus of the participants that the colloquium was tremendously stimulating, useful in building a community of editors committed to advancing the discipline in innovative ways, and heartening in its affirmation of the vitality and excitement in current art-historical publishing. CAA is immensely grateful to the Clark for its generous sponsorship of this event.

—H. Perry Chapman

THEY REPRESENT YOU: 2003–7 BOARD MEMBERS

CAA members have elected four new members to the Board of Directors. With the addition of these four, 73 percent of the twenty-two voting members on the Board are now women, and 27 percent are men. In comparison, 61 percent of the overall membership are women, and 39 percent are men. In terms of professional specialization, 36 percent of the twenty-two voting members of the Board are art historians, 32 percent are visual artists, and 32 percent are museum or library professionals. In comparison, 38 percent of the overall membership are art historians, 44 percent are visual artists, and 18 percent work in museums or other arts-related organizations.

A total of 584 ballots were returned in this year's Board election out of 14,000 sent to the membership in the January 2003 issue of *CAA News*, a 4 percent voter response rate.

Following are the new Board members' candidate statements. To read their complete bios, go to www.collegeart.org/caa/awards/03newboard/newboard2003.html.



Kevin E. Consey
Berkeley Art Museum and Pacific Film Archive, University of California, Berkeley

I joined CAA in 1975 when I was a first-year graduate student at the University of Virginia, because it was the meaningful professional association for academic art historians, artists, and museum professionals. I have remained a member for twenty-seven years because of the energy, diversity, and lifelong learning experiences it affords me as a university educator and museum director.

I have an interest in helping to shape CAA to be a more effective and representative organization. It should integrate the needs of artists, art historians, art educators, and art-museum professionals equally. I believe my years of management and

administrative experience, service on a wide variety of international arts organizations, and earning a midcareer M.B.A. while on sabbatical will help me work with the current Board to find strategies that will enhance the CAA's future delivery of services to members.



Dale Kinney
Bryn Mawr College

Professional organizations exist to protect, promote, and foster the well-being

of the professions they represent. In the case of CAA this goal is complicated by the diversity of its constituency—engaged in multiple professions that produce, consume, or transmit art—a category that is itself unstable and debatable. In recent decades CAA has done much to expand and decenter the realms of art and art-related professions; this has been salutary. Goal setting requires an ongoing parallel process of consolidation: identifying the common good of the greatest number of members and focusing energies there rather than on the aspirations of a few. Above all, the organization must lobby for art itself—in all of its historic and present manifestations—since all of our constituent professions are defined by it.



Joan Marter
Rutgers, the State University of New Jersey

CAA needs to facilitate career development for young professionals. As director of a curatorial-studies program since 1992, I have developed a curriculum and arranged curatorial support for the training of graduate students. I have organized fourteen exhibitions, and many of these were put together with graduate students.

My goal as a Board member will be to serve the needs of art-history graduate students and interns who seek museum training and employment. As chair of CAA's Museum Committee, I agree with other members that no other organization can be as effective as CAA in offering profession-

al guidelines, theory, models of scholarship, and other resources appropriate to museum career development. In the future CAA should be more assertive in fostering a rapprochement of museum curators and educators with the academy. I welcome the opportunity to present the concerns of graduate students who seek to expand their employment opportunities to curatorial positions. My intention is to join with curators and museum educators in forming policies, setting internship guidelines, and determining appropriate scholarly training for those preparing for museum careers.



Christine L. Sundt
University of Oregon

CAA's challenge in the twenty-first century, I believe, is to create path-

ways in a world of changing directions and dialogues where traditional arts now share the same spotlight with broader aspects of culture and nontraditional diversity. Within this context we are faced with new concerns about how CAA can serve all membership sectors equitably and effectively in its programs and publications.

My goal as a Board member is to encourage stronger bonds among members. My experiences with CAA's Intellectual Property Committee and the National Initiative for a Networked Cultural Heritage (NINCH) Copyright Town Meetings have given me a fresh look at the need for better collaboration on issues that affect us all, albeit sometimes in different ways. As an active member of a number of professional organizations and as a journal editor, I am well positioned to exercise this goal and to enhance the importance of CAA as the leading arts organization for all member groups.

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

FROM THE CAA PRESIDENT: A MIDTERM REPORT



Michael Aurbach, CAA
President

As the first year of my two-year presidential term ends, I wish to report on my activities with CAA. First, however, I must thank Chancellor Gordon Gee and Dean Richard

McCarty of Vanderbilt University for providing various forms of support to help CAA and me. Their generosity and advice are greatly appreciated.

The 2003 CAA Annual Conference in New York went very well, despite a heightened security alert and a major snowstorm. To assist members concerned about their travel plans, the CAA staff wisely posted up-to-date information on the homepage of our website. Nearly 5,000 registered individuals attended, and several hundred more came to the meeting to use our job-placement services. I am pleased to report that more than four hundred new members joined CAA at the conference. We held sessions on all aspects of our profession at the New York meeting, and we look forward to a successful conference in Seattle next year. Ellen K. Levy, vice president for Annual Conference, and the excellent CAA staff conference team, including Emmanuel Lemakis, Richard Selden, Paul Skiff, and others, did a fantastic job with the conference program.

A highlight this year was the keynote address at Convocation, delivered by the artist Roger Shimomura of the University of Kansas. His presentation was received with a standing ovation. A transcript of his talk appears as an insert in this issue; consider making it required reading for your students. Another highlight of Convocation was watching CAA Board member Joyce Hill Stoner perform a hilarious Broadway-style song she had written about CAA.

CAA's Career Development activities flourished at the conference. Roughly 350

members seeking jobs received useful advice from 65 mentors in the Career Development Workshops. The Artist's Portfolio Review was full as well. A new activity at the conference was a workshop on grant writing for artists, led by Barbara Bernstein of the Ringling School of Art and Design. It was well-received and played to a packed house. We hope to make this a regular event at future conferences and possibly take it on the road during the year.

CAA is aggressively pursuing efforts to bring organizational events to our members where they live. The Getty Research Institute in Los Angeles was most generous in cosponsoring a Southern California Regional Professional Development Workshop and Seminar with us in November 2002. More than one hundred M.F.A. and Ph.D. students came to the three-hour presentations on the academic job search. I led the artists' portion of the event, and Prof. David Sokol of the University of Illinois, Chicago, directed the program for the art historians. Since last fall, the University of Iowa, the University of Florida, Cornell University, and the University of California, San Diego, have held similar events. Future workshops are scheduled for Georgia State University in Atlanta and George Mason University in Fairfax, VA. In fall 2003, another workshop is slated for the San Francisco area.

The implementation of CAA's new membership database system is moving forward. We hope to have *CAA Careers* online this fall, providing better access and more features for job seekers and institutions conducting job searches. The strict deadlines for the print publication, which can complicate many searches, will be eliminated, and job listings can be updated frequently.

We continue to be active in inviting new organizations to join CAA as affiliated societies, especially those in the studio arts, which have been less well-represented than art history in the past. The Society for Photographic Education and the International Sculpture Center have joined CAA, and we have proposals from ceramics, glass, printmaking, and design groups. These new affiliates will give studio art a greater presence at the conference and set the stage for new forms of conference programming and special events.

Dennis Ichiyama, a member of the CAA Board of Directors, is leading a task force to examine ways in which CAA can work with members and organizations in the design fields. We hope to see this work reflected in future programming and placement services at the conference, as well as in other areas of CAA. Another task force, led by Board member Irina Costache and Professional Practices Committee chair D. Fairchild Ruggles, is updating our standards on part-time employment. The Publications Task Force, led by Catherine Asher, vice president for Publications, is updating governance guidelines for CAA's journals and other publishing projects. Under the aegis of the vice president for Committees, Andrea Norris and CAA's Executive Committee will implement a periodic review process to assess the work done by our standing committees. Norris also played an important role in guiding the Nominating Committee to identify excellent Board candidates. Thomas Reese, CAA vice president for external affairs, continues to develop strategies for fundraising and development.

In an effort to find new ways to help CAA maintain a good budget in these difficult times, Vanderbilt University will host the Board's meeting this October. Through the generous support of Chancellor Gee, this joint effort will bring some important attention to the arts programming at Vanderbilt, and CAA will be able to cut its costs significantly. We hope this form of partnership will serve as a model for future meetings. CAA's Board and staff have done a great job in meeting the goals of the strategic plan that guides the organization. In the months ahead, we will be developing the plan further to meet future needs.

I want to thank CAA Executive Director Susan Ball for leading a fine professional staff during a time of budgetary challenges. Additional thanks go to Board Treasurer Jack Hyland, Deputy Director Denise Mitchell, and Director of Finance Joan La Racuente for ensuring that our financial profile remains strong, and to CAA Counsel Jeffrey Cunard for his ongoing advice and assistance to the organization.

—Michael Aurbach, CAA President,
Vanderbilt University

LETTER TO THE EDITOR

From time to time, CAA News publishes letters from members addressing issues of importance to us as arts professionals; one of these is political speech. Last year, the teenage writer Randa Ghazy stirred the publishing world with her novel, *Dreaming of Palestine*. CAA does not take a position on this book. We do take a strong position against censorship, direct or indirect; we support, as a fundamental principle, the freedom of publishers to publish unpopular ideas—and indeed all speech that is legal under the First Amendment. In keeping with our policy, CAA News has agreed to publish the following open letter to the publisher, Rizzoli International, received by CAA in March and signed by many CAA members; Rizzoli USA's response follows.

Shame on the Rizzoli Publishing Group

To the editor:

We, the undersigned, deplore the Rizzoli publishing group's cultivation of anti-Semitism. We regret to inform our colleagues that hate literature now goes to



finance the deluxe art books for which Rizzoli has long been known. The finest reproductions, however, must not be allowed to deflect atten-

tion from a corrupt project, one utterly at odds with Rizzoli's distinguished record of furnishing high-quality cultural materials.

Randa Ghazy's novel for teens, *Sognando Palestina*, came out in April 2002 under the aegis of the Rizzoli group's Milanese subsidiary, Contrasti Fabbri Editori; the French edition, *Rêver la Palestine*, appeared in November via the group's Parisian subsidiary, Flammarion. The fifteen-year-old author, born in Italy of Egyptian parents, has never been to the Occupied Territories and has had no personal contact with participants in the Israeli-Palestinian conflict; the book conveys childish impressions based on third-hand media sources. Most disturbing, an unremitting enmity and an incendi-

ary celebration of violence pervade the work through the run-on diatribe attributed to barely differentiated fictional characters: the Jews are a "cursed people" (77); they have "concentration camps in their souls" (141); they are conducting the "second genocide of history" (140); they only know how to persecute (passim); they are sexually licentious and deviant (136); Israelis are nothing but murderous brutes (76, passim); their extermination is a sacred mission (passim). Too bad the book makes a mockery of activism for Palestinian rights by appealing to judeophobia. (Page numbers are from the French edition, extensive extracts from which can be found on the websites of Proche-Orient.info, http://proche-orient.info/xjournal_racism_analyse.php?id_article=7046, and the Conseil Représentatif des Institutions Juives de France, <http://projet.intesysnet.com/crif/demo/index.php?menu=5>.)

No doubt Ghazy has a right to abhorrent speech—far be it from us to advocate censorship. But publishers who exhibit at the annual meeting of the College Art Association have an obligation to uphold the ethical values for which the organization stands. We invoke our right to subject Rizzoli's corporate strategies to intellectual critique and expose the publisher at its game. Instead of serving young readers, Rizzoli has cynically exploited a juvenile voice to propagate demonizing representations that authorize renewed anti-Semitic terror across Europe. Inasmuch as texts and images shape the fabric of the societies in which they circulate, the Rizzoli publishing group acted with flagrant disregard for the safety of Europe's remaining Jewish communities. When beautiful books about great art mask a publisher's commitment to profit from the rhetoric of hate in whatever guise, our entire profession is demeaned. We urge the CAA membership to repudiate the vilification of any ethnic or religious group by a publisher belonging to the organization.

—Contessa Andreina, Institute of Arts and Letters, Hebrew University; Robert A. and Ruth H. Baron, Larchmont, NY; Brigitte Bedos-Rezak, New York University; Paul Binski, Cambridge University; Sarah Blick, Kenyon College; Suzaan Boettger, New York; Walter Cahn, Yale University; M. Kjellman Chapin, Clark University; Adam Cohen, College of William and Mary; Rebecca W. Corrie, Bates College; Lucy Cutler, University of London; Anne Derbes, Hood College; Arthur J. Di Furia, University of Delaware, Moore College of Art and

Design; Cynthia Dillman, University of California, Berkeley; Therese Dolan, Tyler School of Art, Temple University; Kate C. Duncan, School of Art, Arizona State University; Rochelle S. Elstein, Northwestern University Library; Luba Freedman, Hebrew University; Haya Friedberg, Emunah College; Jeanne Fox-Friedman, New York; Elizabeth Gand, University of California, Berkeley; Anat Gilboa, Nijmegen University; Inbal Ben-Asher Gitler, Tel-Aviv University; Wendy Grossman, University Park, MD; Jeffrey Hamburger, Harvard University; Robert E. Harrist, Jr., Columbia University; Avital Heyman, Ben-Gurion University of the Negev; David Jacoby, Hebrew University; Nurith Kenaan-Kedar, Tel Aviv University; Ellen Konowitz; Bianca Kuehnel, Hebrew University; Gustav Kuehnel, Tel Aviv University; Marcia Kupfer, Washington, DC; Irving Lavin, School of Historical Studies, Institute for Advanced Study; Marilyn Aronberg Lavin, Princeton University; Moshe Lazar, University of Southern California; Sura Levine, Hampshire College; Ralph E. Lieberman, Williamstown, MA; John Lowden, University of London; Victoria Lunzer-Talos, Vienna University Library; Ruth Mellinkoff, University of California, Los Angeles; Mati Meyer, Ben-Gurion University of the Negev; Bezalel Narkiss, Hebrew University; Michel Oren, Laguna College of Art and Design; Caroline Paxson, University of California, Berkeley; James G. Rogers, Jr., Florida Southern College; Linda Safran, Catholic University of America; Warren Sanderson, Concordia University; Natasha Staller, Amherst College; Susan Solway, Barat College of DePaul University; Irina D. Stotland, University of Maryland, College Park; Diane Tepfer, Washington, DC; David Topper, University of Winnipeg; William Travis, New York; Diane Wolfthal, School of Art, Arizona State University; Beth S. Wright, University of Texas at Arlington

Response

To the Editor:

With regard to the publication of Randa Ghazy's *Dreaming of Palestine* by the Italian and French sister companies of Rizzoli International Publications, our company strongly rejects any accusation of anti-Semitism.

