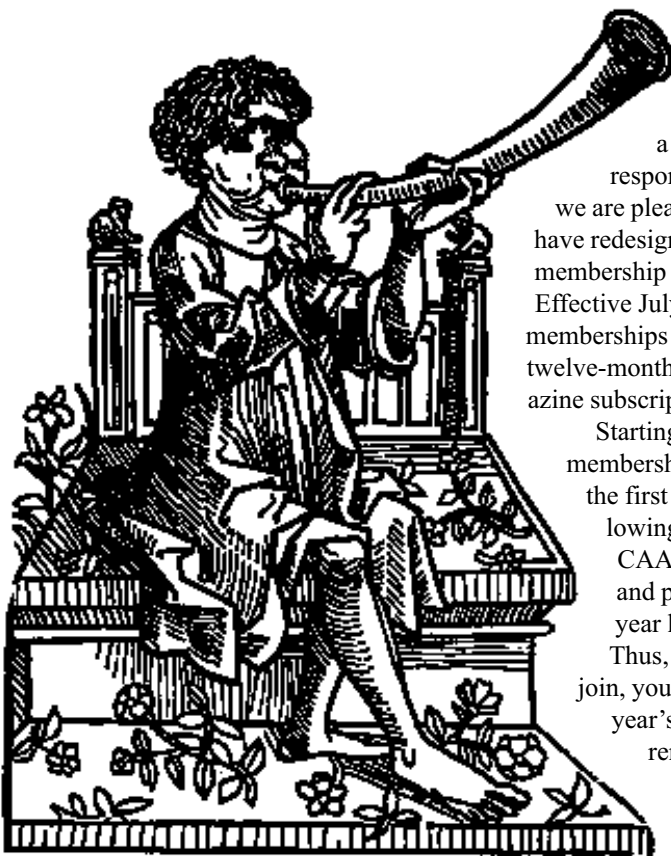


CAA Improves Membership Schedule



CAA's membership cycle has in the past operated on a calendar-year basis. In response to your suggestions, we are pleased to announce that we have redesigned and improved the membership renewal schedule. Effective July 1, 2005, all CAA memberships will be on a rolling twelve-month basis, much like a magazine subscription.

Starting in July, a new CAA membership will be effective on the first day of the month following the month in which CAA receives the application and payment, expiring one year later.

Thus, no matter when you join, you will receive a full year's benefits. CAA will remind all members to renew as membership expiration dates approach.

Members continue

to receive all of the privileges and benefits of CAA membership for a year, including twelve months of CAA's publications, access to the Online Career Center, and the opportunity to participate in the Annual Conference. Full membership benefits are listed at www.collegeart.org/membership.

As always, you may request a back copy of any CAA publication from our Member Services Department. Descriptions of CAA's publications can be found online at www.collegeart.org/publications.

If you are a current member, you will need to renew your membership in December, so that it will be effective in January.

If you have any questions about this change, please call the Member Services Department at 212-691-1051, ext. 12, or write to memsvcs@collegeart.org. ■

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CAA's Career Services



Photo: Andrei Ralko

Susan Ball

CAA's 93rd Annual Conference, held February 16–19, 2005, was a huge success. The meeting was our first in Atlanta, our first in the South-

east, our first to have the chair of the National Endowment for the Humanities as Convocation keynote speaker (Bruce Cole), first to offer an all-day preconference professional-development workshop, and the first time that Stacy Miller, CAA's new director of research and career development, has run our Career Fair.

Our emphasis on career development resulted from widely expressed member needs. CAA's Board of Directors recently approved a new strategic plan (2005–10) in which, responding to member input, improvements in CAA's attention to workforce issues and communication were identified as two primary goals. Consequently, two new senior staff positions—Miller's post and a director of media and communications (held by John Menick)—were approved to implement many of the strategic-plan goals.

CAA's Online Career Center (OCC) is in its second year, with most of the wrinkles ironed out. Our mission is to serve our members—in this case, both job seekers and employers. We appreciate your bringing flaws and shortcomings to our attention. We've found that most of the problems some users of the system have experienced are due to a lack of familiarity with how it works; therefore we are offering more

assistance and instruction in how to take advantage of the OCC's features.

At the Annual Conference in Atlanta, the Career Fair was abuzz with activity: nearly four hundred job seekers and employers attended the Tuesday-night orientation that kicked it off; 28 computers were available for job seekers and another 10 for employers to search for candidates, view résumés online, and set up appointments. It was a great success, with 1,600 job seekers and 144 institutions participating.

The Career Fair has grown tremendously in recent years and now includes mentoring workshops that offer unique opportunities for candidates to receive candid advice on job searches and c.v.s as well as help preparing for interviews. Artists may have their portfolios critiqued in one-on-one meetings with curators and critics. Fifty-eight committed mentors volunteered their time and expertise to give professional advice to 413 participants about the next steps in their careers at all levels, whether beginning, midpoint, or mature.

In 2002, we initiated Professional Development Roundtables at the Annual Conference, which are designed to provide conference participants an informal discussion-based forum to bring up current topics, challenges, and ideas in the field. Topics ranging from "The Health and Well-Being of Artists" to "From Public Art Commissions to Earthworks: Creating, Managing, Documenting, and Funding" to "Anyone for an M.F.A. that Starts with a 'P'?" were led by professors, administrators, scholars, and curators. The discussions were lively as participants candidly explored problems and solutions.

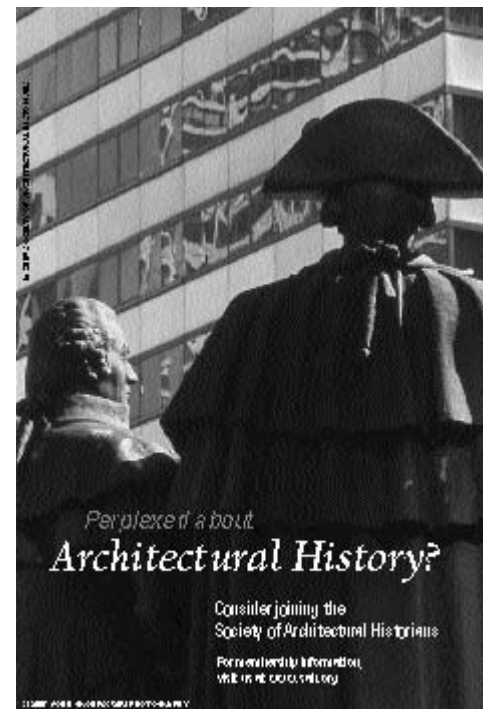
A special feature of the Career Fair this year was a preconference professional-development workshop run by the New York Foundation for the Arts to assist visual artists at all career stages. Workshop topics included "Goal Setting and Life Planning," "Developing a Professional Artist's Portfolio," and "Grant Sourcing," among others. In years to come, we plan to offer a selection of preconference workshops. Please share your ideas for topics with us.

I am excited to announce another new addition to CAA's career-enhancement

activities: the Regional Professional Development Workshop. This idea has been incubating for several years and is almost ready to hatch. Our former CAA president, Michael Aurbach, set a precedent by devoting much of his sabbatical in 2002–4 giving career-development workshops for artists around the country. In 2002, sponsored and supported by the Getty Research Institute in Los Angeles, CAA conducted an all-day, three-part seminar for academic administrators and graduate students in M.F.A. and Ph.D. programs. Our plan now is to take a combination of our successful conference-based Career Development Workshops, Aurbach's artist workshops, and the Getty model on the road to schools, colleges, and universities around the U.S., serving you in your home regions. These workshops will also bring us closer to regional issues, so we can better understand and address these concerns.

You spoke, we listened, and we are acting. Keep sending the comments! Let us know what you need and how we can serve you better.

—Susan Ball, CAA Executive Director,
sball@collegeart.org



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Editor-in-Chief Susan Ball
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2005 ANNUAL CONFERENCE WRAP-UP

Photo: Jim Duignan



Anticonsumerist activist and performance artist Reverend Billy is briefly detained by hotel security during his rally at the Annual Conference.

Atlanta Conference Highlights

Despite unseasonably cool weather, the 93rd CAA Annual Conference in Atlanta may be described as a hot event, with high attendance numbers (about 4,000), stimulating sessions, and engaging special events over four days. Those of us from up North who had expected a more temperate climate found it in the warmth and hospitality of our host community, from the gracious session-room ushers to the great art, cultural, and educational institutions that contributed so generously to the conference.

Among the events generating heat was a performance-art piece by Reverend Billy, an anticonsumerist activist character created by the actor Bill Talen, after he participated in a conference session. During lunchtime on Friday, February 18, he led a march from just outside the Atlanta Marriott Marquis, one of the conference hotels, to the Georgia State University campus art gallery, where he was to hold a “stop shopping” rally. Reverend Billy made a last-minute artistic decision to gather his followers inside the hotel, with predictable results: in the ensuing

ruckus, he was briefly detained by hotel security, causing a delay of the march down Courtland Street.

Another unusual incursion at this year’s conference involved hundreds of cheerleaders whose national competition overlapped with the CAA meeting. Taking it all in stride, one conference attendee was overheard pronouncing the leaping and gyrating of young bodies as just another form of performance art.

By and large, the real sizzle was provided by a program of over 150 sessions that covered a range of subjects, from the topical and political to the regional and pedagogical, while including a strong complement of highly compelling panels in studio art, contemporary issues, and art history.

Two important sessions addressed a major issue of the day, the Patriot Act. Chaired by a Board member, Coco Fusco, the CAA Special Advocacy Session brought together a distinguished panel to examine the theme, “Homeland Insecurity: The Impact of the Patriot Act on Scholars, Artists, and Other Arts Professionals.” The CAA Services to Artists Committee sponsored a second session, “The Patriot Act and the Arts,”

chaired by the Board member Joyce Hill Stoner, which cited case histories on the impact of the law. Her panel also included a special adjunct, “The Democracy Wall,” consisting of large poster boards that invited postings, in narrative or visual form, by individuals who had felt the impact of the Patriot Act on their work.

Other highlights included three sessions that featured distinguished scholars. The eminent Oleg Grabar chaired, with Eva Hoffman, two sessions in Islamic art history, a field that he has helped to shape and lead over a fifty-year scholarly career. (In



From left, Christine McKay, Georgia Barnhill, and Irving Sandler enjoy a moment together at the post-Convocation reception at the High Museum of Art.

Photo: Emily J. Gomez

recognition of this career, Grabar was given the CAA 2005 Distinguished Lifetime Achievement Award for Writing on Art, presented at Convocation.) Another pioneer, David C. Driskell, the distinguished artist and scholar of African American art history, chaired a session on the collections of historically black colleges and universities with Julie L. McGee. A leader in his field for over forty years, Driskell gave a paper at the first CAA session on African American art, chaired by James A. Porter of Howard University, during the New York conference of 1970. (In related news, the High Museum of Art established the David C. Driskell Prize to honor excellence in the field of African American art and art history; the inaugural prize was awarded to Kellie Jones of Yale University [see page 25].) Finally, Richard Brilliant of Columbia University was honored in the Distinguished Scholar’s Session, chaired by Bettina Bergmann. Here, a panel of scholars addressed the various aspects of Brilliant’s contributions to ancient Greek and Roman art (his special-

2005 ANNUAL CONFERENCE WRAP-UP

Photo: Emily J. Gomez



Reni Gower (right) of Virginia Commonwealth University helps a CAA student member during the Career Development Workshops at the Atlanta conference.

ization), the history of portraiture, the Renaissance and antiquity, and contemporary theory. Brilliant himself engagingly responded with his own remarks, which he titled “Between the Hedgehog and the Fox,” a nod to Isaiah Berlin’s great essay.

The Brilliant panel was the fifth Distinguished Scholar’s Session, for which the Samuel H. Kress Foundation, for which the Samuel H. Kress Foundation has provided generous support. CAA was further honored this year to be part of the foundation’s seventy-fifth anniversary, celebrated immediately following the session at a reception. Marilyn Perry, president of the Kress Foundation, addressed the attendees. Kress also provided the ubiquitous purple conference-badge ribbons that were worn by individuals who have over the years received funding from the foundation.