The novel represents a fictional story, not the reality; it contains a desire for peace, expressed in several paragraphs. Our international publishing group has a universal profile. Within the group, books with very diverse visions are published. The criticism against the mere publication in itself of Ghazy's book—which was never considered for publication by Rizzoli New York because of the very different program of our company—contains the same error of all enemies of freedom of speech.

—Rizzoli USA

2005 CALL FOR SESSION PROPOSALS

CAA will hold its 93rd Annual Conference in Atlanta from Wednesday, February 16, to Saturday, February 19, 2005. The Annual Conference Committee invites session proposals that cover the breadth of current thought and research in art, art and architectural history, theory and criticism, pedagogical issues, museum and curatorial practice, conservation, and developments in technology.

The process of fashioning the conference program is a delicate balancing act. The 2005 program is shaped by three broad submission categories: Historical Studies, Contemporary Issues/Studio Art, and Educational and Professional Practices. Also included in the mix are sessions presented by affiliated societies, committees of the Board of Directors, and, for balance and programmatic equity, open sessions. The majority of the program, however, is drawn from submissions by individual members, and the committee greatly depends on the participation of CAA membership in the conference.

The Annual Conference Committee welcomes session proposals that include the work of senior scholars and artists, along with that of younger scholars, emerging and midcareer artists, and graduate students. Particularly welcome are those sessions that highlight collaborative and interdisciplinary work. Artists are especially encouraged to propose sessions appropriate to dialogue and information exchange relevant to artists. These proposals need not conform to traditional panel formats; indeed, experimentation is highly desirable. Sessions may bring together scholars in a wide range of fields, including, but not limited to, anthropology, history, economics, philosophy, religion, literary theory, and new media. In addition, the committee seeks topics that have not been addressed in recent conferences or areas that have traditionally been underrepresented.

The sessions selected by the Annual Conference Committee for the 2005 conference are considered regular program sessions; that is, they are 2 ½ hours long,

are scheduled during the eight regular program time slots during the three days of the conference, and require a conference badge for admission. CAA session proposals may not be submitted as preformed panels with a list of speakers. Proposals for papers for the 2005 sessions will be solicited through the official *2005 Call for Participation*, to be published in March 2004.

SESSION CATEGORIES

Historical Studies: This category broadly embraces all art-historical proposals up to the mid-twentieth century.

Contemporary Issues/Studio Art: This category is intended for studio-art proposals, as well as those concerned with contemporary art and theory, criticism, and visual culture.

Educational and Professional Practices: This category pertains to session proposals that develop along more practical lines and address the professional concerns of CAA members as teachers, practicing artists and critics, or museum curators.

PROPOSAL SUBMISSION GUIDELINES

The Proposal: Prospective chairs must submit eighteen collated and stapled copies of their session proposals to the CAA Director of Programs. Each copy must include:

- 1) a completed session proposal form (located on page 23);
- 2) a one-page statement that describes the session topic and explains any special or timely significance it may have for a particular field or discipline;
- 3) your c.v., no more than two pages in length;
- 4) a self-addressed, stamped postcard, so that CAA can acknowledge receipt of the proposal (or you can send your proposal via certified mail).

Guidelines: The Annual Conference Committee considers proposals from CAA members only. Once selected, session chairs must remain members in good standing through 2005. No one may chair a session more than once in a three-year period (that is, individuals who chaired sessions in 2003 or 2004 may not chair a

session in 2005).

The committee makes its selection solely on the basis of merit. Where proposals overlap, CAA reserves the right to select the most considered version or, in some cases, to suggest a fusion of two or more versions from among the proposals submitted.

The committee may invite open sessions—submissions from members who have not submitted proposals, but whose expertise and range of knowledge would, in the committee's opinion, be important in shaping a balanced program. In doing so, we will consider a number of factors, including whether or not topics were covered in recent conferences.

Each CAA affiliated society and Board committee may submit one proposal that follows the call for proposals and the guidelines outlined above. A letter of support from the affiliated society or committee must accompany the submission. The Annual Conference Committee will consider it, along with the other submissions, on the basis of merit.

Proposals and the submission form (located on page 23) should be sent by mail to Director of Programs, Sessions 2005, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: September 12, 2003.*

CURATORIAL PROPOSALS SOUGHT FOR 2005 CONFERENCE

CAA invites members to submit proposals for an exhibition, whose opening will coincide with the Annual Conference in Atlanta, February 16–19, 2005. There are no limitations on the theme or the media of work to be included in the exhibition, except that it must be a group show of CAA members' work (membership during the year of the show is required). CAA's Director of Programs will convene a committee to review and judge the proposals on the basis of merit. CAA will provide support for the exhibition with a \$10,000 grant. Proposals of no more than three pages should include the following information:

1) name(s) of curator(s) or organizer(s), affiliation(s), c.v.(s), and CAA membership number(s); 2) a brief statement of no more than 250 words describing the exhibition's theme and explaining any special or timely significance; 3) the designated venue, including a brief description of the exhibition space, its staffing and security features, and the approval for this exhibition by the venue's appropriate officer or authority; 4) a detailed exhibition budget for expenses and income, showing other anticipated sources of funding or in-kind support; and 5) a self-addressed, stamped postcard so that CAA can acknowledge receipt of the proposal (or you may send your proposal via certified mail).

Please send proposals to CAA Director of Programs, Members' Exhibition, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: November 3, 2003.*



CAA WELCOMES NEW INSTITUTIONAL MEMBERS

The following schools, museums, institutions, organizations, and companies have joined CAA as new institutional members for 2003: Adelphi University; Alfred University; American College of Greece; Angelo State University; Appleton Museum of Art; Arizona State University; Armory Art Center; Avoda Objects of the Spirit; Bruce Museum of Arts and Science; Bucknell University; California College of Arts and Crafts; California State University, Bakersfield; Casper College; Claremont Graduate University; College of Charleston; Columbia College Chicago; Community College of Rhode Island; Dickinson College; École Normale Supérieure; Elgin Community College; Elmira College; Fashion Institute of Technology, State University of New York; Feininger and Tobey Research Projects; Florida State University; Francis Marion University; Fukui Kenritsu Daigaku; Hamilton College; Heard Museum Library; High Museum Of Art; Indiana University, South Bend; InLiquid.com; International University Bremen; Information Resource Center; Ithaca College; Josai Kokusai University Library; Jungli City University; Karger Libri; Kent State University; Kindai Bijutsukan; Konstfack University College; Kyoto Zokei-Geijyutsu; LaGuardia Community College, City University of New York; Lane Community College; Laumeier Sculpture Park and Museum; Letras Valladolid University; Long Island University, C. W. Post Campus; Maruzen-Tsukuba-Branch; Mary Baldwin College;

Millsaps College; Minneapolis College of Art and Design; Mississippi State University; Muhlenberg College; Nassau County Museum of Art; National Art Materials Trade Association; New School University; New York Academy of Art; NNR Air Cargo Service; Northeastern University; Onomichi Daigaku Toshokan; Oregon College of Art and Craft; Osaka Furitsu U Sogo; Rubenianum; Rutgers University Camden, the State University of New Jersey; Sacramento City College; St. Edwards University; St. Louis Community College, Meramec; St. Olaf College; Sante Fe Art Institute; Smithsonian Institution; Sordoni Art Gallery; Southern University at New Orleans; State University of New York, Stony Brook; Studio Museum in Harlem; Tama Bijutsu University; Trinity Western University; Truro Center for the Arts at Castle Hill; Universidad Iberoamericana; University of California, Irvine; University of California, San Diego; University of California, Santa Barbara; University of Colorado at Boulder; University of Hartford; University of Leeds; University of Louisiana, Lafayette; University of Missouri, Kansas City; University of Nebraska, Kearney; University of Nevada, Las Vegas; University of North Florida; University of Saint Francis; University of St. Thomas; University of Scranton; University of Tulsa; Victoria College; Wexner Center for the Arts; Williams College Library; Yokoku U Lib; Jane Voorhees Zimmerli Art Museum.

This list does not include the names of nine new institutional members represented by the information services providers Nissin and Swets Blackwell.



2003 Annual Conference Audio Tapes

Most of the sessions presented at CAA's 2003 Annual Conference, held in New York City, were recorded in full by Audio Archives International on 2 cassettes.

Special 6-tape sets are now available for \$66 (including a free cassette-storage album) in the following areas:

ARCHITECTURE
DESIGN
MUSEUMS

PHOTOGRAPHY
PUBLIC ART
POST-W.W.II PAINTING

You can also create your own 6-tape sets by mixing and matching any of the sessions listed on the order form.

For more information about session topics and participants, and to download the order form, visit www.collegeart.org.

ADVOCACY UPDATE

REPORT FROM WASHINGTON: HUMANITIES ADVOCACY DAY AND ARTS ADVOCACY DAY

CAA cosponsored Humanities Advocacy Day (February 25, 2003), hosted by the National Humanities Alliance, and Arts Advocacy Day (March 26, 2003), hosted by Americans for the Arts, in Washington, DC. Both events brought together a broad cross-section of national cultural organizations, academics, and grassroots arts leaders to promote the arts, arts education, and humanities to Congress through increased support for the federal cultural agencies.

CAA representatives Susan Ball, Richard Selden, and Marta Teegen visited the offices of several key members of the Senate and House Interior Appropriations Subcommittees, which deal directly with funding for the federal cultural agencies, and met with other legislators during both advocacy events.

For Humanities Advocacy Day, an event that focuses on increased support for the National Endowment for the Humanities (NEH), Ball and Teegen called for Congress to support President George W. Bush's budget request of \$152 million for the NEH, a \$26 million increase over the current fiscal year. Much of the proposed increase will go to fund the NEH's *We the People* initiative to advance understanding of American history, culture, and civics. It is very important to note the program is currently administered within, but not officially funded by, the NEH. Should *We the People* be properly funded, it will become its own program at the NEH—grant applications dealing with American history, culture, and civics will go to this new program instead of the various other program divisions at NEH, as is currently the case. Consequently, a properly funded *We the People* will free up money for other NEH programs, including Preservation & Access and Research Grants.

At Arts Advocacy Day, CAA representatives Ball and Selden focused on several important arts policy matters during visits to Capitol Hill. They urged Congress to appropriate \$170 million in funds for the National Endowment for the Arts (NEA), \$53 million above the current fiscal year. The NEA has never recovered from the 40 percent budget cut it received in 1996, and

its programs are woefully underfunded. Moreover, CAA's representatives called on Congress to support President Bush's budget request of \$34.43 million for the Office of Museum Services, a division within the Institute of Museum and Library Services.

Ball joined members of the New York delegation to Arts Advocacy Day on visits to the offices of Charles Rangel (D-NY) and Amo Houghton (R-NY), both of



PHOTO CREDIT: RICHARD SELDEN

Senator Jon S. Corzine, New Jersey Secretary of State Regena L. Thomas, and Congressman Rush Holt met with arts organization representatives, including CAA's Richard Selden, at an Arts Advocacy Day lunch organized by ArtPride New Jersey

whom serve on the House Ways and Means Committee (Rangel is the ranking member), which has jurisdiction over all tax policies, including proposed legislation calling for fair-market-value tax deductions for artists. Identical bills have been introduced in the House and Senate again this year to allow artists to deduct contributions of their artworks at full market value. Representatives Houghton and Ben Cardin (D-MD) introduced H.R. 806 *Artists' Contribution to American Heritage Act of 2003*, and Senators Patrick Leahy (D-VT) and Robert Bennett (R-UT) introduced S. 287 *Artist-Museum Partnership Act*. Both bills continue to have strong bipartisan support, though it is still unclear when in the coming year either of them will be voted on.

Other issues raised on Arts Advocacy Day concerned improving the visa process for visiting international artists and scholars. Many nonprofit organizations confront untenable delays and uncertainties while getting approval of visa petitions for international guest artists and scholars. While current law requires a maximum fourteen-day process, it now takes the Immigration and Naturalization Service (INS) up to 120 days to process visa petitions in the categories most used by visiting artists. Delays began in June 2001, when the INS adopted

a Premium Processing Service, which guarantees processing within fifteen days upon payment of an additional \$1,000; however, most nonprofit organizations cannot afford such a fee. Arts advocates called on Congress to urge the INS to adopt immediate reforms that will ensure timely processing of visa petitions related to nonprofit arts groups.

CAA's representatives also advocated for an increase in appropriations for cultural exchanges through the U.S. Department of State. They specifically urged Congress to boost funding by \$10 million for the Cultural Programs Division, which currently receives only \$2 million. This division funds international educational exchange and training programs and supports partnerships among museums around the world.

For background information on any of the funding and policy issues mentioned in this article, please visit the Americans for the Arts website, www.artsusa.org/issues/advocacy/actiontool.asp. Advocacy alerts related to various arts and humanities issues are regularly posted to CAA's website; for further information, see our advocacy page at www.collegeart.org/caa/advocacy/index.html.

—Marta Teegen, CAA Director of Governance and Advocacy

CAA NEWS

CAA BOARD APPROVES REVISIONS TO STANDARDS AND GUIDELINES

The Professional Practices Committee (PPC) regularly reviews and updates CAA's Standards and Guidelines. In February 2003, CAA's Board of Directors approved the definition of "publications in progress," which the PPC added to the "Curriculum Vitae for Art Historians Recommended Conventions" to avoid any confusion in the representation of one's work. For the full text of the newly revised guidelines, see www.collegeart.org/caa/career/art_hist_cv.html.

In fall 2002, D. Fairchild Ruggles, PPC chair, requested that Margaret Webster of Cornell University assemble a joint task force of the Art Libraries Society of North American and the Visual Resources

Association to review and update the "Criteria for the Hiring and Retention of Visual Resources Professionals," which was originally drafted in 1995. In February 2003, the Board approved the updated standards for this document. For the full text of the revised standards, please see www.collegeart.org/caa/ethics/arlis_prof_criteria.html.

CAA BOARD REELECTS OFFICERS

In February 2003, CAA's Board of Directors voted for five officers to serve a second one-year term. The elected officers include: Catherine Asher, vice president for publications; Ellen K. Levy, vice president for Annual Conference; Andrea Norris, vice president for committees; Thomas F. Reese, vice president for external affairs; and Joyce Hill Stoner, secretary. CAA's treasurer, John Hyland, Jr., and counsel, Jeffrey P. Cunard, were also renewed for another one-year term.