ARTspace has become a perennial conference success; see page 5 for Beauvais Lyons and JoAnna Isaak’s summary. This year, two CAA affiliated societies organized the lounge area activities for each day. We salute the New Media Caucus and Leonardo/The International Society for the Arts, Sciences, and Technology for their generous assistance.

The Atlanta art community strongly supported the CAA conference, hosting off-site sessions, openings, receptions, and special events. We express our sincerest thanks to all the galleries and museums that opened their doors to conference attendees. Every-



The 2005 Distinguished Scholar’s Session (from left): Shearer West, Jonathan Crary, Dale Kinney, Richard Brilliant, Bettina Bergmann, and David Rosand.

one had much to discover in the lively art scene of Atlanta.

The High Museum of Art was especially generous in hosting the post-Convocation gala reception and three off-site sessions: one dedicated to the retrospective exhibition, *The Art of Romare Bearden*; another on nineteenth-century European sculpture, a strength of the High’s collection; and a practical session and tour of the museum’s expansion and new construction. The Michael C. Carlos Museum at Emory University was also generous in hosting two lunchtime sessions related to its strengths in ancient art: one was devoted to imperial Roman art under Tiberius; the other was an American Institute of Conservation-sponsored session on “Acquiring and Siting Classical Art.”

CAA sponsored two exhibitions held during the conference. The Atlanta Contemporary Art Center (known as the Contempo-

rary), hosted the annual CAA exhibition. Curated by Helena Reckitt, *What Business Are You In?* addressed the varied and complex impact of business and institutional structures on the work of visual artists. The exhibition included video, photography, and installation by twelve artists and featured a full-color catalogue brochure that was distributed to all conference registrants. The second exhibition displayed the work of M.F.A. students from throughout the Southeast; it was hosted by the Lowe Gallery of Atlanta, organized by the Lowe and the Lamar Dodd School of Art at the University of Georgia, and co-curated by Bill Lowe and Robin Dana. The show featured over one hundred works from eighty-

four graduate students in fourteen programs, selected to insure a balance in media, style, and geography, and showcasing the region’s great wellspring of talent and innovation.

The Book and Trade Fair was filled with one hundred exhibitors. Five of these participated as conference sponsors: Dick Blick Art Materials, Routledge/Taylor and Francis Group, Saskia Cultural Documentation, Thames and Hudson, and Utrecht Art Supplies. The International Exhibit Hall of the Atlanta Marriott Marquis provided one of the most well-appointed facilities in recent years.

For all 2005 Annual Conference information, please visit www.collegeart.org/conference/2005.

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

Photo: Emily J. Gomez

ARTspace in Action

CAA's Services to Artists Committee assembled an exciting series of events at this year's Annual Conference in Atlanta. ARTspace, the "conference within the conference" programmed by artists for the enjoyment of all attendees, included sessions on painting, chaired by Clarence Morgan of the University of Minnesota; printmaking, chaired by Carmon Colangelo of the University of Georgia; and ephemeral print, design, and installation art, chaired by Anita Jung of the University of Tennessee. Pam Longobardi from Georgia State University put together an interesting session surveying Atlanta's new contemporary art venues, and Jerry Cullum of *Art Papers* magazine and Patricia C. Phillips of *Art Journal* guided artists through the "nuts and bolts" of art publishing.

Several sessions offered attendees useful opportunities to learn about funding resources for artists through Creative Capital, the Marie Walsh Sharpe Art Foundation, and the Foundation Center. Joe Seipel of Virginia Commonwealth University (VCU) organized a stimulating overview of a professional-practice course sponsored by the Emily Hall Tremain Foundation that led to an interesting discussion of how graduate programs can better address professional education. Amy Hautf of VCU chaired a session surveying residency opportunities for artists. There, representatives from the Alliance of Artists Communities, the American Academy in Rome, the John Michael Kohler Art Center's Art/Industry Program, the Headlands Center for the Arts, the Skowhegan School of Painting and Sculpture, and the Virginia Center for the Creative Arts presented their programs.

Since 2001, ARTspace has hosted the Annual Artists' Interviews, where internationally recognized artists share insights into their motivations, processes, and life experiences. This year, Tom Patterson interviewed Lesley Dill, and Nancy Princenthal spoke with Willie Cole.

Throughout the conference, the ARTspace media lounge offered an opportunity for attendees to see a variety of new works in video, film, and media arts. With the New Media Caucus, ARTspace organizers created an exciting Friday evening program



Photo: Emily J. Gomez



Photo: Emily J. Gomez

Artists and art lovers meet at Arts Exchange.

that transformed the room into a media-arts coffeehouse. On Saturday, Joey Bargsten of the University of Oregon and Phobia Nova coordinated a special "video jamming" project.

A big hit of the conference this year was Arts Exchange, an open-portfolio session that featured presentations of artwork by

forty CAA members. Visitors were able to look at drawings, prints, photographs, and laptop presentations displayed on tabletops, as well as talk to the artists themselves. In fact, two Arts Exchange participants reported that they arranged future solo exhibitions during this event. A forthcoming issue of *CAA News* will include a call for participation in Arts Exchange at next year's Boston conference.

One of the most moving events at the conference was a session devoted to the work of Leon Golub, who died last year. Robert Storr of the Institute of Fine Arts, New York University, and JoAnna Isaak of Hobart and William

Willie Cole speaks at the Annual Artists' Interviews.

Smith Colleges guided the presentation and discussion of the late artist's work and life. Golub was one of America's foremost political painters. His political and artistic activities are tightly linked and stretched across five decades—from protesting against the Vietnam War to collaborating with the Art Workers' Coalition, Artists' Call Against U.S. Intervention in Central America, and Amnesty International to protests against censorship. While Golub may not have agreed with a good deal of American foreign policy, he was always deeply appreciative of the fact that he had the freedom to dissent. He also inspired a special kind of friendship and dedication. Golub always mediated the grave political nature and relentless authenticity of his paintings with his generous, funny, and occasionally scathingly sardonic personality. He would laugh and say, "I'm a machine who turns out monsters." We still have the "monsters"—his remarkable works of art—but we must remember to tell the next generation about his laugh.

—*Beauvais Lyons, Chair, CAA Services to Artists Committee, and JoAnna Isaak, Hobart and William Smith Colleges*

The Humanities, Art, and Public Life

Bruce Cole, chairman of the National Endowment for the Humanities, delivered this address at Convocation during the 93rd Annual Conference in Atlanta.

As an art historian, I knew I'd meet some challenges in Washington, D.C.: making sure the National Endowment for the Humanities (NEH) runs efficiently and effectively; understanding the Washington scene; testifying before Congress; or beginning a talk without saying, "First slide, please."

Of course, for an art historian, there are wonderful cultural resources in Washington. Having some of the world's great art museums certainly helps me feel at home. But perhaps the highest art form in D.C. is the redrawing of congressional districts.

So it's good to be back among "my people." I'm delighted and honored that you have asked me here.

I attended my first College Art Association meeting—I won't say how long ago—as a student. (By the way, it is not true that I studied with Vasari.) But even in my day, we still used some of those huge glass lantern slides. Never did I expect that so many years later I would be back giving this Convocation address in an era of digital imagery.

Over many decades the College Art Association has helped to shape the study and creation of art in this country. Its members have included the most distinguished art historians, museum professionals, and artists. Speaking to you is indeed a privilege.

I'm also pleased to acknowledge the key role played by my friend Susan Ball in her tenure as executive director of CAA. For many years, she has been the heart and soul of this important organization.

Today, I will share my thoughts on the importance of art and art history in our society. I'll also provide an update on the latest news from the Humanities Endowment. In addition, I will address some challenges looming on our profession's horizon.

The National Endowment for the Humanities, like the College Art Association, is one of this nation's great benefactors of the study

Photo: Emily J. Gomez



NEH Chairman Bruce Cole speaks during Convocation at the 2005 CAA Annual Conference in Atlanta.

of art. An important milestone in my scholarly career was an NEH fellowship that allowed me to travel to Florence—always a hardship—and the time to write and to think deeply about my scholarship. It was a first step, a launching pad, for the rest of my career. I know that many others in this room have had similar experiences as fellowship recipients. One of the great privileges of my job is writing award letters to today's young scholars who are so bright with promise.

Over the last decade, the Humanities Endowment has provided \$55 million dollars for the study of art, architecture, design, and art history. I'm proud to say that of that \$55 million, \$22 million has come since I have been chairman.

That's not only because there's now an art historian at the helm. The Humanities Endowment has a forty-year track record of support for scholarship, public programming, preservation, and museum exhibitions. In the last three years alone, the Humanities Endowment has awarded seventy-six art-history fellowships and summer stipends totaling \$1.75 million dollars. NEH support in our field includes everything from six-figure grants to museums like the Museum of Modern Art in New York to modest summer stipends that give hard-pressed faculty the breathing room to research and write.

Our commitment to fostering research and public programming in this vital field of the humanities is strong. And it will remain so. Like you, I believe the study of art encapsulates the full range of the humanities—for that matter, the whole of human experience.

Our field demands knowledge of the material and formal aspects of art. In that respect, artists have been among my most influential

teachers. Discussing and arguing about art in cluttered studios smelling of paint and turpentine—and occasionally scotch—was always a privilege, an education, and lots of fun.

But we art historians also need to know about religion, anthropology, history, philosophy, economics, and many other disciplines. If there is an area of study more interdisciplinary, I've yet to find it.

Last year, one of our nation's great literary scholars gave the Endowment's Jefferson Lecture in the Humanities. Helen Vendler presented a compelling case for placing art at the nexus of humanistic inquiry. She argued that the study of art, literature, and poetry is an access point to the frontiers of knowledge. That's very flattering to you and me, and it has the added virtue of being true.

The history of art is not marginal to the humanities; instead it is at their very center. The study of paintings, sculpture, and architecture provides a view across time and cultures into achievements of excellence, design, and order. Art preserves the raw materials of history. It reveals history's meaning.

Art history, the humanities, and the liberal arts are not "soft" subjects. Nor are they mere recreation for the bookish. They are the essence of an education properly understood. A grounding in the humanities—the study of history, philosophy, religion, ethics, and art—these things are essential to the well-being of a democracy.

Since arriving at the NEH, I have consistently made that argument to the public and to those in Washington who set our nation's policy and budget direction.

The results have been heartening. Even in these times of conflict and austerity, there has been a realization of the importance of the NEH. In the year after I arrived at the Humanities Endowment, the agency's budget received its largest percentage increase since 1979.

The NEH's new vitality comes from the support of President George W. Bush and both sides of the aisle in Congress. The latest example of such bipartisan support is the combined effort of Iowa Republican Jim Leach and North Carolina Democrat David Price. They, with twenty-nine other members of the House of Representatives, have come together to form the first-ever Humanities Caucus. It's a group of friends on the

2005 ANNUAL CONFERENCE WRAP-UP

Photo: Emily J. Gomez



The post-Convocation reception at the High Museum of Art. From left: Michael E. Shapiro, director of the High Museum of Art; Bruce Cole, chairman of the NEH, and Susan Ball, executive director of CAA.

Hill we value highly. Last week, I led some of these new and old friends on a tour of the Renaissance collections at the National Gallery of Art. We were joined by a curator, Eleanora Luciano, who was once a student of mine. I, of course, referred the difficult questions to her.

This bipartisan enthusiasm has helped the Endowment grow. In the last twelve months, we have been able to fund more than one hundred additional projects—an increase of 13 percent over the previous year. New initiatives include: a partnership with the Library of Congress to mount tens of millions of pages from historic newspapers in a searchable format on the Internet; a special program to be announced soon that will introduce works of American art to students in elementary and middle schools nationwide; a major initiative to help preserve and study antiquarian treasures in the emerging democracy of Iraq; an inventory of the remarkable rediscovery of Bactrian gold from ancient Afghanistan; and a plethora of grants to museums, filmmakers, researchers, teachers, and state humanities councils. With all these activities under way, I believe the NEH is entering something of a—excuse the expression—renaissance.

Given the importance of the study of art, it is natural, and perhaps healthy, that our discipline should face challenges. Today, I offer some reflections based on three decades in the academy and just over three years in Washington. I will speak as a public servant, as a humanist, and as an art historian.