CAA NOMINATING COMMITTEE MEMBERS CHOSEN FOR 2003

CAA's Nominating Committee is charged with nominating candidates to the Board of Directors, interviewing candidates, and selecting the final slate of candidates.

The vice president for committees chairs the Nominating Committee but does not vote on it. Members of the committee include three Board members (but not elected officers) in their last two years of service who were selected by the Board in February 2003, and four at-large members selected by the prior year's committee, one of whom is a member of that committee. The 2003 Nominating Committee members are: Andrea Norris, chair, vice president for committees, Spencer Museum of Art; Nicola Courtright, CAA Board, Amherst College; Virginia Mecklenburg, CAA Board, Smithsonian American Art Museum; Gregory Sholette, CAA Board, School of the Art Institute of Chicago; Phoebe Farris, Purdue University; Saralyn Reece Hardy, Salina Art Center; Larry Silver, University of Pennsylvania; and Maria Velasco, University of Kansas.

ART JOURNAL SEEKS REVIEWS EDITOR

CAA invites nominations and self-nominations for the position of reviews editor of *Art Journal* for a three-year term, preceded by one year as reviews editor designate, beginning July 1, 2003. The reviews editor commissions book (and other) reviews for *Art Journal*. He or she selects books to be reviewed, chooses reviewers, and determines the appropriate length and character of reviews. The reviews editor also works with reviewers, the *Art Journal* editor-in-chief, and CAA's manuscript editor in the development and preparation of review manuscripts for publication and may be responsible for obtaining and clearing rights to images for reproduction in reviews. The reviews editor is expected to keep abreast of newly published and important books in the history, criticism, and theory of modern and contemporary art, visual studies, museum publishing, and related areas.

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

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

CAA.REVIEWS SEEKS EDITORIAL-BOARD MEMBER

CAA invites nominations and self-nominations for one individual to serve on the *CAA.Reviews* Editorial Board for a three-year term, beginning summer 2003. *CAA.Reviews*, published by CAA, is an online journal devoted to the peer review of new books, exhibitions, and projects relevant to the fields of art and art history. This candidate may be an artist, art historian, art critic, art educator, curator, or other art professional; institutional affiliation is not required. Candidates must be CAA

members in good standing. Nominators should ascertain their nominee's willingness to serve.

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

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

Send a letter of interest, c.v., and contact information to Larry Silver, Chair, Editorial Board, *CAA.Reviews*, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: August 1, 2003.*

CAA.REVIEWS RECEIVES ISSN NUMBER

CAA.Reviews has received an International Standard Serial Number (ISSN) number from the Library of Congress: ISSN 1543-950X. By furnishing this unique identification number, the Library of Congress's National Serials Data Program recognizes the online journal as an indefinitely continuing publication. Libraries and research centers worldwide use this number to catalogue their journal holdings. CAA plans to deposit an annual CD-ROM copy of the journal in the Library of Congress, which will make the reviews available to readers and researchers, as well as be responsible for maintaining an record of the journal's content as digital technology progresses.

STAFF CHANGE

Jesse Lee is a new statistics entry assistant at CAA. Originally from Pennsylvania, he moved to New York in 1996 and studied at Nassau Community College in Garden City, NY. Lee is interested in graphic design and abstract art, as well as the arts of the spoken and written word.

AFFILIATED SOCIETY NEWS

AIC HOSTS CAA CONFERENCE WORKSHOP

Twenty-six participants, including academic art historians, museum curators, arts administrators, conservators, and painters, joined conservator Carol Mancusi-Ungaro in examining a group of postwar paintings from the permanent collection of the Whitney Museum of American Art during the American Institute for Conservation (AIC) session, "Learning through Looking: Examining Postwar Paintings." One of Morris Louis's veil paintings provoked a particularly lively exchange, as artists suggested how Louis achieved the effects (a subject still open to debate), and art historians, conservators, and painters speculated whether horizontal bands visible in the veils of paint were Louis's intent or an effect of age.

The gallery-based workshop is an annual series organized by AIC. Next year's workshop at the Seattle Art Museum will have limited enrollment; watch for an announcement in the 2004 *Preliminary Program* and *CAA News*. Notes from this year's workshop are available from Andrea Kirsh; email akirsh@darkwing.uoregon.edu.

AIC also sponsored a regular conference program session, "Artists, Restorers, and Objectivity," chaired by Jan Kreuger and Rebecca Anne Rushfield.

ALAA PRESENTS BOOK AWARD



Rebecca Stone-Miller's *Seeing with New Eyes: Highlights of the Michael C. Carlos Museum Collection of Art of the Ancient Americas* (Atlanta: Michael C.

Carlos Museum, 2002) was awarded the Association for Latin American Art Book Award for 2002. This prize, sponsored by the Arvey Foundation, is given annually to an outstanding work of scholarship in any field of Latin American art. The honorable mentions are: Allan Christenson, *Art and Society in a Highland Maya Community* (Austin: University of Texas Press, 2001); Laura Malosetti Costa, *Los Primeros*

Modernos: Arte y Sociedad en Buenos Aires a Fines del Siglo XIX (Buenos Aires: Fondo de Cultura Económica, 2001); and Nelly Siguat et al., *José Juárez: Recursos y Discursos del Arte de Pintar* (Mexico, D.F.: Museo Nacional de Arte/Instituto Nacional de Bellas Artes, 2002). The committee, chaired by Carolyn Tate, included Andrea Giunta and Alexandra Kennedy Troya. Nominations of books for the 2003 competition should be forwarded to Alexandra Kennedy at akennedy@impsat.net.ec or Patricia Sarro at patricia.sarro@prodigy.net.

HBA ANNOUNCES AWARD WINNERS AND NEW OFFICERS

The 2003 recipient of the Historians of British Art (HBA) Graduate Student Travel Award was Anne Nellis of Brown University for her paper, "Collecting for the British 'Public' in the Domestic Interior, 1798–1824," presented in HBA's CAA conference session, "The New Art History, 1970–2001: Reviewing the Components of Radicalism in the Academy," chaired by Jonathan Harris.

At the HBA business meeting during the conference, the Book Prize Committee announced that the following volumes had received awards for the best books published on British art and architecture in 2001: in the category of single author, pre-ca. 1800: Nigel Llewellyn, *Funeral Monuments in Post-Reformation England* (New York: Cambridge University Press, 2001); in the category of single author, post-ca. 1800: Clare A. P. Willsdon, *Mural Painting in Britain 1840–1940: Image and Meaning* (New York: Oxford University Press, 2001); in the category of an edited or multiauthor volume on a topic of any period: Bernadette Fort and Angela Rosenthal, eds., *The Other Hogarth: Aesthetics of Difference* (Princeton: Princeton University Press, 2001).

The following slate of officers was elected at the HBA meeting: the new president is Julia M. Alexander of the Yale Center for British Art; first vice president is Kim Rhodes of Hollins University; second vice president is Richard Hutton of the National Gallery of Art; and secretary-treasurer is Margaretta Frederick of the Delaware Museum of Art. Terms of office begin in July 2003.

HGCEA TO HOST BECKMANN SYMPOSIUM

In conjunction with the summer retrospective of Max Beckmann at New York's Museum of Modern Art, the Historians of German and Central European Art and Architecture (HGCEA) will cosponsor with the museum a symposium, entitled "Creating New Worlds: Beckmann in Europe and America," to be held on September 20, 2003, at the Graduate Center, City University of New York. The daylong event will consist of a public morning session of invited papers by Robert Storr, Rose-Carol Washton Long, Barbara Buenger, and Françoise Forster-Hahn, and an afternoon colloquium for HGCEA members. Contact Maria Makela at marmakela@aol.com if you are interested in attending or participating.

ISC HOLDS REGIONAL CONFERENCE

The International Sculpture Center (ISC) invites CAA colleagues to its 2003 Regional Conference, "Figuratively Speaking," on July 24–27, 2003, at Grounds For Sculpture in Hamilton, NJ (about one hour's drive from Philadelphia and New York). The conference will feature networking sessions, panel discussions, individual presentations, and roundtable conversations, as well as tours and social events. It will be held in conjunction with *ISC@GFS*, the inaugural ISC Member Juried Exhibition at Grounds For Sculpture, on view July 26–September 28, 2003. For details, visit www.sculpture.org or contact Dawn at 609/689-10512, ext. 129; dawn@sculpture.org.

JAHF ANNOUNCES NEW OFFICERS

Japan Art History Forum (JAHF) has announced the election results for its board of directors. Continuing officers are Frank Chance, president (through February 2005) and Elizabeth Lillehoj, vice president (through February 2005). Newly elected officers are Sarah Thompson, treasurer (through February 2005), Lee Butler, secretary (through February 2006), and Monika Dix, graduate student representative (through February 2004). JAHF has also launched a new website,

www.ku.edu/~jahf, which has a public section as well as a password-protected area for exclusive use by JAHF members.

PADA INTRODUCES ART FAIR

The Private Art Dealers Association (PADA) will present the first PADA Art Fair in October 2004. This event will take place at the National Academy of Design in New York and will be presented in conjunction with Safe Horizon, an organization dedicated to victims' assistance, advocacy, and violence prevention, which will also sponsor the opening-night gala. For further information, contact Daisy Walker, PADA administrator, at 212/572-0772; fax: 212/572-8398; pada99@msn.com.

QUEER CAUCUS LECTURES

The Queer Caucus for Art announces a miniseries of two slide lectures at New York's Lesbian, Gay, Bisexual, and Transgender (LGBT) Community Center to celebrate Gay Pride Month. On May 27, 2003, caucus cochair James Saslow will speak on "From Walt Whitman to Wojnarowicz: Gays and Lesbians in New York's Visual Arts." On June 3, cochair Maura Reilly will discuss "Transgender Imagery in Contemporary Art." For further information, call the LGBT center at 212/620-7310.

RSA TO HOLD 2004 CONFERENCE IN NEW YORK

The Renaissance Society of America (RSA) is pleased to announce the RSA Conference of 2004, which will be held in New York on March 25–27 at the Grand Hyatt Hotel. The conference coincides with RSA's fiftieth anniversary. Highlights include presentations given by Benjamin Ravid, Richard Kagan, Rona Goffen, and Eugene Rice. As the host institution, the Graduate Center, City University of New York, is planning a gallery exhibition and related sessions, as well as an opening-night reception. We urge you to begin organizing panels, which should be submitted on the RSA website, www.rsa.org; we also welcome individual papers and ask members to chair sessions. Let the RSA office know your institutional position and your range of interests; we hope to match chair and panel in order to help

RSA members obtain funding to attend the conference. We look forward to wide participation for an exciting conference in New York.

WCA NAMES 2003 LIFETIME AWARD RECIPIENTS



Women's Caucus for Art award recipients (from left): Grace Glueck, Eleanor Dickinson, Ronne Hartfield, Eleanore Munro, and Nancy Spero

The Women's Caucus for Art (WCA) honored six extraordinary women—visual artist Eleanor Dickinson, writer and artist Suzi Gablik, *New York Times* writer Grace Glueck, museum specialist Ronne Hartfield, writer Eleanore Munro, and visual artist Nancy Spero—with National Lifetime Achievement Awards at a luncheon and public ceremony held at the Warwick Hotel in New York on Wednesday, February 19, 2003. The special event was held in the afternoon prior to the Convocation of the CAA Annual Conference. We applaud these women for their many accomplishments.

The event marked the twenty-fifth year in which WCA has honored outstanding women in the visual arts. This year, the selection committee considered 188 nominees for their professional achievements and their activism for parity and diversity in the arts. Several of the 2003 honorees have committed their work to social activism as a valid extension of feminist concerns. The ceremony included a statement against the Bush administration's war on Iraq—a war that has had a direct impact on the people and culture of that region as well as our own.

Distinguished members of the selection committee include Elsa Honig Fine; Howardena Pindell; Annie Shaver-Crandall; June Wayne; and Ruth Weisberg. Evangeline J. Montgomery will serve on the committee in 2004.

Since 1979, WCA has honored more than 125 renowned women. The awards ceremony is held each year prior to the CAA Annual Conference. Please join us next year in Seattle! For more WCA informa-

tion, visit www.nationalwca.com.
—Susan King Obarski, *WCA Lifetime Achievement Award Committee Chair and WCA National Board member*

ANNUAL CONFERENCE UPDATE

2004 LATE SESSION LISTING

The 2004 *Call for Participation* for the upcoming CAA Annual Conference in Seattle, which was mailed to all members in March, did not include the following session:

Art History Open Session Baroque Art

Proposals are welcome on any topic dealing with the art and architecture of seventeenth-century Europe. Mail to: Margaret D. Carroll, Art Dept., Wellesley College, Wellesley, MA 02481; and Jeffrey Collins, University of Washington Rome Center, Piazza del Biscione, 95, 00186 Roma, Italia; jeffc@u.washington.edu.

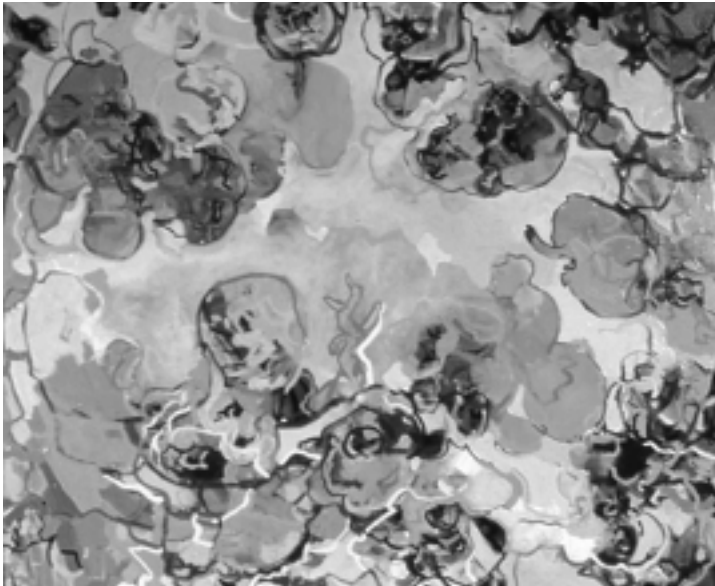
OMISSIONS IN 2003 CONFERENCE PROGRAM

The affiliated-society sponsor of "Advocate or Intruder? Critics in the Artists' Studio," chaired by Douglas Deishpoon, was inadvertently omitted from the *Program* for the 2003 Annual Conference in New York. The International Association of Art Critics sponsored this session.

Also omitted was the name of Michael Graves, the distinguished American architect, a discussant in the session "The Bauhaus Revisited? Populism and the Proliferation of 'Good Design' into the Twenty-First Century," chaired by Cher Krause Knight.

The listing for the CAA Annual Conference Committee's information session on creating session proposals did not list the names of two presenters. They were Nicola Courtright, CAA Board, Amherst College; and Richard Kalina, Fordham University.

CAA regrets these omissions and apologizes to all concerned.



Chris Lyon. *They're Lyin' to You*, 2002. Oil on canvas. 60 x 60"

SOLO EXHIBITIONS BY ARTIST MEMBERS

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

ABROAD

Mark Staff Brandl. Kunstraum Kreuzlingen, Thurgau, Switzerland, January 10–February 23, 2003. *Panels, Covers, and Viewers: A Painting-Installation.*

Michael Krueger. Santa Reparata International School of Art, Florence, Italy, December 28, 2002–January 12, 2003. *Pathos Fantastica: Recent Drawings and Prints*; American University of Sharjah, School of Architecture and Design, Sharjah, United Arab Emirates, January 13–23, 2003. *Pathos Fantastica: Recent Drawings and Prints.*

MID-ATLANTIC

Roberto Bocci. Off White Walls Gallery, Corcoran College of Art and Design, Washington, DC, March 24–April 5, 2003. *Samples: A Solo Exhibition of Digital Photographic Images.*

Prilla Smith Brackett. National Academy of Sciences, Washington, DC, September 23–December 31, 2002. *Uncertain Balance: Prilla Smith Brackett, 1995–2002.*

Charles D. Caldemeyer. Meadville Council on the Arts, Meadville, PA, November 8–30, 2002. *Structures.* Painting.

Agnes Denes. Samek Art Gallery, Elaine Langone Center, Bucknell University, Lewisburg, PA, January 26–April 6, 2003. *Agnes Denes: Projects for Public Spaces, A Retrospective.*

Anne Gant. Temple Gallery, Tyler School of Art, Temple University, Philadelphia, April 2–5, 2003. *Glass: Prints and Drawings.*

Chris Lyon. Bridgette Mayer Gallery, Philadelphia, February 5–March 29, 2003. *Sucking You In.*

Alice Oh. Philadelphia Art Alliance, Philadelphia, February 11–May 4, 2003. *Phases of Conception: Recent Work.*

Buzz Spector. Samek Art Gallery, Elaine Langone Center, Bucknell University, Lewisburg, PA, February 2–March 2, 2003. *Pos(e)itioning the Author.*

Thomas Xenakis. Mary Cosby Gallery at the Potter House, Washington, DC, March 18–May 11, 2003. *Views of Heaven.* Painting.

MIDWEST

Charles Gneich. Fine Arts Building Gallery, Chicago, March 7–29, 2003. *From Darkness: New Paintings.*

Michael Krueger. Cohen Art Gallery, Xavier University, Cincinnati, OH, January 31–February 28, 2003. *Pathos Fantastica: Recent Drawings and Prints.*

Charles Matson Lume. Carleton College, Northfield, MN, April 4–May 13, 2003. *The First Sky Is Inside You (for Hertha Gast).*

Nancy N. Rice. R. Duane Reed Gallery, St. Louis, MO, December 20, 2002–January 25, 2003. *New Paintings.*

Yasue Sakaoka. National City Bank Lobby, Dayton, OH, September 2002–February 2003. Installation; Dayton Convention Center, Dayton, OH, September 4–October 12, 2002. *Recent Paintings.*

Laura Strand. Center of Contemporary Arts, St. Louis, MO, June 6–August 10, 2003. *Incantations: Material Voices.* Jacquard textiles.

Michelle Wasson. Contemporary Art Workshop, Chicago, April 11–May 20, 2003. *Glide: New Paintings.*

Sarah Whorf. Bethel College Fine Arts Center Gallery, North Newton, KS, February 2–28, 2003. *Sarah Whorf: Recent Work.* Prints and collage.

NORTHEAST

Pat Adams. Zabriskie Gallery, New York, April 29–June 6, 2003. *Pat Adams: New Paintings.*

Barbara Bachner. Laboratory Institute of Merchandising, New York, summer 2003. *Retrospective*; TAI Gallery, New York, May 15–June 27, 2003. *Proscenium Paintings.*

Arlene Baker. Humanities Gallery, Union College, Schenectady, NY, October 8–November 22, 2002. *Arlene Baker.* Painting.

Prilla Smith Brackett. Christopher Brodigan Gallery, Groton School, Groton, MA, October 18–November 15, 2002. *Prilla Smith Brackett: Paintings.*

Daria Dorosh. Delaware Valley Arts Alliance, Narrowsburg, NY, March 22–April 18, 2003. *Shift: Dimensional Prints and Flattened Objects.* Inkjet prints and sculpture.

Melissa Fleming. Soho Photo Gallery, New York, May 6–31, 2003. *Wax Flora.* Photography.

Andrea Hoelscher. E3 Gallery, New York, February 2–15, 2003. *Stereoscopic City.*

Barbara Lubliner. Gibson Gallery, The Art Museum of the State University of

New York, College at Potsdam, Potsdam, NY, February 7–April 4, 2003. *Aspects of the Female Experience.* Sculpture.

Adrienne Der Marderosian. Emerson College, Boston, February 1–June 1, 2003. *Textures of Memory.* Works on Paper.

Mimi Oritsky. A.I.R. Gallery, New York, April 29–May 24, 2003. *New Work.* Painting.

Michael Rich. Caelum Gallery, New York, May 13–31, 2003; 12 Orange Fine Art, Nantucket, MA, July 18–31, 2003.

Claudia Sbrissa. Square One Gallery, New York, April 1–May 31, 2003. *Lines and Clusters.* Drawing.

Annie Shaver-Crandell. Paula Barr Chelsea, New York, June 5–8, 2003.

Fotini Vurgaropoulou. A.I.R. Gallery II, New York, April 1–26, 2003. *Icons: Recent Sculpture.*

Marianne Weil. Elsa Mott Ives Gallery, New York, October 22–November 30, 2002. *Changed Landscapes.* Sculpture.

Susan Wilmarth-Rabineau. Collaborative Concepts, Beacon, NY, May 11–June 30, 2002. *Reaching into the Sky.* Installation.

Yuriko Yamaguchi. LeRoy Neiman Gallery, Columbia University, New York, February 3–21, 2003. *Web.* Installation.

SOUTH

Jeffrey Cote de Luna. DuPont Gallery, Washington and Lee University, Lexington, VA, January 14–February 16, 2003. *Paintings and Drawings, 1997–2002.*

Robert Ladislav Derr and Lynn Foglesong-Derr. Nacogdoches, TX, February 1, 2003. Performance.

Lori Kent. Peligro Gallery, New Orleans, LA, April 12–May 5, 2003. *The Lives of Trees.*

Gary Keown. University Art Gallery, Performing Arts Center, University of

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one black-and-white photograph, no larger than 5 x 7", **OR one** digital (JPEG or TIFF) file, no larger than 5 x 7", with a resolution of 300 dpi

IF YOU WOULD LIKE YOUR WORK TO BE CONSIDERED FOR THE CAA WEBSITE, PLEASE PROVIDE:

one color photograph, no larger than 5 x 7", **OR one** digital (JPEG) file, no larger than 5 x 7", with a resolution of 72 dpi



Gary Keown. *Forensic Ballyhoo*, 2003. Digital print. 31½ x 60"

South Carolina, Spartanburg, SC, January 17–February 14, 2003. *A Room with a View*. Interactive sculpture and digital prints.

Marilyn Lanfear. Museum of South Texas, Corpus Christi, TX, March 13–June 13, 2003. *A Durable Trace*. Drawing, sculpture, and installation.

Creighton Michael. Von Liebig Art Center, Naples, FL, March 8–April 12, 2003. *Mark to Multiple: A Site-Specific Installation*. Painting.

WEST

Susan Brearey. Madison Park Café, Seattle, March 1–31, 2003. Painting and prints.

Jane Waggoner Deschner. Rocky Gallery, Rocky Mountain College, Billings, MT, February 10–March 7, 2003. *There-and-Then*. Digital prints.

Rebecca Edwards. Christine Willis Gallery, Santa Monica, CA, February 6–March 18, 2003. Mixed media.

Angela Ellsworth. Studio Lodo, Phoenix, AZ, April 4–30, 2003. *Drawing on Breath*. Drawing.

Nicholas Fedak II. Fremont, CA, August 29–September 27, 2002. *Dreaming the Past Away*. Site-specific installation.

Alvin P. Gregorio. Glendale College Art Gallery, Glendale, CA, February 18–March 7, 2003. *Little Boy Wonder and the Island of Brown Magic*.

Creighton Michael. Robischon Gallery, Denver, CO, January 11–February 22, 2003. *Incremental: New Work*. Painting and drawing.

Steven Oscherwitz. Sylvia White Gallery, Santa Monica, CA, April 1–June 30, 2003. *Nano-Structures: Invisible Hands*. Painting and drawing.

Joyce Riley. Ace Studios Gallery, Seattle, April 3–30, 2003. *Girl Power*. Video, installation, and painting.

Sue Ann Robinson. Durango Arts Center Art Library Gallery, Durango, CO, April 29–June 28, 2003. *Chisholm Hours and Other Trails: Artist's Books by Sue Ann Robinson*. Artist's books and works on paper.

Mel Smothers. McConnell Gallery, San Luis Obispo, CA, February 1–28, 2003. Painting.

BOOKS PUBLISHED BY CAA MEMBERS

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

Anthony Alofsin. *The Struggle for Modernism: Architecture, Landscape Architecture, and City Planning at Harvard* (New York: W. W. Norton, 2002).

Rene Paul Barilleaux, ed. *Passionate Observer: Eudora Welty among Artists of the Thirties* (Jackson: Mississippi Museum of Art, 2002); *Mary Lovelace O'Neal* (Jackson: Mississippi Museum of Art, 2002).

Sylvan Barnet. *A Short Guide to Writing about Art*, 7th ed. (New York: Longman, 2003).

Janetta Rebold Benton. *Art of the Middle Ages World of Art Series* (London: Thames and Hudson, 2002).

Per Bjurström, Catherine Loisel, and Elizabeth Pilliod. *Italian Drawings: Florence, Siena, Modena, Bologna* (Stockholm: Nationalmuseum, 2002).

Hollis Clayson. *Paris in Despair: Art and Everyday Life under Siege (1870–1871)* (Chicago: University of Chicago Press, 2002).

Robert Cozzolino. *Dudley Huppler: Drawings* (Madison, WI: Elvehjem Museum of Art, 2002).

Sanja Cvetnić. *Loytve za ray nebeszki: krizna drva i kapelice u turopolju (Ladders to Paradise: Public Crucifixes and Wayside Shrines in Turopolje)* (Zagreb, Croatia: ArTresor Naklada, 2002).

Dario Gamboni. *Potential Images: Ambiguity and Indeterminacy in Modern Art* (London: Reaktion Books, 2002).



Creighton E. Gilbert. *How Fra Angelico and Signorelli Saw the End of the World* (University Park: Penn State University Press, 2003).

Darcy Grimaldo Grigsby. *Extremities: Painting Empire in Post-Revolutionary France* (New Haven: Yale University Press, 2002).

Amy Ione. *Nature Exposed to Our Method of Questioning* (Berkeley: Diatrop Press, 2002).

Peter R. Kalb. *High Drama: The New York Cityscapes of Georgia O'Keeffe and Margaret Bourke-White* (New York: Midmarch Arts Press, 2003).

Anne McClanan. *Representations of Early Byzantine Empresses: Image and Empire* (New York: Palgrave 2002).

Anne McClanan and Karen Encarnacion, eds. *The Material Culture of Sex, Procreation, and Marriage in Pre-Modern Europe* (New York: Palgrave, 2002).

Francis V. O'Connor. *Charles Seliger: Redefining Abstract Expressionism* (Manchester, VT: Hudson Hills Press, 2003).

Todd P. Olson. *Poussin and France: Painting, Humanism, and the Politics of Style* (New Haven: Yale University Press, 2002).

S. Brent Plate, ed. *Religion, Art, and Visual Culture: A Cross-Cultural Reader* (New York: Palgrave, 2002).

Adrian W. B. Randolph. *Engaging Symbols: Gender, Politics, and Public Art in Fifteenth-Century Florence* (New Haven: Yale University Press, 2002).

John Paul Ricco. *The Logic of the Lure* (Chicago: University of Chicago Press, 2002).

Debra Schaffer. *The Order of Ornament, The Structure of Style: Theoretical Foundations of Modern Art and Architecture* (New York: Cambridge University Press, 2003).

Elise L. Smith. *Evelyn Pickering De Morgan and the Allegorical Body* (Madison, NJ: Fairleigh Dickinson University Press, 2002).

Joanna S. Smith, ed. *Script and Seal Use on Cyprus in the Bronze and Iron Ages* Colloquia and Conference Papers 4 (Boston: Archaeological Institute of America, 2002).

Virginia Gardner Troy. *Anni Albers and Ancient American Textiles: From Bauhaus to Black Mountain* (London: Ashgate, 2002).

Angela Dalle Vacche, ed. *The Visual Turn: Classical Film Theory and Art History* Depth of Field Series (Piscataway, NJ: Rutgers University Press, 2002)

Margaret Werth. *The Joy of Life: The Idyllic in French Art, circa 1900* (Berkeley: University of California Press, 2002).

Karen Wilkin and Alexander Borovsky. *Judith Rothschild* (St. Petersburg, Russia: Palace Editions, 2002).

Amy Winter. *Wolfgang Paalen, Artist and Theorist of the Avant-Garde* (Westport, CT: Praeger, 2002).

PEOPLE IN THE NEWS

IN MEMORIAM

Sally Michel Avery, an artist and illustrator, died on January 9, 2003. She was 100.

Sally Michel studied painting at New York's Art Students League. She met and married the American modernist painter Milton Avery in the 1920s, and worked as an illustrator, mostly for *The New York Times*, to support his full-time work as a painter. She continued with her own work over the years and shared fellowships with her husband to the Yaddo Artist Colony in 1956 and the MacDowell Colony in 1957. Her first solo exhibition in New York took place at the Waverly Gallery in 1981, and she showed her work in numerous East Coast venues. Avery also participated in many group shows throughout her lifetime. Retrospectives of her work were held at the University of Iowa Museum of Art in 1987 and the Fresno Art Museum in 1990.