I perceive three distinct and serious challenges facing art history. The first relates to communication. At the recent meeting of the Modern Language Association in Philadel-

phia, the outgoing president, Robert Scholes, warned of a widening chasm between “the humanist professoriate and the public sphere.” A contributing factor to this separation, in Scholes’s view, is language. Having spent much of my life at the university, and all of my life as a member of the public, I think he may have a point.

How we use language is a major obstacle to greater public relevance for our work. The best expression of scholarly ideas requires precision and nuance. But nuance should serve to clarify, not obscure. The overuse of convoluted, jargon-strewn prose acts as a barrier between us and the public.

Take, for instance, this passage sent to me by a colleague: “Of course the performance of obliquity does not thoroughly accomplish the refusal or deferral of identity, just its displacement onto another textual space.” Such language renders scholarly ideas inaccessible—even to those well versed in the latest lingo. As scholarship becomes less comprehensible, we marginalize ourselves—from each other and from a potentially wider audience.

We at the NEH are proud to support a wide variety of fine-grained, very specialized scholarship. But we also believe that teaching and publishing intended for a wider audience should be rewarded, not penalized or stigmatized. Readability, accessibility, and clarity need not come at the expense of rigor, excellence, originality, or, for that matter, tenure.

Many of the finest art historians have been both scholarly and accessible. The tradition of rigorous, well-written, and user-friendly art history is an old and proud one.

We have a responsibility to our students as well as to the wider public. Scholarship should never be “dumbed down.” (One *Da Vinci Code* is plenty.) Not all of us need to address the lay public in our writing, but we should encourage those among us who would like to speak to a wider audience.

None of us got into the study or creation of art because we planned to become million-

aires—that’s an understatement. Instead, we do what we do because we are passionate about art. We are committed to making it, teaching it, and writing about it. I’ve always believed that if you love something, you want to invite others to come to love it too.

To write for the public, to work as a peer reviewer or as an advisor to a museum or documentary filmmaker, is to participate in the production and distribution of knowledge. These activities are forms of scholarship as much as they are forms of service. I see evidence of that idea every day as head of a federal agency charged with disseminating the humanities to every corner of our nation. It can be done.

If our first challenge is a matter of communication, the second is internal—even structural. Our discipline begins—or ought to begin—with an encounter with works of art. By definition, art history and criticism are based on the analysis of objects. Our form of scholarship, decade after decade, has developed sophisticated methods to understand objects. These distinctive approaches defined “art history” as something separate from other fields in the humanities and social sciences.

I—and others—have begun to worry that art history is drifting from these moorings. In some cases scholarship begins very far removed from our source material. Standards of evidence and logic are sometimes stretched to the breaking point.

In part, this loss of focus can be attributed to what the editor of *The Art Bulletin* called “theory’s heavy machinery.” When art objects are mere grist for this machinery, there is a real danger that “art” will fade from art history.

Now, I believe that there are many rooms in the mansion of art history. We need a place for theoretical innovation as well as traditional analysis of art. At the Humanities Endowment, we support traditional forms of scholarship, and we act as an incubator for promising new approaches.

My own scholarship has been deeply influenced by emerging methods borrowed from fields such as history, anthropology, religion, and archaeology. But I believe that, at the end of the day, we art historians need to circle back to our discipline’s foundation, the art itself. It is our deep understanding of art that makes us distinct from our colleagues in other fields. This is our unique vision, our

raison d'être.

I hope that we can maintain that vision while we explore new ways of seeing and thinking. There is mounting evidence to support that hope.

As NEH chairman, I have reviewed hundreds and hundreds of applications. It seems there is a new consensus emerging, or at least a new tolerance for a variety of approaches. It is my sense—and my hope—that we are overcoming some of the sharp divisions, civil wars, and not-so-civil wars of the recent past.

There is a third and final challenge to art history that I will speak about today. The humanities and liberal arts are being marginalized in the college curriculum. Many observers are concerned that a new tide of careerism leaves little desire or room for an education in the liberal arts. Kids, parents, and too many administrators appear to be buying into the mistaken impression that higher education is just about job training—instruction without education.

Of course, our institutions of higher education should prepare students for the world of

work. But above all they need to teach young people to think critically and to write well. Colleges and universities should furnish students with information about the physical, intellectual, and artistic dimensions of their world. They need a sense of the past and a compass to the future. They need an education for the head, the heart, and the eye.

I don't doubt that you have sensed this pressure toward a narrow careerism—I certainly did. Because the study of art requires knowledge of so many other fields, it is particularly important to us that students have a background in the liberal arts. So much of art history depends on the health of other disciplines. I think that we art historians have a special insight on this subject. We are, in a way, the canaries in the mine.

To counter this trend, I believe that each of us needs to be forcefully making the case for the importance of the liberal arts—among our colleagues, to our students, to our administrators, and to the public. Colleges and universities should not be mere vehicles for the satisfaction of a student consumer

culture. Art history must not be disappear beneath a tide of vocationalism.

If there are challenges to be faced, there is also cause for hope. The language gap can be bridged. Art can remain at the center of art history. The arts and humanities are essential to our national well-being. In short, your work is vital—to the advance of human knowledge, to the strength of the human spirit, and to the health and wealth of our nation's cultural life.

These are exciting times at the Humanities Endowment. As we move ahead, I know we can work together to foster excellence in art-historical scholarship and to share the fruits of that study with the American people. Let's continue the dialogue, during this conference, even via e-mail. Write to me at bcole@neh.gov.

I am convinced that together we can make profound contributions to the art and scholarship we all love, and to the nation that makes our work possible.

Thank you. ■

JACQUES-LOUIS DAVID: EMPIRE AND EXILE

An international symposium organized by the Sterling and Francine Clark Art Institute and the Getty Research Institute

June 24 and 25, 2005

at the Sterling and Francine Clark Art Institute
Williamstown, Massachusetts

Organized in conjunction with the exhibition *Jacques-Louis David: Empire to Exile*, on view at the Clark from June 5 to September 5, this symposium will address David's work, from the vast projects of the Empire period to the complex and sometimes perplexing late paintings and drawings, and examine his relationships with fellow artists, students, patrons, and critics in his later career.

Speakers include Philippe Bordes, Thomas Crow, Stéphane Guegan, Dorothy Johnson, Ewa Lajer-Burchard, Satish Padigar, Todd Porterfield, Susan Siegfried, Mary Vidal, and Helen Weston.

For more details and registration forms please visit our website at www.clarkart.edu or contact Mark Ledbury at mledbury@clarkart.edu.

THE CLARK

Thanks to Mentors

CAA wishes to thank the artists, art historians, curators, and critics who served as mentors for the Career Development Workshops, the Artist's Portfolio Review, and the Professional Development Roundtables at the 2005 Annual Conference in Atlanta. Special thanks go to Diane Edison, University of Georgia, CAA Board member, and chair of the Career Development Workshops.

For serving on the panel at the candidates' and interviewers' placement orientation, CAA thanks Laurie Beth Clark, University of Wisconsin, Madison; David M. Sokol, University of Illinois, Chicago; Michael Aurbach, Vanderbilt University; and William Eiland, Georgia Museum of Art, University of Georgia.

2005 Artist's Portfolio Review Mentors

Edward A. Aiken, Lowe Art Gallery, Syracuse University; Roy Blackwood, Southeastern Louisiana University; Catherine Case, Case, Eilerts, and Associates; James Cook, University of Arizona; Lisa Dorin, Williams College Museum of Art; Sandra Dupret, Wayne State University; Rusty

Freeman, Plains Art Museum; Amy V. Grimm, El Paso Museum of Art; Richard Heipp, University of Florida; Katherine Huntoon, Old Dominion University Gallery; Dennis Ichiyama, Purdue University; Jack Rushing, University of Houston; Suzanne Lemakis, Citibank Collection of Art and Archives; Thomas Morrissey, Community College of Rhode Island; Dale Newkirk, Southeastern Louisiana University; Steve Oscherwitz, University of Washington; Dan R. Talley, Sharadin Art Gallery, Kutztown University; Ann Tsubota, Raritan Valley Community College; Karen Valdes, Oklaloosa-Walton College Art Center Galleries; Peter Van Ael, University Art Gallery, Midwestern State University; Jerry Waters, Hiram Van Gordon Memorial Gallery, Tennessee State University.

2005 Career Development Workshops Mentors

Edward A. Aiken, Lowe Art Gallery, Syracuse University; Michael Aurbach, Vanderbilt University; Roy Blackwood, Southeastern Louisiana University; Catherine Case, Case, Eilerts, and Associates; Gary Chapman, University of Alabama, Birmingham; Marcia Cohen, Atlanta College of Art; Jeffery Cote de Luna, Dominican Uni-

versity; Cat Crotchett, Western Michigan University; Virginia Derryberry, University of North Carolina, Asheville; Martha Dunkelman, Canisius College; Reni Gower, Virginia Commonwealth University; Julie Green, Oregon State University; Richard Heipp, University of Florida; Anna Calluori Holcombe, Kansas State University; Linda C. Hults, College of Wooster; Katherine Huntoon, Old Dominion University Gallery; Dennis Ichiyama, Purdue University; Carlyle Johnson, Tennessee State University; Padma Kaimal, Colgate University; Bob Kaputof, Virginia Commonwealth University; Gary Keown, Southeastern Louisiana University; Clive King, Florida International University; William Lew, Clemson University; Janet Marquardt, Eastern Illinois University; Judith McCrea, University of Kansas; Thomas McGovern, Northern Kentucky University; Thomas J. Mew III, Berry College; Barbara Burlison Mooney, University of Iowa; Thomas Morrissey, Community College of Rhode Island; James Nester, Indiana University of Pennsylvania; Ljubica Popovich, Vanderbilt University; Wayne Potratz, University of Minnesota; Gerald Silk, Temple University; David Sokol, University of Illinois, Chicago; Lauren Soth, Carleton College; Steven W. Teczar, Maryville University; Richard Tichich, Georgia Southern University; Barbara Tsakiris, Vanderbilt University; Ann Tsubota, Raritan Valley Community College; Karen Valdes, Oklaloosa-Walton College Art Center Galleries; Laura Vinnedge, University of Akron; Larry Walker, Georgia State University; Lorraine Walsh, University of North Carolina, Asheville; Ioannis Yessios, Cleveland Institute of Art.

2005 Professional Development Roundtables Discussion Leaders

Joseph S. Lewis III, Alfred University; Ofelia Garcia, William Paterson University; Bertha Gutman, Delaware County Community College; Leo Morrissey, Brevard Community College; Thomas Morrissey, Community College of Rhode Island; Jill O'Bryan, Independent Scholar and Artist, New York; Steve Oscherwitz, University of Washington.

THE JUDITH REITSCHOLD FOUNDATION

The Foundation makes grants to present, preserve, or interpret work of the highest aesthetic merit by lesser-known American painters, sculptors, and photographers who have died after September 12, 1976. Examples of grants include support for the organization of exhibitions; the acquisition of works of art for display and study in museums and public galleries; the development of accompanying public programs, films, or videos; the preparation of publications; scholarly and critical research; and the conservation, cataloging and safe-keeping of works of art. Requests must be submitted and postmarked between April 11 and September 11 of each year.

Totaling over \$200,000, grant awards for 2005 will support and stimulate interest in the work of the following twelve deceased and recently deceased artists:

Charles H. Alton, Thelma Boney, Roger Brown, Ernie Bubley, Alfred D. Crote, Kate Ericson, Jake Garmatz, Jessi Honsard, Douglas Huxley, Alfred Jones, Margaret Kallgallen, Mack Peckoff, Paul Seashank, Jack Smith, Jake Sings, Phyllis Taylor, H.C. Warramaker, Charles White, Harriet White, Francesca Winkler, and Alice Zorn as well as several others who are included in a grant publication.

To receive Good Program Guidelines, contact The Judith Reischold Foundation, 1110 82nd Avenue, New York, NY, 10128, telephone (212) 231-4114; or visit www.judithreischoldfoundation.org.

2007 ANNUAL CONFERENCE IN

Call for 2007 Session Proposals

CAA will hold its 94th Annual Conference in New York from Wednesday, February 14, to Saturday, February 17, 2007. 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 2007 program is shaped by three broad submission categories: Contemporary Issues/Studio Art, Historical Studies, 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. Most program sessions, however, are 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 artists and scholars, 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.