The Averys established the Milton and Sally Avery Arts Foundation, which supports many arts institutions, including CAA, and awards grants to individual artists.



David George Foster

David George Foster, professor emeritus of the Dept. of Art at the University of Oregon, died December 21, 2002, at age 78.

Foster served in the U.S. Army during WWII and received his B.A. from the New Bauhaus (or the Institute of Design, which later became part of the Illinois Institute of Technology) in Chicago in 1951. He attended Willamette University and the University of Oregon (UO), where he earned an M.F.A. in 1957. He taught art at Springfield High School in the mid-1950s before joining the art faculty in the School of Architecture and Allied Arts at UO in 1957. He was art dept. head from 1978 to 1983, when he retired and taught part-time.

Always an outstanding teacher and innovator of new methods and technologies in the classroom, Foster taught the first courses offered in photography, graphic design, film, and video in the art dept. Many of his students went on to become outstanding professionals in the film and television industry, architecture, design, education, and the growing computer-graphics industry.

Foster was a visiting scholar at Mt. Angel College in 1967–68 and was considered for the presidency of the school. In the last 20 years he continued to work with the changing technology of personal computers at UO.

—Kenneth O'Connell, *Art Professor Emeritus, University of Oregon*

Ernst Kitzinger, a world-renowned medievalist, Arthur Kingsley Porter University Professor Emeritus at Harvard University, and former Director of Byzantine Studies at Dumbarton Oaks, died in Poughkeepsie, NY, on January 22, 2003, at the age of 90.

Kitzinger was one of the last of the regiment of distinguished art historians, including Ernst Gombrich, Erwin Panofsky, Rudolf Wittkower, and Julius Held, who were forced to flee Germany with the rise of National Socialism and whose exodus enriched academic life in Great Britain and the U.S. After studying at the Universities of Munich and Rome, Kitzinger emigrated first to England where, during a term at the British Museum, he wrote his widely popular *Early Medieval Art in the British Museum* (London: Trustees of the British Museum, 1955), and then to the U.S. where he eventually settled at the Dumbarton Oaks Research Library and Collection in Washington, DC.

Under his direction, Dumbarton Oaks became the leading institution of Byzantine studies in the world, and its annual journal the preeminent vehicle for the publication of research in the field. Kitzinger's own research focused on a number of subjects, including the mosaics of Norman Sicily, Early Christian floor mosaics, icons and the cult of images, and the shape of artistic practice in the late-antique and Byzantine worlds, all of which he transformed with a series of brilliant publications.

In 1967 Kitzinger left Dumbarton Oaks for its parent institution, Harvard University, where he turned his energies to teaching for a dozen years. There, he combined deep experience and meticulous preparation with a sense of structure and a quietly dramatic presentation that were irresistible. Always scrupulously respectful of the thought processes and inclinations of others, he never tried to impose his beliefs and methods. He gave a free rein to his students, who as a result are as remarkable for the different paths that they followed as for their eminence.

Kitzinger held the Slade Professorship of Fine Art at Cambridge University, and Germany awarded him the prestigious Orden Pour le Mérite für Wissenschaft und Künste. In his retirement he divided his time between Oxford and Princeton. Already in his 80s, he embarked on an extraordinary schedule of work, and at the rate of one a year wrote and prepared for press six volumes of plates with accompanying commentaries that effectively completed his corpus of all the Norman mosaics of Sicily.

Expertly skilled in the art of looking, he believed in the primacy of the eye. He sought in the touch of style the essential channels of access to and the understanding of the motivations and mentality of a culture and of an age. Although his subject of study was medieval art, one felt that his predispositions and sympathies were in tune with those of modernism. Kitzinger was a man of humanity, depth of conviction, and moral purpose. These qualities were as apparent in any dealings with him as they are in his scholarship.

—John Mitchell, *University of East Anglia*, and William Tronzo, *Tulane University*

ACADEME

Jeffrey Carr, formerly chairperson of the Dept. of Art and Art History at St. Mary's College of Maryland, has been named dean of academic affairs at the Pennsylvania Academy of Fine Arts in Philadelphia.

Delanie Jenkins has been promoted to associate professor in the Studio Arts Dept. at the University of Pittsburgh in Pennsylvania.



Sarah E. Lawrence

Sarah E. Lawrence has been appointed director of the History of Decorative Arts Program at the Parsons School of Design in New York.

MUSEUM

Denise Allen, formerly associate curator in the Paintings Dept. of the J. Paul Getty Museum, has joined the Frick Collection in New York as associate curator.

Nicholas Baume, formerly curator of contemporary art at the Wadsworth Atheneum Museum of Art in Hartford, CT, has been appointed chief curator at the Boston Institute of Contemporary Art.

Sherry C. Birk has been named director of the Octagon, the museum of the American Architectural Foundation in Washington, DC.

Jenny Dixon, formerly executive director of the Bronx Museum of the Arts, has been named director of the Isamu Noguchi Garden Museum in Queens, NY, succeeding Shoji Sadao.



Julie Dunn-Morton

Julie Dunn-Morton has been appointed to the newly created position of Woodcock Curator of American Art for the St. Louis Mercantile Library at the University of Missouri, St. Louis.

Rhoda Eitel-Porter will join the Morgan Library in New York as curator and head of the Dept. of Drawings and Prints in January 2004.

John Elderfield has been promoted to chief curator in the Dept. of Painting and Sculpture at the Museum of Modern Art in New York, succeeding **Kirk Varnedoe**.

Peter Held, former executive director and curator for the Holter Museum of Art in Helena, MT, has been selected curator of ceramics at the Arizona State University Art Museum's new Ceramics Research Center.

Phillip M. Johnston, formerly director of the Rhode Island School of Design

Museum in Providence, has been appointed director of the Santa Barbara Museum of Art in California.

Mark Ledbury, lecturer in the School of Art History and Archaeology at the University of Manchester, has been named associate director of the Sterling and Francine Clark Art Institute's Research and Academic Program.

Kynaston McShine has been selected chief curator at large at the Museum of Modern Art in New York, succeeding **John Elderfield**.

Marysol Nieves has joined the Americas Society in New York as director of visual arts, after serving as senior curator and acting director of the Bronx Museum of Arts.

Sharon F. Patton, formerly director of the Allen Memorial Art Museum at Oberlin College in Oberlin, OH, has been appointed director of the Smithsonian Institution's National Museum of African Art in Washington, DC.

Helaine Posner, formerly curator at the List Visual Arts Center at the Massachusetts Institute of Technology in Cambridge, has been appointed curator of exhibitions at the New York-based organization, American Federation of Arts.



Les Reker

Les Reker, formerly director of collections and exhibitions at the Columbus Museum in Columbus, GA, has been chosen executive director of the Art Museum of Greater Lafayette in Indiana.

Sarah Schleuning, formerly assistant curator of the Cranbrook Art Museum in Bloomfield Hills, MI, has joined the Wolfsonian-Florida International University in Miami as assistant curator.

Kate M. Sellers, formerly director of the Wadsworth Atheneum Museum of Art in Hartford, CT, has been selected director of the Walters Art Museum in Baltimore.

Allen Townsend, formerly Arcadia Director of Libraries and Archives at the Philadelphia Museum of Art, has been named librarian of the Amon Carter Museum in Fort Worth, TX.

Lori Urbanelli has been appointed interim director of the Rhode Island School of Design Museum in Providence.

Susan von Salis has been appointed associate curator of archives at the Harvard University Art Museums in Cambridge, MA.

ORGANIZATIONS

Ronald E. Bogle has been appointed president and chief executive officer of the Washington, DC-based American Architectural Foundation.

Ellen Harris has been selected executive director of the Aperture Foundation in New York. **Janice Stanton**, who served as interim executive director, will continue as deputy director of the foundation.

David B. Pankratz has been appointed to the newly created position of director of evaluation and research at Emc.Arts, a leading arts and cultural consulting firm.

Richard Woodfield has been appointed as the new editor of the *Journal of Visual Art Practice*, a publication of the British National Association for Fine Arts Education.

GRANTS, AWARDS, AND HONORS

Roberto Bocci received an Academic Summer 2003 Grant for the realization of *Cycles of Confusion*, a multimedia laser interactive installation and DVD-ROM project.

Rebecca Edwards has been awarded a full fellowship residency for August 2003 to the Vermont Studio Center in Johnson.

Yvonne Elet has been chosen as the first Andrew W. Mellon Fellow at the Frick Collection in New York. She will be in the new predoctoral curatorial fellowship program for 2 years.

Nicholas Hill, professor of art at Otterbein College in Westerville, OH, has been awarded a 6-week printmaking residency at Grafikwerkstatt in Dresden, Germany, by the Ohio Arts Council, Zygote Press, and the city of Dresden.

Gyuri Hollósy of the Johnson Atelier Technical Institute of Sculpture in Mercerville, NJ, has received a grant from the George and Helen Soros Foundation to create and cast a pair of large-scale bronze figures.

Delanie Jenkins has received a 2003 fellowship from the Pennsylvania Council on the Arts in Visual Arts for her sculpture and installation works.



Thomas DaCosta Kaufmann

Thomas DaCosta Kaufmann, professor in the Dept. of Art and Archaeology at Princeton University, has been elected a Foreign Member of the Royal Swedish

Academy of Sciences. He was selected to the place vacated by Ernst Gombrich, with whom Kaufmann studied in London.

Charles Matson Lume, assistant professor at University of Wisconsin, Stout, has



Gyuri Hollosy. *Full Moon I*, 2002. Bronze. 16 x 19 1/2 x 16"

been awarded a Bush Foundation Artist Fellowship. During the last 4 months of the fellowship, he will participate in a residency at the Irish Museum of Modern Art, Dublin. Lume has also received a Jerome Foundation Emerging Artist Fellowship, which culminates with an exhibition at the Minneapolis College of Art and Design in Minnesota in November 2003.

Babette Martino has received a GAP grant from the Pew Fellowship in the Arts for his traveling museum exhibition, *The Martinos: A Family Legacy*, in 2004–5.

Jeff McMahon has been awarded a Playwriting Commission from the Individual Artists Program of the New York State Council on the Arts in support of his multimedia digital play, *A Certain Release*.



Anita Moskowitz

Anita Moskowitz, professor of art history at the State University of New York, Stony Brook, has received a visiting fellowship from the Center for

Advanced Study in the Visual Arts at the National Gallery of Art in Washington, DC, for spring 2003, and a National Endowment for the Humanities grant for the academic year 2003–4. She will investigate the work of Giovanni Bastianini and the 19th-century reception of Italian Renaissance sculpture.

Jed Perl has been named the first recipient of the Marian and Andrew Heiskell Visiting Critic and Journalist Award from the American Academy in Rome. He will be in residence at the center for 6 weeks in February–March 2003, finishing his forthcoming book, *New Art City* (Alfred A. Knopf).

Christine Poggi, associate professor of art history at the University of Pennsylvania in Philadelphia, has been awarded the Dedalus Foundation's 2003 Senior Fellowship for her project, "Modernity as Trauma: The Cultural Politics of Italian Futurism."

Amy Ruedinger of the Art Institute of Portland has received the Dan FAVOR Memorial Award for her sculptural book, *Belief Bones*, shown in the *Unconventional Wisconsin Exhibit*.

W. Jackson Rushing III, professor of art history at the University of Houston (UH)

in Texas, has been awarded a UH Research Grant for his book *Insurgent Messages: The Art of Edgar Heap of Birds* (forthcoming, University of New Mexico Press).

Claudi Sbrissa was awarded a 2003 Skowhegan School of Painting and Sculpture Artists Residency.

Oscar E. Vázquez of Binghamton University, State University of New York, has been awarded the American Society for Hispanic Art Historical Studies's 2003 Eleanor Tufts Award for a distinguished publication on the arts of Spain and Portugal for his book, *Inventing the Art Collection: Patrons, Markets, and the State in Nineteenth-Century Spain* (University Park: Penn State University Press, 2001).

Idelle Weber has been elected to membership to the National Academy of Design in New York.

CONFERENCES & SYMPOSIA

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

CALLS FOR PAPERS

Technology and the Home seeks papers for the Mid-Atlantic Popular Culture Annual Conference that will explore various interactions between the technology and the domestic environment. The discussion may focus on real, imagined, or speculative homes and technology. There is no limit on the time frame or methodology. The 2003 conference is Wilmington, DE, at the Wyndham Wilmington Hotel, November 7–9, 2003. Send 1-page proposal, c.v., and audio-visual needs to Loretta Lorange, CUNY Graduate Center, P.O. Box 461, Inwood Station, New York, NY 10034-0461; www.wcenter.ncc.edu/gazette. *Deadline: June 15, 2003.*

The 3rd Interdisciplinary and Multicultural Conference on Food Representation in Literature, Film, and the Other Arts will take place at the University of Texas at San Antonio, February 26–28, 2004. Art-history submissions are strongly encouraged. Please send title and abstract of paper, in English, French, German, Italian, Japanese, Russian, or Spanish, to Santiago Daydi-Tolson, Dept. of Modern Languages and Literatures, University of Texas at San Antonio, 6900 N. Loop 1604 West, San Antonio, TX 78249-0644. For electronic submission, send an email attachment in Word to convivium@utsa.edu; <http://flan.utsa.edu/foodconf>. *Deadline: September 15, 2003.*

TO ATTEND

The Americans for the Arts 2003 Annual Convention, entitled "ARTrepreneur: The New Arts Leader," will take place June 7–9, 2003, at the Hilton Portland and Executive Tower in Portland, OR. For full details, please visit www.AmericansForTheArts.org.

The International Congress of Classical Archaeology will take place at the Harvard University Art Museums on August 23–26, 2003; its theme will be "Common Ground: Archaeology, Art, Science, and Humanities." This conference is held every 5 years to present significant research from classical archaeologists, art historians, conservation scientists, and scholars from around the world. For further information about the 2003 congress and registration fees, send your name, address, telephone and fax number, and email address to Amy Brauer at 617/495-3393; fax: 617/495-5506; AIAC2003@fas.harvard.edu.