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.

Proposals need not conform to traditional panel formats; indeed, experimentation is highly desirable. To this end, CAA is introducing for the first time a new category, Open Forms, to encourage the submission of experimental and nontraditional formats (e.g., roundtables, performances, forums, conversations, multimedia presentations, workshops). Open Forms sessions may be preformed, with participants chosen in advance.

The sessions selected by the Annual Conference Committee for the 2007 conference are considered regular program sessions;

that is, they are 2½-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. With the exception of the new Open Forms category, CAA session proposals may not be submitted as preformed panels with a list of speakers. Proposals for papers for the 2007 sessions will be solicited through the *2007 Call for Participation*, to be published in March 2006. ■

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.

Open Forms: This category encourages experimental and alternative formats that transcend the traditional panel, with presentations whose content extends to serve the areas of contemporary issues, studio art, historical studies, and educational and professional practices.

Proposal Submission Guidelines

The Proposal: Prospective chairs must submit eighteen (18) collated and stapled copies of your session proposal to the CAA Manager of Programs. Each copy must include:

- a completed session proposal form (on page 29).
- 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.
- your c.v., no more than two pages in length.

The Ohio State University
**THE CONCEPT OF THE HORIZON
AND THE LIMITS OF REPRESENTATION**
May 13-14, 2006

(participants include)
Michael Cozzell, John Collins, William Davis, Michael Fikes, Ed Green, Jeffrey Kipnis, Stephen Markie,
Syme Parapetova, Thomas Ripstein, Julianne Silver, David Summers, Sam Wiles, David White

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- a self-addressed, stamped postcard, so that CAA can acknowledge receipt of the proposal. (Or you may 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 2007. No one may chair a session more than once in a three-year period. (That is, individuals who chaired sessions in 2005 or 2006 may not chair a session in 2007.)

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 (on page 29) should be sent by mail to: Manager of Programs, Sessions 2007, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: September 9, 2005.* ■



Curatorial Proposals Sought for 2007 and 2008 Conferences

CAA invites curators to submit proposals for exhibitions whose openings will coincide with Annual Conferences. The upcoming conferences are:

- New York, February 14–17, 2007. *Deadline: September 1, 2005.*
- Dallas, February 20–23, 2008. *Deadline: Open.*

There are no limitations on the theme or media of work to be included in the exhibition, except that it must be a group show of contemporary art. CAA's Exhibitions Committee reviews and judges the proposals on the basis of merit. CAA provides support for the exhibition with a grant of up to \$10,000. An additional grant of \$5,000 is made available for an exhibition catalogue to be printed in sufficient numbers for distribution to all Annual Conference attendees.

Proposals must be submitted electronically and should include the following information:

- Name(s) of curator(s) or organizer(s), affiliation(s), c.v.(s).
- A brief statement of no more than 250 words describing the exhibition's theme and explaining any special or timely significance.
- Identification of 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.
- A detailed exhibition budget for expenses and income, showing other anticipated sources of funding or in-kind support.

Please send your proposal by e-mail to elemakis@collegeart.org. Written inquiries may be addressed to: Director of Programs, Re: Exhibitions Committee, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. ■

Member Benefits: Online Member Directory

While CAA is widely known for its conference and publications, among other things, this new section of CAA News is designed to inform you about the lesser-known benefits of CAA membership.

The Online Member Directory allows CAA members to network and communicate with other professionals in the fields of art, art history, and visual studies. About 91 percent of CAA's 12,500 individual members currently participate in this online service, making it an overwhelming success.

Only a year old, the Online Member Directory allows you to search for other members by name, institutional affiliation, city, state, country, primary profession, primary affiliation, and primary specialization; search for institutional members of CAA by alphabet, institution name, department name, city, state, and country; and view and print your search results.

The directory is accessible to individual members through the Member Portal on our website, www.collegeart.org. You can choose to opt out of having your personal information included in the directory at any time; you can also select which information is included in the directory. Members wishing to confirm or update their contact information, or to remove their information, can use the "Update Address" feature of the Member Portal.

Because such information may be considered confidential, access to and listing in the directory is a benefit of CAA membership; the information contained therein should be treated as confidential.

We would like to thank each member who is participating in this special member benefit, and we encourage those who have not yet elected to participate to do so for the opportunity to network with other arts professionals. ■

2005–9 Board Members Elected

CAA members have elected four new members to the Board of Directors: **Susan Grace Galassi, Mary-Ann Milford-Lutzker, Buzz Spector, and William Tronzo.**

With the addition of these four, 58 percent of the nineteen voting members on the Board are women, and 42 percent are men. In comparison, 62 percent of the overall membership are women, and 38 percent are men. In terms of professional specialization, 37 percent of the nineteen voting members of the Board are art historians, 37 percent are visual artists, and 26 percent work in libraries, museums, or other arts-related organizations. In comparison, 38 percent of the overall membership are art historians, 45 percent are visual artists, and 17 percent work in libraries, museums, or other arts-related organizations.

A total of 1,317 ballots were cast in this year's Board election out of the 15,248 eligible individual members, a 9 percent voter response. Of the 5,018 members who chose the e-voting option, 412 cast their ballot online, an 8 percent response.

Following are each new Board member's original candidate's statement. To read their complete biographies, please see www.collegeart.org/boardcandidates2005.



Susan Grace Galassi

Susan Grace Galassi
The Frick Collection

Statement:
In recent years, CAA has made strides toward bringing together

the full spectrum of its membership through its programs and Annual Conferences. This is a tremendously positive development and critical to the future of the organization. As a curator at the Frick Collection for the past thirteen years who has taught at the university level, I am deeply interested in the role of art museums in CAA, especially in outreach to our many constituencies, and wish to advocate for more creative and substantive interactions among professors of art history, museum curators, and practicing artists. Drawing on

my museum, teaching, and research experience, I would like to work with the CAA Board to promote object-based learning through collaborations among scholars, conservators, and artists in museums and academic departments.



Mary-Ann Milford-Lutzker

Mary-Ann Milford-Lutzker
Mills College

Statement:
CAA is the most important organization advocating for practicing artists, art historians, and art critics

in the United States. As an art historian, curator, and provost and dean of faculty at Mills College, I will bring to the Board my experience teaching in an integrated studio-art and art-history department, and in academic administration, where I am responsible for college-wide strategic planning, fiscal management, and program development. I am very aware of the challenges that scholars and practicing artists face within the academy and in their professional lives. As a CAA Board member I will encourage diversity in the teaching of the visual arts, reflecting our changing demographics—it can be difficult to maintain strong programs in non-mainstream areas such as Asia, Africa, and gender studies. And I will work to promote equity for adjunct and part-time instructors. I would also like to support the introduction of new media and technology in teaching and the digitization of slide libraries.



Buzz Spector

Buzz Spector
Cornell University

Statement:
CAA does a good job of representing critical issues in the scholarship and teaching of art

and art history. The organization does less well in engaging the differing routes of practitioners and scholars into academia. We must advocate thoughtfully and responsibly for the standards we see as necessary for teaching in our several disciplines. As a professor and department chair at a major research university, I want to represent the

interests of teaching artists, both tenure-track and visiting, in order to encourage discussion of how best to incorporate critical, historical, and technical information into studio education. As a critical writer and past editor of an influential journal of art and language, I want to advocate on behalf of the importance of writing to the academic training of artists, and as a person who loves art I want CAA to stand up for its value to the widest range of communities.



William Tronzo

William Tronzo
Tulane University

Statement:
CAA is a rare meeting ground of the many constituencies that make up our professional culture of the visual arts—

embracing artists, curators, scholars, and publishers. I applaud its role in bringing us together, promoting interchange, and supporting discussion of the larger shared problems that we face. Government funding of arts and research, censorship, the oversupply of trained professionals and the necessari-

Board Selects Replacement for Resigning Member

In February 2005, Mimi Hall Yiengpruksawan resigned from the CAA Board of Directors, and W. Jackson Rushing III of the University of Houston was selected by the Board to complete the remainder of her term. Rushing's appointment is effective immediately and will end in May 2006. Rushing was a 2005–9 Board candidate. For his complete biography and statement, please visit www.collegeart.org/boardcandidates2005.

Your Ideas Are Important to Us

We encourage you to contact members of the CAA Board of Directors with ideas, praise, concerns, and suggestions. Please write to the Board care of the CAA office at 275 Seventh Ave., 18th Floor, New York, NY 10001. For a complete listing of the Board of Directors, please visit www.collegeart.org/aboutus/board.html.

ty of finding worthwhile career paths outside of academe, the changing nature of the academy itself (reflected in the rise of adjunct teaching without benefits)—these issues affect us all. Computerization and new media are also changing our world. The new modes of research, image making, and communication cut across geographic, national, and institutional lines and represent the future. But the problems of accessibility, financing, peer review, and copyright in online publishing, databases, and visual resources are formidable. CAA can influence this process of change and stimulate thinking on other important issues by thoughtful and forward-looking advocacy. ■

um ethics and professional practices. CAA exists to help our colleagues thrive; members may leverage these professional-practices guidelines and policies to advantage.

Increasing numbers of our members find that the core proficiencies required in job postings are shifting and now often include expertise in digital media (whether for artists, scholars, or educators) and other new skills. For most of us, continuing self-education is not optional. CAA is expanding our program of professional-development workshops to help members develop necessary technological expertise to remain competitive. Our publications and conference panels increasingly explore these critical topics as well.

We inform you of new resources on a

Report from the CAA President

CAA's 100th anniversary, which will take place in 2011, is now within sight. My own time frame is far more immediate, as this issue of *CAA News* marks my halfway point as CAA president. I ask you to join me in reviewing CAA's progress both within our organization and in the public arena.

With the recent approval by the CAA Board of our next five-year strategic plan (see www.collegeart.org/strategicplan), we have the guideposts in place for strengthening current programs and developing new ones in keeping with our mission.

A primary goal of CAA is to foster the growth of our fields of art and art history. As we are all aware, many art professionals face economic uncertainty brought on by numerous workforce difficulties, including an increased reliance by institutions on part-time hiring. CAA helps members navigate these waters through our advocacy efforts, by issuing professional standards and guidelines (www.collegeart.org/guidelines), and researching workforce trends in the arts and humanities in academia, museums, and other areas to ensure that our recommendations are well founded. For example, in 2004 CAA revised and updated the Guidelines for Part-Time Professional Employment and Standards for Retention and Tenure of Visual Arts Faculty. We have also recently issued Guidelines for Curatorial Studies Programs and will soon post additional information on the website on muse-



Ellen K. Levy

regular basis, raise funds to support our fellows, and recruit affiliates who will add to our collective knowledge, most recently in such areas as science, technology, and design as they relate to art and art history. We are constantly analyzing and building on our conference strengths (e.g., introducing an ecology and art workshop in Atlanta), and we plan to adopt some new panel formats for the upcoming 2006 Boston conference, as well as an updated and more flexible "grid" of sessions.

CAA's publications are also building on their strengths. Plans are under way to expand the number of book and exhibition reviews we publish; *The Art Bulletin* has recently introduced a provocative in-depth multivocal series for upcoming issues, and *Art Journal* has now published the first of

four NEA-funded artist's projects for the 2005 issues. Mindful of the needs of museum professionals, curators, and artists, we have formed a new Exhibitions Committee to develop CAA's exhibitions program with the goal of gaining stature for our exhibitions comparable to the prestige enjoyed by our journals. (See the call for nominations for service on this committee on page 19.)

Going forward, we are now examining some of the things most basic to our existence as an organization—namely, systems of communication and governance—in order to enhance not only the quality of our work, but also the ways we involve and inform you. Current Board discussions include analysis of governance structures used by some of our sister nonprofit organizations, such as the models of the delegate assembly and chapters system. These examinations will help to illuminate what is working well for us and what CAA might consider doing to become more effective and responsive to our members. Governance changes should never be undertaken lightly and should be considered only if it is clear that change would be positive. Our organization has grown in size and diversity in recent years, and, accordingly, we are actively seeking to insure that all of you have a voice. Such fundamental deliberations build on the new strategic plan. A distinctive feature of our large organization is to locate points of commonality while exploring diverse viewpoints. Logically then, a key component of the plan is to provide more bridges for our two largest constituencies, artists and art historians.