RESOURCES & OPPORTUNITIES

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

AWARDS

The 2003 New Works Photography Awards is open to fine-art and documentary photographers of Latino, African, Asian, Native American, and Pacific Islander heritage who wish to create a new series or continue an ongoing one. Four photographers will be selected to receive an honorarium, photographic materials, technical assistance, and a New York-area exhibition. For guidelines, go to www.enfoco.org/programs/newworks/newworks.htm or send an S.A.S.E. to En Foco Inc, attn: New Works, 32 E. Kingsbridge Rd., Bronx, NY 10468; 718/584-7718; info@enfoco.org. *Deadline: June 9, 2003.*

The 1st ACASA Sieber Dissertation Award requests nominations from primary Ph.D. advisors for outstanding dissertations on some aspect of African and/or African-related diaspora art in any discipline. Dissertations completed during September 1, 2000–September 1, 2003, are eligible. Advisors may nominate 1 dissertation only. Dissertations should be submitted in English. An award of \$500 will be given at the 13th ACASA Triennial, to be held in spring 2004. Dissertations (a CD copy, with text in Word) should be sent by the author to the address below, along with a letter indicating author's name, university affiliation, current address, email address, telephone,

fax, and the name of the nominating Ph.D. advisor. (In special cases when CD copies are not possible, dissertation chapters may be sent by email.) Send to Elisha P. Renne, Dept. of Anthropology, 1020 LSA Bldg., 500 S. State St., University of Michigan, Ann Arbor, MI 48109-1382; erenne@umich.edu.

CALL FOR ENTRIES

Artempresa Gallery in Cordoba, Argentina, requests submissions to *Figureheads*, a juried sculpture exhibition to be held November 5–22, 2003. International artists ages 18 and older are encouraged to submit 35-mm slides of work that does not exceed 100 cm in any direction or weigh more than 30 lbs; works may be wall hanging or free standing. The winner of Best in Show will receive a cash award and will be considered for a solo exhibition in 2004. Entry fee is \$30/3 slides; \$5/each additional slide, with no limit. Please send applications to Artempresa Gallery, *Figureheads*, San Jeronimo 448, 5000 Cordoba, Argentina; 54-351-4221290; arttempresa@artnet.com.ar; www.arttempresagallery.com. *Deadline: July 15, 2003.*

Florida's Art in State Buildings Program announces its "Spring/Summer 2003 Call to Artists," containing descriptions of 14 new public-art projects with submission deadlines in May, June, July, and August 2003. Project art budgets range from \$1,500 to \$85,000. The various selection committees are searching for a wide variety of art, from interior art-work to large-scale outdoor pieces. Interested artists can view the call at www.florida-arts.org (this and all future program publications will be Web-based only). For more information, contact Lee Modica, Program Administrator, Art in State Buildings Program, Division of Cultural Affairs, 1001 DeSoto Park Dr., Tallahassee, FL 32301; 850/245-6476; fax: 850/245-6492; lmodica@mail.dos.state.fl.us. *Deadlines are ongoing.*

Soicher Marin Gallery is a new Los Angeles gallery reviewing portfolios for future exhibitions. All media is accepted for review. Please send a cover letter, 20 slides, slide list, résumé, artist statement, and an S.A.S.E. to Soicher Marin, Attn. Alysha Pitsicalis, 12824 Cerise Ave., Hawthorne, CA 90250; gallery@soicher-marin.com. *No deadline.*

MANUSCRIPTS AND JOURNAL CONTRIBUTIONS

The AHRB Research Centre for Studies of Surrealism and Its Legacies, which brings together the Universities of Essex and Manchester in partnership with the Tate Galleries, will be launching an online journal reflecting the rich diversity of research. We invite academic papers, exhibition or book reviews, interviews, and shorter notices for publication. Send

inquiries or proposals for submissions to Emma Jenkins, Executive Officer, AHRB Research Centre for Studies of Surrealism and Its Legacies, University of Essex, Wivenhoe Park, Colchester CO4 3SQ, U.K.; 44-0-1206-872-600; ejenkins@essex.ac.uk; www.surrealismcentre.ac.uk. *Deadlines are ongoing.*

Nueva Luz, a photographic journal, reviews fine-art and documentary work in black-and-white by American photographers of African, Asian, Latino, Native American, and Pacific Islander heritage. Photographers are encouraged to review at least 2 previous issues (at libraries or bookstores; online at www.enfoco.org). Please send 20 slides, 8 x 10" prints, or CD; include resumé, bio, support materials, and sufficient postage for the safe return of your materials. Photographers will be notified within 6 weeks. Send to En Foco Inc., attn: *Nueva Luz*, 32 E. Kingsbridge Rd., Bronx, NY 10468; 718/584-7718; nuevaluz@enfoco.org. *Deadlines are ongoing.*

CATALOGUES RAISONNÉS

The Daumier Register invites curators to supply information about their Honoré Daumier collection to be registered in this new catalogue. The project has been running for 2 years and will be finished in about 2–3 years, in time for Daumier's 200th birthday. It will be nonprofit and will supply in-depth information to private collectors, researchers, librarians, and museum curators. The bibliography consists of more than 1,500 books and articles. We are presently inviting various private collectors and museums in the U.S., U.K., France, Germany, and Switzerland to supply us with lists of their collections and photographs (digitized if possible). This information will be included in the database and will allow scholars and collectors to access details about each collection. For more information, contact Lilian and Dieter Noack at info@daumier.org; www.daumier.org.

GRANTS AND FELLOWSHIPS

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

The Fulbright Scholar Program offers grants in 140 countries for 2004–5. Traditional awards are available from 2 months to an academic year or longer. A new, short-term grants program, the Fulbright Senior Specialists Program,

offers 2–6 week grants. For more information contact the Council for International Exchange of Scholars, 3007 Tilden St. NW, Ste. 5L, Washington, DC 20008-3009; 202/686-7877; aprequest@cies.iiie.org; www.cies.org. *Deadline for traditional lecturing and research grants worldwide: August 1, 2003; Deadline for Senior Specialist Program: ongoing.*

The Malevich Society is a nonprofit organization dedicated to advancing knowledge about the Russian artist Kazimir Malevich and his work. In the belief that Malevich was a pioneer of modern art and should be better recognized for his key contributions to the history of modernism, the society awards grants to encourage research, writing, and other activities relating to the history and memory of the artist. For applications and further information, go to www.malevichsociety.org or contact us at 718/980-1805 or malevichsociety@hotmail.com. *Deadline: September 30, 2003.*

ONLINE

Digital Painting with Photoshop is a 14-week lesson plan, developed by Karen Wheeler, assistant professor of art at Wingate University and found online at www.ssteuer.com/edu.asp, that emphasizes methods for students to simulate traditional artists' media and prepare their own artwork for publication or output. The lesson plan complements Sharon Steuer's *Creative Thinking in Photoshop: A New Approach to Digital Art* (Indianapolis: New Riders Publishing, 2002). Education and evaluation copies of the book may be ordered.

PhdData is a pioneering academic trial, attempting to create a worldwide index of current doctoral theses in progress. Such an index is a must in today's research world, both in order to prevent duplication and for the purpose of enabling interactive communication between researchers and instructors around the world. This site is in still in its beginning stages but already includes advanced capabilities to search for theses. It also allows users to communicate with those who have registered their theses with us. PhdData is currently open and free of charge for all users. We would appreciate your help in acquainting your doctoral students with the site and encouraging them to register online. Please write to Daniel Vainstub at danivainstub@phddata.org; www.phddata.org.

RESIDENCIES

The John Michael Kohler Arts Center provides artists worldwide with access to the plumbingware firm, Kohler Co., through 2- to 6-month residencies with its Arts/Industry Artist-in-Residence Program. Artists-in-residence are given studio space in the factory, which is accessible to them 24 hours a day, 7 days a week. In addition, they receive free materials, use of equipment, technical assistance, photographic services, hous-

ing, round-trip transportation within the continental U.S. from their home to the site, and weekly honoraria. Available media: vitreous china, iron, enamel, and brass. The center invites emerging and established artists working in any discipline to apply for Arts/Industry residencies. For more information and an application, send an S.A.S.E. (#10 with 55 cents postage) to Kim Cridler, Arts/Industry Coordinator, John Michael Kohler Arts Center, 608 New York Ave., P.O. Box 489, Sheboygan, WI 53082-0489; 920/458-6144; kcridler@jmkac.org; www.jmkac.org. *Deadline: August 1, 2003.*

The Bemis Center for Contemporary Arts artist-in-residency program offers 2- to 6-month residencies for U.S. and international visual artists. Bemis provides 1,000–2,000 sq. ft. private studio/living space, a 10,000 sq. ft. fabrication/installation facility equipped for steel- and woodworking, access to printmaking and photography facilities, individual monthly stipends of \$500–1,000, and exhibition possibilities. Artists must submit an application form, 10 slides of work completed within the last 2 years, c.v., reviews or other support materials, a \$35 application fee, and a large S.A.S.E. for return of slides. Mail to Bemis Center for Contemporary Arts, 724 S. 12th St., Omaha, NE 68102; 402/341-7130; fax: 402/341-9791; bemis@novia.net; www.bemiscenter.org. *Deadline: September 30, 2003.*

CLASSIFIEDS

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

FOR RENT

HUDSON VALLEY. COTTAGE SLEEPS 2–3. PRIVATE SETTING ON 90-ACRE SHAUPENEAK RIDGE HOMESTEAD. NEAR NEW PALTZ/POUGHKEEPSIE. 90 MILES FROM NY. \$320/WEEK. 845/384-6261.

LONDON. B&B OFFERED IN WRITER'S BEAUTIFUL N. LONDON HOUSE. £35.00. £65.00 DOUBLE. suehubbard.london@virgin.net.

NEW YORK. FRIENDLY HOTEL ALTERNATIVES: PRIVATE APARTMENTS, B&Bs, ARTISTS' LOFTS. www.CitySonnet.com; 212/614-3034.

NYC. ONE BEDROOM ELEGANTLY FURNISHED APARTMENT NEAR NYU. AVAILABLE SEPTEMBER 2003–JUNE 2004. \$1,900 PER

MONTH. UTILITIES ADDITIONAL. HAS WASHER/DRYER/DISHWASHER. CONTACT: 212/674-1038; OR EMAIL: vgreene@guggenheim.org.

NICE, FRANCE. ART STUDIO. EXCHANGE/SHARE FOR NEW YORK STUDIO. uuultra@aol.com.

ROME. RENT APARTMENT. FULLY FURNISHED: BEDROOM (TWIN BEDS), LIVING-DINING ROOM (COUCH-BED), EAT-IN KITCHEN, BATH, LARGE TERRACE, BALCONIES, DISH-CLOTHES WASHERS. \$1,200 MONTH + UTILITIES. 01139065814735; jkwasse@attglobal.net.

FOR SALE

HISTORIC PRESERVATION (1966–2002); *WINTERTHUR PORTFOLIO* (1979–99); *ART BULLETIN* (1979–87); *OLD-TIME NE* (1973–2000); *VICTORIAN SOCIETY ANNUAL* (1961–88); *INDUSTRIAL ARCHEOLOGY* (1975–98); *OHJ* (1984–2001); *ARCHITECTURAL HISTORY* (1973–93); *ALSO BOOKS; REASONABLE.* *LISTS: mrbeeba@hotmail.com.*

OPPORTUNITIES

ENCAUSTIC WORKSHOPS IN SANTA FE: MONOTYPES, PAINTING, COLLAGE, AND DRAWING TECHNIQUES. ONGOING SCHEDULE. www.paularoland.com OR 505/989-3419.

FRENCH PAINTING VACATIONS/WORKSHOPS. SUNFLOWERS, MEDIEVAL VILLAGE HOME. FAB. CHEF AND INSPIRATIONAL INSTRUCTION. ALL LEVELS. OR RENT OUR FACILITY FOR YOUR OWN WORKSHOP. 707/823-9663, BROCHURE: www.artfully.com.

INTERNATIONAL COMPETITION. GROUP SHOW, \$1,000 CASH, AND INTERNET EXPOSURE TO THE BEST IN SHOW. NO COMMISSION. JUROR: RHONDA COOPER, DIRECTOR OF UNIVERSITY GALLERY AT STONY BROOK, LONG ISLAND. S.A.S.E FOR PROSPECTUS. ALPAN GALLERY, 2 WEST CARVER. P.O. BOX 4319, HUNTINGTON, NY 11743. www.alpangallery.com/events. *Deadline June 7, 2003.*

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

DATEBOOK

May 12, 2003

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

May 15, 2003

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

June 18, 2003

2004 Annual Conference session chairs notify applicants of acceptance or rejection of preliminary proposals. CAA conference director receives session rosters and a-v request forms from session chairs. (This information is used for the *Preliminary Program* and conference scheduling)

June 27, 2003

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

June 30, 2003

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

August 31, 2003

Deadline for nominations for the 2004 CAA Awards for Distinction

September 1, 2003

2004 Annual Conference session chairs receive final abstracts from speakers

September 12, 2003

Deadline for session proposals for the 2005 CAA Annual Conference in Atlanta

November 3, 2003

Deadline for curatorial proposals for an exhibition at the 2005 CAA Annual Conference in Atlanta

December 1, 2003

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

February 18–21, 2004

92nd CAA Annual Conference in Seattle

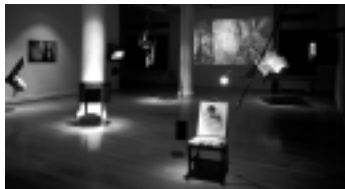
CORRECTIONS

In the March 2003 issue of *CAA News*, we misspelled the name of the late Prof. Edith Porada on page 4.

On the same page, a reference to Karbala names Husein as the son of the Prophet Muhammad, when in fact he was grandson of the prophet and the son of Ali, who is mentioned in the entry for Nejeff.

In the Books Published by CAA Members section, Victor Margolin's book was misidentified. The correct title is *Culture is Everywhere: The Museum of Contemporary Art*.

CAA regrets these errors.



Mary Lucier. *Last Rights (Positano)*, 1995. Interactive mixed-media video installation. Courtesy Lennon, Weinberg, Inc.

ARTSPACE

CONTINUED FROM PAGE 1

portable computers—created a buzz in the room with much exchange of digital images and sound on display in the “new portfolio.” Hilary Barker’s panel on young female video and performance artists, “Safe Haven: Performance, Video, and the Body by Female Artists Today,” had as a counterpoint the appearance of a seminal artist of these mediums, Carolee Schneemann, who put the subject into historical perspective.