A number of provocative books and arti-

President's Thank-You

My thanks to our Executive Director Susan Ball, the CAA staff, our legal Counsel Jeff Cunard, our Treasurer Jack Hyland, and my fellow Board members. I thank those whose term on the Board is ending for their truly exceptional service: Michael Aurbach, Irina Costache, Nicholas Mirzoeff, Andrea Norris, Ferris Olin, Greg Sholette, Joyce Hill Stoner, Tran T. Kim-Trang, and Mimi Hall Yiengpruksawan. I now extend a warm welcome to Susan Grace Galassi, Mary-Ann Milford-Lutzker, William Tronzo, Buzz Spector, and Jack Rushing. ■

cles have recently addressed the value of the arts to the public. One such article in the *Chronicle for Higher Education*, by William Ivey, former chair of the NEA, made a strong case that we should be more engaged with events that politically affect us—issues such as telecommunications policy, deregulation, and copyright—and that we should have more interchange with the for-profit sector. We are in agreement with many of Ivey’s points.¹ Our advocacy work is active—most recently, the American Council of Learned Societies, National Humanities Alliance, Art Libraries Society of North America, and other influential national organizations supported a document filed by CAA in March with the U.S. Copyright Office that proposes solutions to one problematic aspect of current copyright law (www.collegeart.org/orphan-works). CAA’s own members were instrumental in crafting this document by submitting to our website dozens of examples of how copyright affects you. (We thank you warmly for your contributions.) If successful, this initiative could help artists, scholars, and others who use copyrighted images and texts in their creations and writings. This newsletter provides extensive information about ongoing copyright issues, reflecting the commitments of a very active CAA Committee on Intellectual Property. As another example of our advocacy, CAA has worked hard to support Senator Edward Kennedy’s proposed amendment to the 2006 federal budget to reverse some of the draconian cuts made to Pell grants for low-income students.

My vantage point at CAA shows an organization that is becoming increasingly international. Our public activities at CAA have reflected this in many ways: we have issued statements on the ethics of publishing unprovenanced objects, urged repeal of the Patriot Act, and called for the restoration of freedom of travel by international artists and scholars to the U.S.

Another CAA goal is to help preserve cultural heritage. We continue to work with other organizations to assist with the recovery of stolen artifacts from Iraq. Such activities have contributed to the government’s increased concern with combating looting. I won’t itemize all our work in this area

since you can read about it on our (expanded) website.

A large number of museum shows, books, and catalogues, many produced by our members and all valued by the public, explore the ways culture intersects with ideology, politics, and economics to shape history. Our conferences and exhibitions confirm that today we look not only at images but also at their junctures with other fields, from the synaesthetic relationship between sound and the visual to the range of computer-generated images and film. (These were recent conference session topics.) We look at the effects of marketing, distribution, and production on images. In our interdisciplinarity, we have our own Jared Diamonds. What we see is that, in turn, the arts influence these critical areas. Our voices bring new methodologies and new ways of thinking to other fields.

Scientists have long thought that the visual ability to hone distinctions has survival value. As visual-art professionals, our strength is in analyzing and creating images. As one example, W. J. T. Mitchell has explored how television coverage of the war in the Persian Gulf in 1991 “was a year of war and publicity—not just the publicizing or representing of war, but the waging of war by means of publicity and representation.”² We in the visual arts can, in short, help the public to assess what is happening through a critical analysis of images and text.

To be sure, the arts are educative, but while they offer transferable skills that may assist other professions, they are much more than this as well. Many of us at CAA would like to see the diversity of images and analyses that we explored during the recent Atlanta conference sustained through a comparable range of undiluted visual expressions in the public arena. In this way the public will have access to what we as art professionals are best equipped to provide: an increased capacity to comprehend the visual in all its manifestations.

If you have any questions or concerns about CAA’s activities, please feel free to contact me at levycaa@nyc.rr.com.

—Ellen K. Levy, CAA President

1. I thank Monroe Price for his insights, as expressed in *Television, the Public Sphere, and National Identity* (New York: Oxford University Press, 1995), which have influenced my own observations.

2. W. J. T. Mitchell, *Picture Theory: Essays on Verbal and Visual Representation* (Chicago: University of Chicago Press, 1994), 397.



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

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

Work for Hire

Q I’m a freelance artist. I was hired by an organization to create original artworks—a wall mural and a poster—for its facilities. The organization says it can make copies of these artworks for sale without my permission because I created the art as “work-for-hire.” I thought this was only true if I was an employee of the organization—but I’m not. What is work for hire? Is the organization right? Did I lose my copyright? Can I get it back?

A Before we get to the details of “work for hire,” the answers to your second and third questions are straightforward: Absent an express written assignment of your copyrights to the organization, you retain all of the copyrights, and the organization would be violating your rights if it made copies of your works for sale. You didn’t mention any such agreement. Because you were not an employee and because the mural and poster are not the types of works that the Copyright Act of 1976 says may be “works made for hire,” the organization is simply wrong.

To begin from first principles, in the United States today an artist automatically acquires copyright to his or her work when it is expressed in a concrete form—“fixed in tangible form” is the formal term. The artist thus owns the copyright and is entitled to exploit it. He or she is entitled to all financial benefits from licensing or reproduction of the work and has the exclusive

right to authorize others to do so.

A work that is made for hire is an exception to this general rule. The Copyright Act recognizes two different types of works made for hire. One is a “work prepared by an employee within the scope of his or her employment.”¹ Copyrights for this kind of work belong to the employer, not the artist. No written agreement is required, and the artist need not be a full-time employee. The basic understanding here is that the employer is, in effect, “author” of work made under the employer’s supervision and control and is thus entitled to copyright.

The second type of work made for hire is a work that is “specially ordered or commissioned for use” if the work falls within one of the nine categories specified in the statute and if the artist (or other author) has an express written agreement with the commissioning party that the work is considered a work made for hire. The specified categories do not include stand-alone artworks (murals or posters), so your art could not fall within this type of work made for hire.

However, works that are commissioned for use “as a contribution to a collective work”—such as a set of posters that are intended to be seen as a single work (which is one of the nine categories in the statute)—are eligible to be treated as works made for hire, assuming that the written-agreement requirement is also satisfied. Finally, to get around the statutory limitation on the very limited types of works that may be eligible for work-for-hire treatment, commissioning parties may insist that the artist, instead, by express written agreement, *assign* all of his or her rights, or grant copyright licenses, to them.

Let’s turn back to the first type of work made for hire. It may be difficult to determine, in some circumstances, whether the artist is, in fact, an “employee” or is working on an independent, freelance basis. The courts have used various factors to distinguish between employees, on the one hand, and independent contractors, on the other. Among these are:

- Manner of payment (employees usually receive a salary from which payroll taxes are deducted, while freelancers frequently receive a flat fee).
- Degree of supervision and control exercised by the employer.
- Skill required to execute the work.

- A written agreement stating that the art will be considered a work for hire.²

In addition to copyright, visual artists forfeit another set of rights in work-for-hire production. In 1991, Congress passed the Visual Artists Rights Act (VARA), which affirms an artist’s moral right to the continued physical integrity of his or her work after sale. VARA also grants artists the right to have their names associated with their work and only their work and to prevent their names from being associated with their work should it be distorted, mutilated, or modified by someone else. (See the CIP Q&A column in *CAA News*, May 2004, and at www.collegeart.org/intellectualproperty.) These rights, however, do not apply to any artwork created under a work-for-hire arrangement.

CIP Commentary

The logic behind the work-for-hire doctrine in copyright law rests on common-law conceptions of employee as servant and employer as master. Since the employer/master directs and controls what the employee/servant produces, the employer is positioned as the active, creative agent who can rightfully lay claim to servant output, including copyright, a legal form of property. This convention supports the employer’s ownership rights in work-for-hire relationships and allows corporations such as Disney or Microsoft to claim copyrights for work produced by individual artists or writers of computer code. Under the terms of the 1998 Copyright Term Extension Act, corporate copyrights last for 120 years from date of the work’s creation or 95 years from date of publication (basically, the time the work is first available to an audience). Copyrights for individual authors, in contrast, extend only 70 years beyond the author’s death. Artists paid to create work that may be profitably copied (many photographers and designers, for example) are well advised to document their status as independent contractors if they are not, in fact, employees.

2. These factors were all considered in a key 1989 Supreme Court decision, *Community for Creative Non-Violence v. Reid*, 490 U.S. 730. Recognizing that often there is “no simple dichotomy in fact between employees and independent contractors,” the court decided that several issues may be relevant in determining whether a conventional employer/employee relationship exists. In this case the court ruled that the artist, James Reid, was a co-owner of the copyright, together with his employer.

The work-for-hire doctrine is an important issue for many freelance artists; art historians and other scholars may soon join their company. Universities have begun to identify a much wider range of work as “prepared by an employee within the scope of his or her employment.” Some universities (though not most) appear to be claiming that some “knowledge products,” such as websites and online course materials authored by faculty are works made for hire that belong to the universities. University-based scholars who produce profitable publications have been asked to share royalties with their employers. Familiarity with the legalities of work-for-hire relationships, therefore, should be an increasingly compelling goal for a broad range of CAA constituents. ■

Rules of Thumb

- Remember that the work-for-hire doctrine in copyright law shifts ownership of intellectual property from creator to employer or the commissioning party.
- The distinction between a work-for-hire employee and freelance producer is not always clear-cut. Be certain that all parties agree on your status before you begin work.
- Don’t rely on oral agreements. Ask for explicit written contracts that spell out the terms of artist/employer or artist/patron relationships, including ownership of copyrights.



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

1. Copyright Act of 1976, 17 U.S.C. § 101.

Former CAA Fellow: Miwon Kwon

From time to time, CAA News highlights a former fellow of CAA's Professional Development Fellowship Program. We invite all former fellows to contact Emilia DeVitis at edevitis@collegeart.org to let us know your current activities. For more information about the fellowship program, visit www.collegeart.org/fellowships.

A serendipitous career path has led Miwon Kwon, a 1996 CAA fellow, to her current position as associate professor of contemporary art history at the University of California, Los Angeles (UCLA). This path through an array of academic disciplines—architecture, urban studies, art history, photography, public art, and critical theory—helped to frame her work on the aesthetic, social, and political aspects of site-specificity, the topic of her first book, *One Place after Another: Site-Specific Art and Locational Identity* (Cambridge, Mass.: MIT Press, 2002).

Kwon was born in Seoul, South Korea, in 1961 and moved to the United States with her family when she was ten years old. After receiving a B.A. in architecture in 1983 from the University of California, Berkeley, she returned to Seoul—to her “home,” as she thought—only to be shocked by the dramatically changed cultural and urban landscapes there. While volatile democracy movements raged in parts of the country, Kwon worked at the Space Group, an architecture and urban-design office, both witnessing and contributing to government and corporate efforts to transform the capital for the 1988 Summer Olympic Games. Large sections of the city were being torn down, including those familiar to Kwon from her youth, to make room for the new and modern. With a camera, she documented what she calls the “disappearing sociology and architecture” of Seoul, including old buildings, neighborhoods undergoing demolition, traditional marketplaces, and the activities and people therein. It was then that her interest in issues of space and cultural identity began to take shape.

Returning to California in the mid-1980s, Kwon embarked on two master's degree programs, in architecture and in photography (through the visual-studies program in



Miwon Kwon (top) and her book, *One Place after Another: Site-Specific Art and Locational Identity*. Photo courtesy the Research Library, Getty Research Institute, Los Angeles.



the College of Environmental Design) at the University of California, Berkeley. During this time, she became increasingly ambivalent about pursuing a career in architecture but completed her photography degree in 1988. For her thesis project, entitled *Korea: Visions of Progress*, she presented an exhibition of her documentary work, which caused an unexpected controversy among her fellow Korean students. They saw in Kwon's melancholic photographs a negative portrait of a backward, “third world” country; to them, her project amounted to a betrayal of the nation. Because most of the buildings and neighborhoods that Kwon photographed were constructed either during the Japanese occupation (1910–45) or following the Korean War with U.S. support and supervision, these students did not consider them to be indigenous or authentically Korean. The debate surrounding her thesis exhibition led Kwon to become even more interested in the dynamic between identity and place, especially the function of this negotiation as a screen on which to project nostalgic longing and fantasy of self.

Kwon abandoned her master's program in architecture to attend the Whitney Museum Independent Study Program in curatorial studies in 1988–89. As a neophyte to critical theory and a newcomer to New York, she recalls, “I was too ignorant to be intimidated by the program's challenging reputation.” It was there, she says, that she became conscious—“as a human being, as

a historically and politically situated subject”—and gained the language in which to make sense of the long and complex history of modernism and postmodernism, including and beyond art, and to understand what it means to be a “cultural worker.” The culminating project for the year was an exhibition, *Suburban Home Life: Tracking the American Dream*, which examined the

development of the suburbs in postwar America with an emphasis on the relationships among art, architecture, and mass media, and their roles in projecting certain cultural ideals.

After two more years at the Whitney Museum (coordinating exhibitions at its downtown branch), Kwon returned to school to pursue a Ph.D. in architectural history and theory at Princeton University, first

under the direction of Anthony Vidler, then later with Mark Wigley, Hal Foster, and Rosalyn Deutsche. The program supported her intuitive interdisciplinary approach, folding architecture and urban studies into the study of contemporary art issues. Reflecting back on her own trajectory, Kwon considers interdisciplinarity a very difficult terrain to occupy: “You can often feel isolated and without a sense of orientation doing work that seeks to both relate to and resist established categories of thought and method. The work of making in-between or hybrid intellectual spaces your own, I think, takes extra time and extra commitment. Because even as you deviate from the more or less familiar path of inquiry of a particular field, you still have to know that path pretty well in order for your work to be intelligible and relevant to that field in the end. Of course, it's a neat trick to be able to produce a work that is recognizable as ‘art history’ while at the same time reorganizing the terms of what counts as ‘art history.’”

While working to complete her dissertation, Kwon applied for a tenure-track position at UCLA during the 1997 CAA Annual Conference as a rehearsal for the following year, which she imagined would begin her real job hunt. To her surprise, she got the job. CAA's Professional Development Fellowship, which she received in 1996 to support the completion of her dissertation, also sustained her in her first academic position at a major university. Kwon

received her doctorate in 1998, just in time for teaching her first classes at UCLA.

Kwon has published widely in the past fifteen years: her writings have appeared in books and exhibition catalogues in the U.S. and abroad, and in journals such as *October*. In response to a perceived need for an accessible, smart interdisciplinary journal on contemporary art and cultural criticism, she and four other graduates of the Whitney Program created *Documents* in 1992. This project lasted twelve years; the final issue was published in 2004. In spring 2000, Kwon's essay "The Wrong Place" was published in CAA's *Art Journal* and won the inaugural *Art Journal* Award the following year. In 2003–4, she was a scholar at the Getty Research Institute, working on her next book project, tentatively entitled *Exchange Rate: The Economy of Obligation and Reciprocity in Art since 1965*. This study reconsiders the anticommodity discourse of the neo-avant-garde and its attendant complications of artistic labor, especially as it influences methods of buying and selling art, transforms the criteria of artistic and market value, and reorganizes the relationship of the art maker and art audience.

—Stacy Miller, CAA Director of Research and Career Development

Advocacy Update

Budget Requests for Federal Arts Agencies

In early February, President George W. Bush released his fiscal year 2006 budget, which calls for level funding for both the National Endowment for the Arts (NEA) and the National Endowment for the Humanities (NEH).

In spite of the level funding, the budget includes a proposed redistribution of \$6.5 million that would result in a 30 percent cut to the NEA Challenge America program, which distributes grants for arts education and improved access to the arts, especially in underserved communities. The president's request for a 12 percent funding boost for the Office of Museum Services, however, is encouraging.

Unfortunately, the president's budget also proposes to eliminate funding for the Department of Education's Arts in Educa-

tion programs. This action would put at risk programs such as arts collaborations with schools, professional development for teachers, and arts programs for youths in underserved communities. In the past, funding for these programs has been restored by the Senate and accepted by the House in conference committee.

The president's budget is the first step in the appropriations process. While his proposal serves as framework for setting the nation's budget, Congress has the power to set its own priorities and change these funding levels. You can make your voice heard by writing to your member of Congress and urging him or her to increase funding for arts and cultures and to restore funding for

arts in education programs. For information on how to do this, visit www.collegeart.org/advocacy.

Treasury Department Lifts Ban on Foreign Letters

The U.S. Treasury Department has lifted the embargo that prevented the circulation of books and journal articles from authors who live in Iran, Cuba, or Sudan. These regulations prohibited literary, scientific, political, and artistic works, as well as collaborations among scholars, from being edited by U.S. publishers without government permission.

Michael Heizer's *City* Threatened by Rail Line

After almost thirty-five years, the artist Michael Heizer is nearing the completion of *City*, a collection of monumental sculptural constructions located in a remote section of Nevada desert that fuse ancient structures and Minimal sculpture. The site now faces an imminent threat: the construction of a nearby railroad line.

CAA's Board of Directors voted to endorse the American Association of Museum Director's resolution on Heizer's *City* at the Board's February meeting:

An artwork of national and international significance, Michael Heizer's monumental earthwork, *City*, is under threat from a proposed U.S. Department of Energy (DOE), rail line intended to transport nuclear waste directly through Nevada's Garden Valley, where *City* is located. Rail construction and operation will permanently destroy a visitor's experience of Heizer's isolated sculpture by causing irrevocable harm to the Valley's undisturbed emptiness and the silence of its delicate desert environment.

Construction of the rail line also raises significant environmental concerns for the primitive wilderness areas along Quinn Canyon and Grant Ranges that border Garden Valley and for the nearby Worthington Mountains.

The Dia Art Foundation, as the organizational conduit for the major funding for *City*, is fighting to protect the artwork from the damage that would be inevitable should DOE follow through with its plan to build the Caliente Corridor rail line.

Alternative rail routes have already been identified that would enable DOE to avoid Garden Valley. Such alternatives would have significantly less environmental impact on Garden Valley, and would protect Heizer's artwork as part of our national cultural heritage.

The Association of Art Museum Directors, representing 168 art museums in the United States, Canada, and Mexico, strongly urges the U.S. Department of Energy, Congress, the President, and other government officials to reconsider current plans for the Caliente Corridor rail line and to take whatever steps necessary to preserve the artistic integrity of Michael Heizer's *City*.

Heizer's struggle was profiled in the *New York Times Magazine's* cover story on February 6, 2005. Dia has spearheaded the effort to protect this as yet unfinished monumental artwork and continues to solicit additional support from members of the art community. Dia can provide further information for those interested; contact Katie Stone in the director's office at 212-293-5598 or kstone@diaart.org. ■

International Biennial Committee Reinstated

After massive criticism, the National Endowment for the Arts and the U.S. State Department have agreed to reinstate the advisory committee that recommends artists to represent the United States in various international exhibitions, including the Venice Biennale. The committee was disbanded in 2004 after the Pew Charitable Trusts and the Rockefeller Foundation withdrew their support from international exhibitions. The new committee comprises directors and curators from the Solomon R. Guggenheim Museum, the Hirshhorn Museum and Sculpture Garden, the San Francisco Museum of Modern Art, and the Whitney Museum of American Art.

New Art Advocacy Group

The Arts & Business Council, Inc., has merged with Americans for the Arts, creating the largest advocacy group for the arts in the United States. The headquarters for this new group, named the Arts & Business Council of Americans for the Arts, is located in Washington, D.C. For more details, please visit www.artsandbusiness.org or ww3.artsusa.org. ■

Annual Conference Update

Participate in the 2006 Boston Conference

The *2006 Call for Participation*, which describes many of the panels and presentations for next year's Annual Conference in Boston, was mailed to all CAA members in March. To submit a proposal for a paper, please follow the instructions on the cover of the booklet or visit www.collegeart.org/conference/2006.html. *Deadline: May 13, 2005.*

In addition to attending and participating in the wide-ranging panels on art history, studio art, contemporary issues, and professional and educational practices, 2006 conference attendees can look forward to three days of ARTspace programming, events at local museums and galleries, and postcon-

ference trips to nearby museums and art centers. Convocation, program sessions, the Career Fair, and other events will be held at the John B. Hynes Veterans Memorial Convention Center. We look forward to your contributions.

Poster Sessions at the Boston Conference

For the first time, CAA invites abstract submissions for Poster Sessions at the 2006 Annual Conference in Boston. Any 2005 individual member of CAA may submit an abstract. Accepted presenters must be individual members of CAA during the year of the conference. Follow the guidelines in the *2006 Call for Participation* (see above).

Poster Sessions are presentations displayed on poster boards by an individual or small groups. The poster display usually includes a brief narrative paper, mixed with illustrations, tables, graphs, and other presentation formats. The poster display can intelligently and concisely communicate the essence of the presenter's research, synthesizing its main ideas and directions. (Useful general information on poster sessions is available online at www.lcsc.edu/ss150/poserswhat.htm.)

Poster Sessions offer excellent opportunities for extended informal discussion and conversation focused on topics of scholarly or pedagogical research. Posters are displayed for the duration of the conference, so that interested persons can view the work even when the authors are not physically present. The posters will be displayed in a high-traffic area, in close proximity to the Book and Trade Fair and conference rooms.

2006 Book and Trade Fair

Publishers, programs of advanced study, professional associations, digital-resource providers for the visual arts, and manufacturers, distributors, and wholesalers of art materials are invited to exhibit at the Boston conference. For more details, write to Paul Skiff, assistant Director for Annual Conference, at pskiff@collegeart.org.

Committee on Women in the Arts Seeks Participation

CAA's Committee on Women in the Arts seeks participants for its 2006 conference

session, "Bringing a Feminist Perspective to Non-Women-Centered Topics."

Organized by Janet T. Marquardt of Eastern Illinois University, this panel will examine how the theoretical models used in the various feminist discourses can be legitimately applied to non-women-centered topics. Bringing feminist perspectives and scholarship on equality to the study of male-centered topics is crucial in understanding the history and culture that have generally been constructed and dominated by men. Members of the panel will address questions concerning the changing social and historical contexts of feminism and its relationship to areas of research outside traditional women's issues.

Submissions should not be full-length papers, but rather ten-minute précis on ways that subjects outside traditional women's issues have benefited from a feminist or pluralist perspective. After the panel members have offered their ideas, the session will open up to audience questions and discussion. This session will encourage fresh approaches and renew and deepen thinking about old topics. Please send one-page proposals to Marquardt at cjftm@eiu.edu.

Deadline: June 1, 2005. ■

CAA News

Governance Update

CAA's Board of Directors elected the following officers at its February 2005 meeting: **Virginia Mecklenburg**, Smithsonian American Art Museum, Vice President for External Affairs; **Diane Edison**, University of Georgia, Vice President for Committees; **Dale Kinney**, Bryn Mawr College, Vice President for Annual Conference; **Nicola Courtright**, Amherst College, Vice President for Publications; **Kevin E. Consey**, Berkeley Art Museum/Pacific Film Archive, Secretary. The Board also reconfirmed the appointments of **John Hyland, Jr.**, as Treasurer, and **Jeffrey P. Cunard** as Counsel, and extended warm thanks to both of them for their extraordinary service.

CAA Nominating Committee Members for 2005

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 also include three Board members (but not elected officers) in their last two years of service who were selected by the Board in February 2005, and four at-large members selected by the prior year's committee, one of whom is a member of that committee.

The 2005 Nominating Committee members are: **Diane Edison**, University of Georgia, Chair, Vice President for Committees; **Kaucyila Brooke**, CalArts, CAA Board; **Dennis Y. Ichiyama**, Purdue University, CAA Board; **Joan Marter**, Rutgers, the State University of New Jersey, CAA Board; **Richard Saunders**, Middlebury College; **Steven Bleicher**, Art Institute of Fort Lauderdale; **Katie Hollander**, ArtTable; **Anna Calluori Holcombe**, Kansas State University.