Friday started with an important panel chaired by Janet Koplos, “The Meaning of Labor in Today’s Art,” where the artists Rona Pondick and Annabeth Rosen discussed the labor-intensive process in their art, as well as the type of work it generates. During the entire session, Erin Sotak performed, patiently blowing up red balloons, which appropriately and spontaneously burst as the following panel began. For “Art World versus Artists versus Art World,” critic Roberta Smith, gallery dealers Jeffrey Deitch and Stephen Rosenberg, curators Saul Ostrow and Jeffrey Fleming, and museum director Alanna Heiss really created some heat for a packed-to-the-ceiling audience. The riveting and moving Annual Artist Interviews followed. Multi-media and video installation artist Mary Lucier, interviewed by curator Barbara London, and filmmaker and photographer Shirin Neshat, interviewed by curator Feri Daftari, spoke of their art, their lives,

and the ideas that infuse their poetic, emotional, and intellectual work. Despite the differing issues in each artist’s work, some beautiful connections between them became apparent through this pairing. After a “Happy Hour,” critic John Yau and painters Catherine Murphy and Sylvia Plimack-Mangold capped off the day with a discussion of issues of realism, aided by a surprise participant, painter and critic Bob Berlind.

Saturday’s morning program, sponsored by CAA’s Services to Artists Committee, focused on practicum issues of deep concern to artists—health and safety, now a pressing issue for many institutions. A session on conservation and the archival properties of artist’s materials focused on digital and electronic media followed. The finale was an intellectually stimulating and emotionally charged session led by Nato Thompson, “Upstaging Pedagogy in the Theater of Conflict,” which included Coco Fusco, the Atlas Group, Trevor Paglen, Aaron Gach, and an electronic Claire Pentecost (via videotape). With this, ARTspace ended on a very high, yet somber note.

—Norie Sato, *Services to Artists Committee Chair*

HIGH MUSEUM TO SHOW RESTORED DAVID

CONTINUED FROM PAGE 1



Andrea del Verrocchio, *David* before restoration

The gilding, notes Radke, was applied with glue, not fused using mercury, confirming that the work was not meant for outdoor display. Also revealed in the process were anatomical details such as the veins in David’s arms.

Believed to have been commissioned by Piero di Cosimo de’ Medici, the *David* was made in 1465–70 and sold to the Florence city government in 1476 by Piero’s son Lorenzo, called the Magnificent. The head of Goliath was moved to permit the statue’s placement on a small pedestal next to a Palazzo Vecchio doorway, the entrance to the Sala dei Gigli. When the work returns to the Bargello, it will be displayed as before, with Goliath’s head between David’s feet.

“Like our recent partnerships with the Musée d’Orsay and the Munch-Museet in Oslo, this project reflects our ongoing commitment to international collaborations that enable us to bring the world’s great art treasures to the United States,” said Michael E. Shapiro, the Nancy and Holcombe T. Green, Jr. Director of the High Museum.

Atlanta is the site of CAA’s 93rd Annual Conference, to be held February 16–19, 2005.

ANNUAL CONFERENCE

CONTINUED FROM PAGE 5

success: Bruce Robertson, Annual Conference Committee chair, committee members Lynne Allen, Michael Aurbach, Nicola Courtright, Richard Kalina, Andrea Norris, Norie Sato, Gregory Sholette, Annie Storr, Alfred Acres, Holly Hughes, Katy Siegel, and Mimi Hall Yiengpruksawan; and to the CAA staff, especially Emmanuel Lemakis, Paul Skiff, Lauren Stark, and Brenna Johnson.

—Ellen K. Levy, *CAA Board Member and Vice President for Annual Conference*

CAA 2005 ANNUAL CONFERENCE
Atlanta, February 16–19, 2005
Session Proposal Submission Form

Check one session category (*letter of support from sponsor required):

- | | | |
|---|---|---|
| <input type="checkbox"/> Historical Studies | <input type="checkbox"/> Educational and Professional Practices | <input type="checkbox"/> CAA Committee-Sponsored* |
| <input type="checkbox"/> Contemporary Issues/Studio Art | <input type="checkbox"/> Affiliated Society Sponsored* | |

Session title _____

Sponsoring affiliated society/CAA committee (if applicable) _____

Brief synopsis of session topic _____

Chair 1 _____ CAA membership # _____

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Make 18 copies of 1) this completed form; 2) a 1-page proposal; 3) your c.v. (2 pages max); and collate, staple, and mail to:

Conference Director, Sessions 2005
College Art Association
275 Seventh Avenue, New York, NY 10001
Deadline: September 12, 2003

THE 63 STAGES OF THE YELLOW BRICK ROAD

The following address was delivered by Roger Shimomura, artist and University Distinguished Professor of Art at the University of Kansas in Lawrence, at Convocation at the CAA Annual Conference on February 19, 2003. Shimomura's talk was accompanied by a number of slides that illustrated and embellished his words. Because of space limits, every image shown at Convocation cannot be reproduced here.

Prior to this evening, many people have asked me for a clarification of the title of my talk. Let me reveal that the CAA office requested the title six months ago, far before I had any idea what I would talk about. I felt that a reference to my age, a reference to the state of Kansas, and finally a reference to Hiroshige's "53 Stages of the Tokaido Road" would easily bracket any subject that I would eventually choose to talk about. A few months ago, after much personal rumination, I decided to share with you the one topic that I felt uniquely qualified to discuss, and that is my own work. But this will not be the standard "Artist Talk" since I will not be showing you any examples of my own work, but instead I hope to show you how my paintings, prints, installations, and performance works have been shaped not by academic influences, aesthetic fashion, or the winds of multiculturalism, but simply by various events that I have passed through during my life. I also want to share with you how the visual environment with which I have surrounded myself has reflected those events and consequently affected my work. Since, in the long history of this organization, I believe I am the first Asian American artist to deliver a keynote address, I will seize the moment by sharing with you some personal experiences that might add more diverse faces to a group of people that frequently suffer anonymity behind such stereotypes ranging from the "inscrutable enemy alien" to the "model minority."

Recently, a news reporter asked me in an interview, "Now that you are close to retirement, and your teaching career is almost over, is it possible to summarize what your most important message has been to your students over the years?" My response was simple and sounded like a fortune-cookie proverb: I said that I tell my students to "take a hard look at yourself first and consider whether there is significant value in sharing what you are experiencing in life."

Some of you that are familiar with my artwork know the importance the life of my paternal grandmother has had upon me, to the extent that my career, in a sense, began with her life. Her name was Toku Machida, born in Tokyo, Japan, in 1888. She was trained as a nurse and, in 1904, served in live action at the famous battle of Port Arthur during the Russo-Japanese War. Shortly after her discharge from the Japan Naval Red



Toku Machida

Cross, she became the medical supervisor in a large Tokyo silk factory, where she met the brother of my grandfather Yoshitomi, who had already immigrated to the United States in 1906. The brother decided that my grandmother was a likely candidate to be a photo-
bride, called *sashin-kekkon* in Japanese, to the unwed Yoshitomi, and he eventually gained acceptance by both families to arrange a marriage between the two. Toku, along with sixty other photo-brides, boarded a ship for the arduous, thirteen-day journey across the Pacific Ocean. Just prior to embarking, she began to keep a diary, recording her daily events and thoughts during this memorable trip, unaware at the time that she would maintain this diary in America for the next fifty-six years, until her death in 1968.

Upon landing in Seattle and following the legal consummation of her marriage, Toku applied for and received her license to become a midwife, or in Japanese, a *samba*, primarily serving the rapidly growing Japanese community. In 1939, fully retired after delivering more than one thousand babies, she returned to her practice, one more time, to deliver me into this world. Without fanfare, her diary entry on my birth date essentially said, "Today, Roger was born," a rather inauspicious entry, but it was then that life and art begin for me.

Eight years ago, my former New York dealer challenged her stable of diverse artists to try and recall their first ten memories of life and record them in a series of small paintings to be exhibited in her gallery. For me, my earliest recollections as a two- and three-year old were of life in



The Shimomura Family at Camp Minidoka

Camp Minidoka, a desolate internment camp during WWII, located in the desert in southern Idaho. Coincidentally, I had exactly ten memories of that experience, which I later chronicled again in a series of lithographs in book form called "Memories of Childhood." After two years, following our release from Minidoka, our family moved into an apartment in south Chicago, where I attended kindergarten for one year before we returned by train back to our home in Seattle, where I began attending public schools located in the inner city.

Many years ago, while my grandmother was still alive, she presented me, one day, with a box that contained all of the drawings that I had done from the first through sixth grades. Among the earlier drawings, I was shocked to discover that every time I drew my mother, I drew her with blue eyes and blonde hair. I assume that because I loved my mother dearly, I wanted her to have all the attributes of a perfect mother.

Eventually this attribution would become fodder for dozens of paintings and performances for years to come.

It was about the second grade when I became introduced to the postcards that were glued into the scrapbooks belonging to the parents of my neighborhood buddy, Jim Pantano. He would always tease me and say, "I got some pictures of your Daddy." I stared at these strange-looking monsters, wondering if others thought that my father actually looked like this. By the third grade, apparently wanting to distinguish myself from those monsters, I too began to seek refuge behind blond hair.

My life as a collector began very early. As a child I began to amass soda-pop bottle caps, Popsicle sticks, and bubble-gum cards. I also had a large collection of detailed drawings of everything that I wanted to possess, such as cowboy and engineering boots, Schwinn bikes, and Red Ryder BB Guns. At this early age, it was my first introduction to the magical potential of art, which served in this case as a source of surrogates for all of my unfulfilled material desires that our family could not afford.

But mainly I collected comic books: Walt Disney, Dick Tracy, Nancy and Sluggo, and some war-theme comics that resonated with the disturbing images from Jim Pantano's postcards. Because my parents did not approve of the proliferation of comics such as these, my war-theme collection was covert. Little did I know, however, that this young obsession of wanting to possess every issue, every baseball card, and every cereal premium would be a pattern that would follow me for life, a pattern that would not only fill my house, but eventually fuel my art.

All through grade school and junior high school, our favorite neighborhood game was not "Cowboy and Indians" but "Kill the Japs," bringing to life the values from the comics that I collected. We reluctantly took turns being the "Jap," though we all preferred to be, of course, John Wayne, the most prolific Jap killer of the time. I attended Garfield High School, truly a unique high school for the 1950s—approximately 1/3 white, 1/3 black, and 1/3 Asian—known now for its musical legacy built by former students such as Quincy Jones, Ernestine Anderson, Jimi Hendrix, and countless numbers of other famous jazz and rock performers.

Entries in my yearbook reflect the former state of pre-political correctness. One of these, from my closest friend, who was Italian American, read, "My dearest Rocky Shimerano. Now that you have retired from the heavyweight division, I



Blonde mother



Postcard stereotyping Japanese



Roger (left) with blonde hair



Neighborhood kids playing "Kill the Jap"

think I can take you on. When you come back from your tour of your homeland, Japan, I'll do so." It was signed, the "Wop." Then, at the bottom, next to the picture of a boat, it continues: "Slow boat to Japan. On to Japan. Banzai," with a drawing of a Japanese Zero fighter plane. Practically every cliché and stereotype, unacceptable today, were used as vicious haranguing until their meanings were defused by constant repetition. Race wars were common. One Seattle gang called the Gayblades, primarily made up of Blacks and Asians from Garfield, regularly fought another called the Dukes, who were the white kids from Lincoln High School. In a battle, the Asians sided with the Blacks but would never take up with the Chinese. "Yellow no Same," a theme that has generated a half-dozen performances and a like number of paintings, was chanted with deep feelings among Asian people, reflecting their long histories of war, violence, and occupation. Somehow we Japanese Americans managed to distinguish ourselves from the Chinese so completely that here my cousin is seen wearing a mask of the feared Fu Manchu, obviously precluding any sense of solidarity between Asian peoples. Every ethnic grouping struggled within an established pecking order. The fact was, our individual identities started with the color of our skin.

Following high school, I enrolled at the University of Washington, which at the time had the much-hated mandatory Reserve Officer's Training Corps. For two years, I tolerated military-science class and drills and swore that I would not complete the training for the last two years, preferring instead to be drafted as a private instead of entering military service as a commissioned officer. Things turned out differently, however, as the night before I had to sign the papers that would terminate further military study, my father intervened by inviting home Shiro Kashino, a close family friend. Shiro was a WWII veteran from the famous 442nd, an all-Japanese American infantry battalion; he happened to be the most highly decorated living hero from the most highly decorated unit in the history of the U.S. Army. Shiro was at our house to convince me that it was my duty, as a third-generation Japanese American, to continue my military studies and become a commissioned officer in the Armed Services, something not allowed of Japanese Americans during WWII until the latter parts of the war. Reluctantly, after three hours, and for the first time in my young life, I made a decision that was not for me but for the community from which I was a charter member.

In 1961 I entered military service as young lieu-

tenant, in the 1st Cavalry Division of the U.S. Army. For thirteen months I served, and drank, with my fellow officers that were stationed close to the demilitarized zone in South Korea. I laughed at the fact that my nickname was "Pop-up," because in the eyes of my white officer colleagues, I looked like the targets we all practiced shooting at. (Here is one example from my collection of targets used during WWII). The enemy North Koreans were known by the American forces as "Joe Chink," a racist term usually reserved for Chinese, not Koreans, but in the U.S. Army, the refrain was "Yellow all Same." I joined my fellow officers in singing the battalion fight song about killing Joe Chink as we crossed the Yalu River. At that time, I never felt connected to the Korean people, North or South, attributing their



Cousin in Fu Manchu mask (left)

stares toward me as simple curiosity, from one Asian to another. Neither was I sensitive to, nor did I feel linkage to, the violent history shared between the two countries, nor the connection to why many Korean people spoke Japanese so fluently. I was accepted as an honorary white among my peer group, so why should I feel any kind of kinship toward the Koreans, even though I looked like a pop-up target? In retrospect, the confusion that I failed to recognize was endemic to many Asian Americans at the time, and it would still be years before I became familiar with the revelations by Malcolm X on self-hatred. After two years I was honorably discharged and righteously cast my vote for Barry Goldwater.

Fast forwarding through undergraduate school, marriage, and a change of fields of study, I entered the graduate painting program at Syracuse University, accepted on the basis of work that was heavily influenced by the graphic character of my childhood comic-book collection. An important event happened at a graduate seminar when the subject of the WWII internment was broached. Because of my experience and recollection of camp, I had some personal stories to share with the other students. What shocked me was the fact that only two students out of thirteen, a husband-and-wife team from Portland, OR, had even heard of the internment. Several others were reluctant to believe it even happened. The seeds of consciousness were planted, as I began to grow aware of some very profound differences between my fellow artist classmates and me. But up through graduation, my paintings and silkscreens continued to make commentary upon European American popular culture while maintaining the appearance of the comic-book aesthetic.

Following graduation, I received a call from the chair of the Art Department at the University

of Kansas, inviting me to come to Lawrence for an interview. I refused, for I did not know where Kansas was and insisted that I never applied for a job there. But the chair had a way with words, and, after interviewing there for two days and discovering that there were twelve full-time painters on the faculty, I became convinced that one or two years there would not hurt my budding career.