Exhibitions Committee Seeks Member

CAA's new Exhibitions Committee invites nominations and self-nominations for the position of one at-large voting member for a two-year term (2005–7), nonrenewable.

Among other duties, voting members are responsible for developing a mission statement and significant exhibitions program, and for selecting at least one CAA exhibition and accompanying catalogue every calendar year, coinciding with the Annual Conference.

Candidates must possess expertise appropriate to the committee's work. Committee members are expected to communicate through e-mail correspondence and meet in person at the Annual Conference. Members of all committees volunteer their services to CAA without compensation. CAA Vice President for Committees Diane Edison and President Ellen K. Levy will review all candidates and make the appointment. CAA's Director of Programs is the liaison for this committee.

Candidates must be CAA members in good standing, and nominators should ascertain their nominee's willingness to serve. Send a brief statement (no more than 150 words), outlining the individual's qualifications and experience, and an abbreviated c.v. (no more than two pages) to: Emmanuel Lemakis, Director of Programs, CAA, 275 Seventh Ave., 18th Floor, New

York, NY 10001; elemakis@collegeart.org.
Deadline: July 1, 2005.

Exhibitions Committee Seeks Regional Contacts in Boston, New York, and Dallas

CAA's new Exhibitions Committee invites nominations and self-nominations for three regional-contact positions. The Boston contact serves a one-year term (2005–6), the New York contact serves two years (2005–7), and the Dallas contact serves three years (2005–8).

Regional contacts are responsible for assisting with exhibitions in their area. Contacts help the Exhibitions Committee to identify potential host venues and curators for significant exhibitions held in conjunction with the Annual Conference, preferably two to three years prior to the conference in order to establish local resources and co-author grants while seeking out all possible forms of aid to enhance the exhibitions, their marketing, and their catalogue production and distribution. Regional contacts are nonvoting members.

Candidates must possess expertise appropriate to the committee's work. Committee members are expected to communicate through e-mail correspondence and meet in person at the Annual Conference. Members of all committees volunteer their services to CAA without compensation. CAA Vice President for Committees Diane Edison and President Ellen K. Levy will review all candidates and make the appointment. CAA's Director of Programs is the liaison for this committee.

Candidates must be CAA members in good standing, and nominators should ascertain their nominee's willingness to serve. Send a brief statement (no more than 150 words), outlining the individual's qualifications and experience, and an abbreviated c.v. (no more than two pages) to: Emmanuel Lemakis, Director of Programs, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001; elemakis@collegeart.org.
Deadline: July 1, 2005.

caa. reviews Textbooks Project

caa. reviews has begun a major new initiative: the assessment of survey books in art and art history, from general introductory textbooks to field-specific volumes. Publication of reviews will begin in the online

journal in winter/spring 2006. For more information, write to Christopher Howard at choward@collegeart.org.

New *caa. reviews* Field Editors

caa. reviews welcomes two new field editors: **Greg M. Thomas**, associate professor at Hong Kong University, will commission reviews of exhibitions in East Asia. **Eva Hoffman**, associate professor of art history at Tufts University, will commission reviews of books in Islamic art. Hoffman succeeds **Nancy Micklewright** of the Getty Research Institute. The journal warmly thanks Micklewright for her dedicated service during the last three years.

New Wyeth/CAA Book Grant Jury Seeks Members

CAA is pleased to announce a new three-year grant program, funded by the Wyeth Foundation for American Art. CAA will award publication grants to support book-length scholarly manuscripts in the history of American art and related subjects that have been accepted by a publisher on their merits, but cannot be published in the most desirable form without a subsidy. Terms and guidelines will be similar to those for the Millard Meiss Publication Grants (www.collegeart.org/meiss), but the Wyeth grants will be awarded only once a year, in the fall. Details are available at www.collegeart.org/wyeth. The grant program will begin in fall 2005.

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

CAA Seeks Award Nominations

Want to recognize someone who has made extraordinary contributions to the fields of art and art history? Nominate someone for a CAA Award for Distinction.

Awards committees consider your personal letters of recommendation when mak-

ing their selection. In the letter, state who you are; how you know (of) the nominee; how the nominee and/or his or her work or publication has affected your studies and the pursuit of your career; and why you think this person (or, in a collaboration, these people) deserves to be recognized. We urge you to contact five to ten colleagues, students, peers, collaborators, and/or co-workers of the nominee to write letters as well. The different perspectives and anecdotes from multiple letters of nomination provide the committees with a clearer picture of the qualities and attributes of the candidates.

All nomination campaigns should include one copy of the nominee's c.v. (limit: two pages). Nominations for book awards and exhibition awards should be for authors of books published or works exhibited or staged between September 1, 2004, and August 31, 2005. Note that no more than ten letters per candidate will be considered. For more information, please write to sdeseyn@collegeart.org or consult www.collegeart.org/awards. *Deadline: August 31, 2005.*

Write for CAA News

In addition to reporting on CAA's many activities, *CAA News* publishes articles on critical and current issues in the fields of art and art history. We solicit your texts on three topics for future newsletters: 1) pedagogy in art-history and studio-art classes; 2) career development; and 3) teaching and practice in new media. In addition, we still seek articles on censorship in art and scholarship; the work, duties, and challenges of a department chair; and workforce issues as they affect adjunct, part-time, and graduate-assistant faculty in the arts. We also welcome your thoughts on other pertinent matters that you face in the art, academic, and museum worlds. Please share your suggestions with Christopher Howard at choward@collegeart.org.

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

New CAA Staff Members



Michael Fahlund

Michael Fahlund was appointed CAA's new deputy director in January. His expertise includes managing operational and program functions for arts organizations, such as fundraising, capital projects, internal communications, and board relations.

Prior to joining CAA, Fahlund was associate director of the Dahesh Museum of Art in New York from 2001 to 2004. For the previous ten years, he was assistant director of the Carnegie Museum of Art in Pittsburgh, where he oversaw administrative, development, financial, and operating areas of the museum. Concurrent with his other responsibilities at the Carnegie, Fahlund also provided guidance on financial and management issues related to the establishment of the Andy Warhol Museum in Pittsburgh.

Fahlund began his career in 1975 with a fellowship at the National Endowment for the Arts, where he worked in Washington, D.C., in the Office of Research on the National Assessment of Education Progress Project. Subsequently, he returned to the University of California, Berkeley, earning an M.A. in music/art and an M.S. in management of information. In 1979, he joined the Detroit Institute of Arts in Michigan, where he served for seven years first as executive assistant to the director, then as director of centennial affairs, and finally as associate director of development. In 1985, Fahlund was recruited to design and implement a \$10 million capital campaign for the construction of an education center for a cultural-history museum near Boston. He served as the museum's development director from 1985 to 1989.

Fahlund has received numerous awards, including a W. K. Rose Fellowship in the Arts from Vassar College, where he received his B.A. degree with honors; the Alfred Hertz Scholarship for graduate study in music and art at UC Berkeley; and a Fulbright-Hays Fellowship for postgraduate study in music composition in Rome. He was also awarded an International Council on Museums (ICOM) grant to advise the National Gallery in Prague on development and marketing issues. He has also served on many art review panels.

Alexis Light is CAA's new executive assistant, working with Executive Director Susan Ball and Manager of Governance and Advocacy Rebecca Cederholm.

Light is a recent graduate of Christie's Education, where she received an M.A. in modern art history, connoisseurship, and the history of the art market. Previously, she was a gallery associate at the Kodner Gallery in St. Louis, Mo. In June 2003, she was an assistant curator of *The Palette of Life*, an exhibition featuring work by artists with brain injuries that benefited the Brain Injury Association of Missouri. Most recently, she held positions at Christie's in Trusts, Estates, and Appraisals and in House Sales. She received her B.A. in art history from St. Louis University in 2002.

Affiliated Society News

American Society for Hispanic Art Historical Studies

The American Society for Hispanic Art Historical Studies (ASHAHS) has announced the winners of their annual awards. Chiyo Ishikawa won the 2005 Eleanor Tufts Award for her book *The Retablo de Isabel la Católica by Juan de Flandes and Michel Sittow* (Turnhout, Belgium: Brepols, 2004). The 2005 ASHAHS Photographs Grants were awarded to Alejandra Giménez-Berger of Temple University for her thesis "Castiglione, Portraiture, and Performance in the Court of Philip II of Spain"; and Jennifer Olson-Rudenko of Pennsylvania State University for her thesis "Francisco de Zurbarán's Paintings for the Calced and Discalced Mercedarians of Seville." Katherine Dimitroff of the University of Pittsburgh received honorable mention for her thesis "Unraveling Christ's Passion: Archbishop Dalmau de Mur's Patronage and Flemish Tapestries in Fifteenth-Century Spain." For further information or guidelines for next year's competitions, please contact ASHAHS President Jordana Mendelson at jmendels@uiuc.edu.

Association for Latin American Art

The fifth annual Association for Latin American Art Book Award was given to

Jaime Cuadriello for *Las Glorias de la República de Tlaxcala* (Mexico City: Instituto de Investigaciones Estéticas, 2004). Cuadriello situates a group of eighteenth-century watercolors against the political, social, religious, and artistic backdrop of colonial Tlaxcala and discusses them within the context of the protonationalist ideology of New Spain. This award, sponsored by the Arvey Foundation, is given annually to an outstanding work of scholarship in any field of Latin American art. Nominations for books to be considered in the 2005 competition should be sent to Jeannette Peterson at jeannette@arthistory.ucsb.edu.

Association of Historians of Nineteenth-Century Art

Aruna D'Souza has succeeded Cheryl Snay as editor of the Association of Historians of Nineteenth-Century Art (AHNCA) quarterly *Newsletter*. A scholar of late-nineteenth-century French art, D'Souza teaches at the State University of New York, Binghamton. The change in editorship comes as Snay assumes new responsibilities as assistant curator of prints and drawings at the Jack S. Blanton Museum of Art at the University of Texas at Austin.

Association of Research Institutes in Art History

The Association of Research Institutes in Art History (ARIAH) held its first ever "Information Breakfast" at the CAA Annual Conference in Atlanta. The event was designed to give scholars at all stages of their careers the chance to find out more about the opportunities for fellowships provided by ARIAH member institutions. We were encouraged by the attendance and hope to repeat the event at future CAA meetings.

ARIAH also held its winter business meeting in Atlanta, and the usual productive exchange of news and views took place. The Yale Center for British Art generously hosted the lunch and meeting.

Coalition of Women in the Arts Organization

The Coalition of Women in the Arts Organization (CWAO) presented a panel at the Southeastern College Art Conference

(SECAC) in Jacksonville, Fla., October 13–16, 2004. The panel, "Feminist/Feminine Iconography in the Art of Southern Women," was chaired by Kyra Belan of Broward Community College; presenters included Dorothy Joiner of LaGrange College, Elizabeth Berkley Wallace of Florida State University, and Rowan Williams Haug, also of Florida State.

Historians of British Art

The Historians of British Art (HBA) and the HBA Book Prize Committee are pleased to announce the following awards for best books published on British art and visual culture in 2003. In the category of single-author, pre–ca. 1800: Vaughan Hart, *Nicholas Hawksmoor: Rebuilding Ancient Wonders* (New Haven: Yale University Press, in association with the Paul Mellon Centre for Studies in British Art, 2002). In the category of single-author, post–ca. 1800: Douglas R. Nickel, *Francis Frith in Egypt and Palestine: A Victorian Photographer Abroad* (Princeton: Princeton University Press, 2003). In the category of multi-authored or edited volume on a subject of any period: Maria Antonella Pelizzari, ed., *Traces of India: Photography, Architecture, and the Politics of Representation, 1850–1900* (New Haven: Yale University Press, in association with the Canadian Centre for Architecture and the Yale Center for British Art, 2003).

For further information about the HBA Book Prize, please contact Kara O. Theiding, chair of the prize committee, at hbabookprize@hotmail.com.

Historians of Islamic Art

The Historians of Islamic Art (HIA) announces the election of new officers: Stefano Carboni is president; Aimee Froom is secretary-treasurer; Renata Holod is president-elect; Persis Berlekamp is newsletter editor; and Kishwar Rizvi is a member of board of directors. Oya Pancaroglu and Cynthia Robinson continue to serve as members of the board. Barry Wood has been appointed webmaster. Stay in touch with HIA: www.historiansofislamicart.org.