Lawrence introduced me to an event called the estate auction. In addition to the required household necessities, I became absorbed in making inexpensive acquisitions of any interesting tchotchkes, particularly old toys. Within four years I had a world-class collection that focused on tin windup toys and 1930s Walt Disney memorabilia. From such visual stimulation around me constantly, these pieces began to enter into my paintings and drawings. The first step of connecting one passion in my life to my art had finally begun.

But my work and life changed forever after I talked at one of those auctions with a local farmer, who pretty much summarized dozens of conversations that I had had with several townspeople since arriving in Lawrence: "What are you? Where you from? and What do you do?" My stock answers were: "I'm Japanese American, I'm from Seattle, and I teach art at KU." The anticipated answers? Probably something like: "I'm Chinese," "I'm from Japan," and

"I live on the Potawatomi Indian reservation." This last conversation, so complete in its stereotyping of a foreign-looking person in the midlands, changed my work and life forever. My response to this conversation, I decided, could only be ameliorated by some kind of art gesture. I began to do paintings that sarcastically looked Japanese. All of a sudden, I discovered that the appearance of my art readily initiated dialogue about who I was and from where I came.

I began to combine images from *ukiyo-e* wood-block prints with objects from my collections of Americana. I juxtaposed images of my pinback buttons, Disney characters, and superheroes from the 1930s Big Little Books. I came to the major realization that, for me, the only difference between a Japanese woman and Minnie Mouse was race or species. Along with this, I was experiencing, for the first time, the hyphen that separated the Japanese from American. Ironically, however, people that were seeing my paintings thought them to be a homecoming of sorts. In other words, I now painted that way because, to them, I have always looked that way. Little did they realize how foreign-appearing, to me, the geisha and samurai were in my compositions. These were not the images that were around me while growing up; these were the exotic things I associated with my grandparents and the images in their scrapbooks. This became my first contact with the notion of irony.



Pop-up target



Cluster of toys

In 1978, the move toward reparations for the 60,000 living Japanese Americans who survived the internment refocused an interest in the subject within the Japanese American community. Since the detailed experience of the internment seemed interminably locked up within my parents, I always fantasized about what my grandmother's Japanese-language diaries might contain on this subject. I felt somewhat invested in these diaries, since for the last fourteen years of her life I presented her with a fresh diary as her annual Christmas present. In 1979, I brought back the diaries from Seattle to my home in Lawrence and immediately sought to have the war years translated. As I received the entries, I began to make paintings based upon what I thought were the more interesting ones. I consciously kept the camp paintings in the *ukiyo-e* style, with the diary-entry subjects buried within them as a subtext to the superficial decorative appearance of the work, similar to applying perfumed deodorant over a bad case of body odor. I relished the idea of planting handsome works in living rooms, only to have, on occasion, the unmistakable stench of the internment theme come to the surface. All in all, there were twenty-five paintings in this original diary series. All eventually sold, but in only seven cases did the purchaser of the painting ask for the diary entry that inspired the work, despite the fact that the entry was conspicuously displayed next to the painting during the exhibition. Three people offered to buy the last unsold work if I would paint out the barbed wire in the background.

As the diary translations continued to come in, the story of the internment, through my grandmother's eyes, dramatically unfolded. During the next twenty years, sixty-five paintings, twenty performance pieces, and two installations would be spawned by them.

Also in 1979, the Iran hostage crisis became an international incident that recently generated a painting. One evening, as I was jogging down a favorite county road behind my house in East Lawrence, I noticed a pickup truck, traveling at a rather high rate of speed, coming from the opposite direction directly toward me. As the truck got very near, the driver, a thirty-something-year-old, slammed on his brake to slow down, shoved his middle finger in my face, and screamed, "That's for your Ayatollah, you Chinaman."

Soon after this, during the late 1980s, a new racism was being directed toward all Asian people living in this country. These sentiments were due to a failing U.S. auto industry being primarily blamed on Japan for its auto imports. The term "Yellow all Same" returned with its original meaning to the Asian community in Detroit, when in 1982 Vincent Chin, a Chinese American mistaken for a Japanese national, was bludgeoned to death with a baseball bat by two white U.S. autoworkers who thought he was responsible for the loss of their jobs. The two were eventually brought to trial, ultimately placed on parole with a \$3,000 fine—the dollar value placed on the life of an Asian American in



Painting from the series "Return of the Yellow Peril"

entitled "Return of the Yellow Peril."

The topic of stereotyping has been a popular subject of study in recent years. Let me share one story with you that has recently led to three paintings. In 1969, my then-wife, who is Japanese American, and I visited the mother of a good friend of mine in Florence, SC. She happened to be a woman of old Southern money who was married to a late celebrity, who shall remain nameless. When we arrived at her white-columned, eighteenth-century, brick-and-stucco mansion, draped in Spanish moss, she was there to greet us at the door. As we entered her vestibule and stared at the lavish displays of silverware, she asked what part of Japan we were from. We explained that we were both from Seattle, whereupon she quickly asked if we liked the food in this country. Our roles for the next few days were coming into clear focus. My good friend, who had not yet arrived at the house, used to talk about his Aunt Fran, who was the intellect and worldly one of the family. An hour or so later, when my friend finally arrived with his aunt, he introduced her to us. Upon hearing my name, Fran bent over and asked again, in very slow and crisp English, "Now what was your name?" After I said "Roger," Fran repeated it very slowly, enunciating both syllables. She smiled condescendingly and said, "Well, I guess my name sounds as weird to you as yours does to me." For the next three days, we gracefully assumed the role of Japanese tourists. Believe me, it was simply easier.

Sometime in the mid-1990s I became aware of America's new shopping place, eBay. I paid particular attention to objects that depicted stereotypes of Asian people. It is difficult to explain the masochistic calling to collect these objects other than to serve as a constant reminder of who I once was and from where I have escaped. I attribute this revelation to Alice Walker, who identified these stereotypes as prisons. She astutely observed that inside each of them was imprisoned a real person—someone we knew who was doing hard time for all of us.

With renewed vigor I began to extend my collection of salt-and-pepper shakers of "Oriental figurines." At the time I had no idea that so many different versions existed. It was ever so aggravating that the daily surfings through eBay revealed constant cases of ethnic misidentity. In one day last January, there were twenty-nine pairs of salt-and-pepper shakers listed under the keywords "Oriental salt and pepper shakers." Of them, the nineteen that were referred to in the detailed description as being Japanese

Detroit. So distraught was Chin's mother that she renounced her U.S. citizenship and returned to China. This shameful incident directly inspired a series of sixteen large paintings

were actually Chinese. Once again, "Yellow all Same." Under the keywords of "Chinese salt and pepper shakers," nine were listed, but four of them were actually Japanese. All this was forgiven, however, when one salt-and-pepper couple with blonde hair was listed as "Oriental." Eyes that appeared to be closed apparently won out over blonde hair.

The misidentification between Japanese and Chinese has driven Asian people crazy for a long time.

Most notable in my collection are two examples of guidelines, published during WWII, one from *Steve Canyon* comics in which certain traits of each race were outlined. To a national audience, *Time* magazine came out in 1942 with their now classic chart. These ridiculous comparisons became thematic in two mixed-media works and three performances that I have written.

I have what I think is an interesting collection of signs and buttons that were displayed and worn during WWII. The white people wore their buttons, the theme of which appeared on pinbacks, advertisements, and club cards. Japanese Americans had buttons to match the signs posted on their stores. The Chinese, afraid to be mistaken for Japanese, created their own buttons. Signs seen everywhere indicated paranoia about being mistaken for Japanese people. Disappointingly, even today one can still purchase this button in New York's SoHo, which disparages the Jewish American Princess without any disclaimer as to why that acronym resonates with such familiarity. In 1988 I did a performance on this topic at the opening of my solo show in New York, with the full blessing of my dealer, who happened to be Jewish. The performance was greeted with extreme responses ranging from tearful apologies to angry accusations of racism—even the cancellation of one sale.

Now, with the presence of eBay, it was possible to revisit that exact same Chinese mask that my cousin wore on Halloween of 1950. In fact, I



Salt-and-pepper shaker collection



Steve Canyon comics



Time magazine





Mask collection

could now own all the other variations available at that time. The postcards that terrorized me at Jim Pantano's house could be partially defused by purchasing and placing

them in my photo albums. The same, too, with the ads that terrorized the Japanese community, the novel premiums and giveaways that many civic groups promoted during the war, and the envelopes that were used to display one's unbound patriotism. All of these horrific images have provided me with rich resource material to depict myself in my paintings as the eternal foreigner in a crowd, or as a graphic metaphor of how most people of color today still find it difficult to get through one day without being somehow reminded that they are not white.

Among my more recent collecting interests have been Hollywood images of "yellowface," such as Herman Munster as the generic Asian person. Frank Chin, godfather of Asian American writing, said it all in regards to yellowface in film: "Apes have made greater strides in self-determination than Chinese have in movies. Apes have gone from pounding the gates of Skull Island in *King Kong* to speaking and taking over the world in *Planet of the Apes*, whereas Chinese have gone from movies where "Charlie Chan" was played in yellow face to the television series "Kung Fu," played by David Carradine, also in yellowface.

Many years ago I received a telephone call from a solicitor from the Sheriff's Department selling tickets to a circus for a fundraiser. I purchased two tickets and, as requested, gave him my name and address. Amazingly, the party on the line did not ask how to spell my last name. Within three days I received a pledge card in the mail, with my last name spelled as Sherman. I cut the name out of the envelope and decided then to begin a collection of misspellings of my name. Since that time I have accumulated more than 135 unique examples of these misspellings.



"Mistaken Identity" photos

In addition, I have also sought out photographs of people whom I have been mistaken for. Since we Asians all look alike, the collection has grown quite rapidly.

Interestingly enough, included in this group are two of my Anglo colleagues at Kansas, and, believe it or not, I was once mistaken, at her opening, for the painter Hung Liu.

A very recent series of work with which I am currently engaged is called "Stereotypes and Admonitions." It seems that every time we start feeling as though we have made progress, some

event like the recent Abercrombie and Fitch episode arises. For those of you who have not heard of this latest manifestation from a company who has a track record of misinformed and insensitive retail decisions, a special clothing line was introduced featuring cartoons of Asian people in stereotypical appearances, wearing coolie hats, replete with slogans referring to laundries with sayings such as "Two Wongs make it white." Amazingly, a spokesperson for Abercrombie and Fitch made a statement that Asian people were the target of these sales. The



Postcard collection

company actually thought Asians would be particularly attracted to images of these sorts. Other companies did not learn from Abercrombie and Fitch's mistakes, as two equally racist products were since marketed by two other companies. "Stereotypes and Admonitions" will cover more than fifty personal and twenty national

stories of racism, and the list, I am sorry to say, continues to grow daily, with events during the past few months such as the plot to assassinate Governor Gary Locke of Washington State; Representative Bob Coble of South Carolina claiming the internment experience was for the benefit and safety of the Japanese Americans; and Shaq and Yao—the list goes on.

The comparison of September 11, 2001, to Pearl Harbor was something that recounted, for Japanese American people, the xenophobia that put them in camps during the war. Nervous, for good reason, were Arab Americans, Sikhs, Middle Easterners, and Muslims. For during the 1979 Iran hostage crisis, there was talk coming from high sources of making all Iranian-looking people prove their legal status in this country. During Operation Desert Storm in 1991, the president reintroduced the solution of incarceration of all people of Arab extraction. Now, in the War on Terrorism, the attorney general's decree to require a "special registration" for foreign nationals from designated countries resonates badly. The parallel compares the Japanese and the Taliban; the Zero fighter planes and the American airliners; Pearl Harbor in flames and the collapse of the World Trade Center. All dredge up memories of fear, past hysteria, and a series of poor decisions affecting hundreds of thousands of people. Five paintings were generated from this disastrous event.

My purpose in sharing these images with you this evening has been to demonstrate how life experiences can dictate imagery in artwork. The initial conversation with the Kansas farmer as to who I was preceded the multicultural movement of the late 1970s by a decade. The need to address my identity was genuinely born out of the need to mediate and reconcile my yellow presence in the midwest.

Last year's admonition by *The New York Times* cautioned us that art about injustices, both past and present, is now passé. The *Times* critic wrote that the public has tired of seeing images

of victimization, and that it is time to move on, to move outside of the social-cause ghettos that have been created. Because some in the majority still do not get it, the argument of the critic is that the issues remain merely social constructs or ideas of racism that have now lost their vitality, that are now out of fashion, and are now "ghettoized." My decision to bind my art to my ethnic identity was not a career decision. Customarily, some art-world power brokers are attempting to decide, for a few of us, what we have been doing, why we have been doing it, and, now, why it is time to move on. I have tried to demonstrate by my own example that the direction of one's art is sometimes guided by circumstances and the imperative response, not by art trend nor academic training. Art about the cultural politics of difference cannot be measured by the same formula as Impressionism, Abstract Expressionism, and Color Field painting. Social injustices and racial prejudice continue to be in season. Unfortunately, some critics do not make any distinction between what is reality for some people and what is fashionably smart for others.

A good friend of mine who is African American, upon hearing of the attack on America, said, "My God, now they know what it feels like to be terrorized." Suddenly, after September 11, there are calls on the Internet and other media for artists to express their sentiments about the disaster. Could this be because now they know what it feels like? Suddenly, victimization is given renewed credibility. Miraculously, it is back in fashion!

I am grateful for the richness of the journey that I have experienced, ranging from my initial memories of life on a south Idaho desert to standing in front of you tonight, sharing some of these stories. I must admit to being concerned about the loss of momentum of political work, for I believe in the kind of vibrancy that social conscience breeds, and I believe in the richness that the sharing of life stories and experiences bring to the world as a whole. I hope that art will maintain one of its most important functions as a facilitator for change in our society. Today, the impending war with Iraq should not be immune from artistic response despite the familiarity to the remonstrations of the 1960s. Let us encourage those that continue to feel invested in these kinds of issues, to speak their minds, rather than to caution them that their art has become redundant and passé.

Lucy Lippard put it so aptly when she said: "Until the term political correctness becomes something more real, something based in sincerity and not convention, there will be work to be done. Without the telling of stories, we will not be reminded that things are still far from perfect and that we have not yet earned the luxury of poeticizing instead of politicizing our work."

I thank all of you for your attention and for the honor of addressing you tonight.

—Roger Shimomura

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