Japan Art History Forum

The Japan Art History Forum held elections in January for new officers. Toshio Watan-

abe of the University of the Arts London is president (3-year term); Gennifer Weisenfeld of Duke University is vice president (3-year term); Sarah Thompson of the Museum of Fine Arts, Boston, is treasurer (2-year term); and Rosina Buckland of New York University is graduate-student representative (1-year term). Lee Butler of the University of Michigan continues to serve as secretary. For more information, visit www.ku.edu/~jahf.

Mid America College Art Association

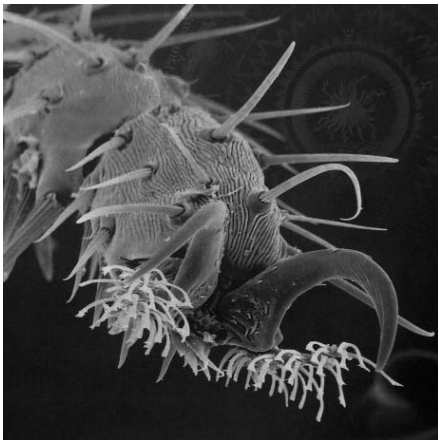
The 2006 The Mid America College Art Association (MACAA) conference will be held jointly with the Southeastern College Art Conference (SECAC). It takes place October 25–29, 2006, at Vanderbilt University in Nashville, Tenn. See our new website, www.macaart.org, for more information; registration will take place later in the year.

Pacific Arts Association

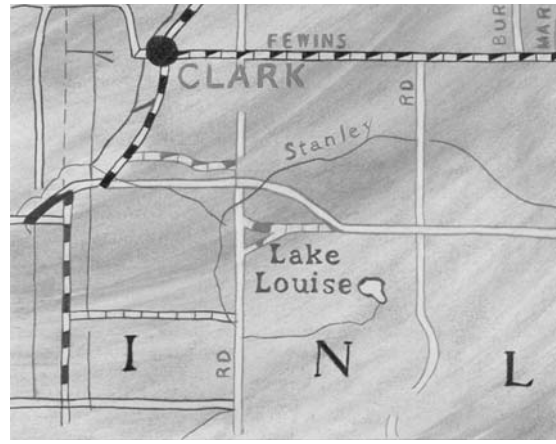
The 8th Pacific Arts Association International Symposium takes place July 19–23, 2005, at the Peabody Essex Museum in Salem, Mass. The symposium theme is "Pacific Diasporas: People, Art, and Ideas on the Move." Early registration (with reduced fees until June 1) and program details can be found at <http://pacificarts.org>.

Society for Photographic Education

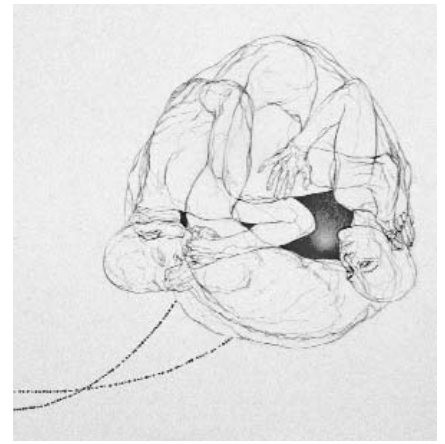
Society for Photographic Education is accepting proposal applications for its 43rd national conference, "A New Pluralism: Photography's Future," taking place March 23–26, 2006, in Chicago, Ill. The conference theme explores the current cultural and conceptual evolution of the photographic image and the influences new technologies have on our understanding of what it means to make photographs. Lecturers, panelists, and image makers are invited to submit proposals that address and debate a wide range of issues regarding photography's future. Please visit www.spenational.org for more details and to download a submission form. *Deadline: June 1, 2005.* ■



Patricia Olynyk. *Cenesthesia: Touch*, 2005. Mono-print. 38" x 34".



Mary C. Nasser. *Lake Louise*, 2005. Acrylic and colored pencil on paper. 11" x 14".



Sol Kjøk. *String 37*, 2004. Pencil and color pencil on paper. 8 1/4" x 7 1/4".

SOLO EXHIBITIONS BY ARTIST MEMBERS

Only artists who are CAA members are included in this listing; group shows are not published. Send your name, membership ID number, venue, city and state, dates of exhibition (no earlier than 2004), title of show, and medium(s). You may also send digital images of the work in the exhibition; include the work's title, date, medium, and size. E-mail to caanews@collegeart.org.

ABROAD

Brad Buckley. La Chambre Blanche, Quebec, Canada, February 1–March 6, 2005. *The Slaughterhouse Project*. Installation.

Holly Crawford. Color Elefante Gallery, Valencia, Spain, January 14–31, 2005. *Thirteen Ways of Looking at a Blackbird—Valencia*. Sculpture, installation, and performance.

Sol Kjøk. Galleri 27, Oslo, Norway, April 8–May 1, 2005. *Strings of Beads*. Drawing, painting, and installation.

Ellen K. Levy. A.R.T. Gallery, Tokyo, Japan, June 18–July 12, 2005. *Two Hundred Years of Patent History*. Mixed media.

Patricia Olynyk. National Palace of Culture, Sofia, Bulgaria, June 5–July 15, 2005. *Sensing Terrains*. Printmaking.

MID-ATLANTIC

Roberto Bocci. Tony Hungerford Memorial Gallery, College of Southern Maryland, La Plata, Md., January 28–February 27, 2005. *Samples 2004: A Mixed Media Project by Roberto Bocci*.

Cora Cohen. Abaton Garage, Jersey City, N.J., May 1–31, 2005. *Strange Fruit*. Painting, drawing, photography, and mixed media.

Leonard Lehrer. Crecloo Art Gallery, Jenkintown, Pa., October 13–November 13, 2004. *Homage*. Lithography and inkjet prints.

Constance Pierce. Henry Luce III Center for the Arts and Religion, Washington, D.C., March 14–April 4, 2005. *Lamentations of War and Other Works on Paper by Constance Pierce*.

Molly Springfield. JET Artworks, Washington, D.C., March 4–26, 2005. *Anything we have not had to decipher on our own does not belong to us*. Painting, drawing, and digital slide show.

MIDWEST

Julie Green. Bad Dog Gallery, DeKalb, Ill., March 8–31, 2005. *After Tea*. Painting, installation, and video.

Linda Hyong. Matignon Galleries (French Art Gallery), Chicago Place Tower, Chicago, Ill., April 15–May 15, 2005. *Eden of Secret Garden*. Painting.

Mary C. Nasser. Marbles Art Gallery, St. Louis, Mo., April 2–29, 2005. *Landscapes and Lost Lakes*. Drawing and painting.

NORTHEAST

Imna Arroyo. Widener Gallery, Trinity College, Hartford, Conn., February 3–March 11, 2005. *Ancestors of the Passage: A Healing Journey through the Middle Passage*. Printmaking and sculpture.

Suzanne Benton. Queens College Art Center, Flushing, N.Y., April 12–July 14, 2005. *Face and Figure: Selected Works, 1955–2005*. Sculpture and mixed media.

Peter L. Buotte. Blink Gallery, Newport, R.I., April 7–May 1, 2005. *To Baghdad and Back*. Mixed media; Harlow Gallery, Hallowell, Maine, June 3–30, 2005. *To Baghdad and Back*. Mixed media.

Nana Gregory. Lenore Gray Gallery, Providence, R.I., May 20–June 19, 2005. *Picking Up the Pieces*. Mixed media.

Sarah Haviland. John Jay Lobby Gallery, John Jay College, New York, March 2–31,

2005. *Woman: Invisible/Invincible*. Installation.

Steve Locke. Mazmanian Art Gallery, Framingham State College, Framingham, Mass., January 20–February 10, 2005. *Steve Locke: New Paintings and Drawings*; Artists Foundation Main Gallery, Boston, Mass., February 26–April 2, 2005. *When You're a Boy: New Drawings by Steve Locke*.

Emily Mason. David Findlay Jr. Fine Art, New York, March 3–30, 2005. *Emily Mason: Recent Paintings*.

Gayle Tanaka. Soho20, New York, April 26–May 21, 2005. *Gayle Tanaka: Personal References*. Mixed media.

Yuriko Yamaguchi. Howard Scott Gallery, New York, January 13–February 5, 2005. *End is the beginning of new*. Sculpture.

SOUTH

Julie Green. Hunter Museum of American Art, Chattanooga, Tenn., June 24–July 24, 2005. *The Last Supper: Final Meal Requests of 200 US Death Row Inmates*. Mixed media.

Hugo Moro. Bernice Steinbaum Gallery, Miami, Fla., March 26–April 16, 2005. *La Capilla de los Palos*. Installation.

Duane Paxson. Lamar Dodd Art Center, LaGrange College, LaGrange, Ga., February 25–April 26, 2005. *Spiral Dancers*. Sculpture.

WEST

Nita Brautlacht. Seattle Pacific University, Seattle, Wash., February 13–March 10, 2005. Drawing.

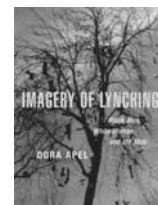
Cora Cohen. Bentley Gallery, Scottsdale, Ariz., January 7–31, 2005. *Recent Paintings*.

Merrilyn Duzy. Theosophical Library Center and Gallery, Altadena, Calif., January 28–March 31, 2005. Mixed media. ■

BOOKS PUBLISHED BY CAA MEMBERS

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

Susan L. Aberth. *Leonora Carrington: Surrealism, Alchemy, and Art* (London: Lund Humphries, 2004).



Dora Apel. *Imagery of Lynching: Black Men, White Women, and the Mob* (New Brunswick, N.J.: Rutgers University Press, 2004).

Judith Bettelheim. *AfroCuba: Works on Paper 1968–2003* (San Francisco: San Francisco State University Gallery, 2005).

Laura Brandon. *Pegi by Herself: The Life of Pegi Nicol MacLeod, Canadian Artist* (Montreal: McGill-Queen's University Press, 2005).

Robert Bridges, Kristina Olson, and Janet Snyder, eds. *Blanche Lazzell: The Life and Work of an American Modernist* (Morgantown: West Virginia University Press, 2004).

Frederic Chordá. *De lo Visible a lo Virtual: Una Metodología del Análisis Artístico* (Barcelona: Anthropos Editorial, 2004).

Janice M. Coco. *John Sloan's Women: A Psychoanalysis of Vision* (Newark: University of Delaware Press, 2004).

Wayne Franits. *Dutch Seventeenth-Century Genre Painting: Its Stylistic and Thematic Evolution* (New Haven: Yale University Press, 2004).

Wendy Greenhouse and Susan S. Weinger. *Chicago Painting 1895–1945: The Bridges Collection* (Springfield: University of Illinois, in association with the

Illinois State Museum, 2004); **Wendy Greenhouse, Daniel Schulman, and Susan S. Weininger.** *Chicago Modern 1893–1945: Pursuit of the New* (Chicago: Terra Museum of American Art and Terra Foundation for the Arts, 2004).

Keith Holz. *Modern German Art for Thirties Paris, Prague, and London: Resistance and Acquiescence in a Democratic Public Sphere* (Ann Arbor: University of Michigan Press, 2004.).

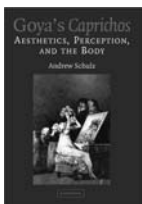


Margaretta M. Lovell. *Art in a Season of Revolution: Painters, Artists, and Patrons in Early America* (Philadelphia: University of Pennsylvania Press, 2005).

Max Marmor and Alex Ross, eds. *Guide to the Literature of Art History*, vol. 2 (Chicago: ALA Editions, 2005).

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

Pamela A. Patton. *Pictorial Narrative in the Romanesque Cloister: Cloister Imagery and Religious Life in Medieval Spain*. (New York: Peter Lang, 2004.)



Andrew Schulz. *Goya's Caprichos: Aesthetics, Perception, and the Body* (New York: Cambridge University Press, 2005).

Diane Wolfthal. *Picturing Yiddish: Gender, Identity, and Memory in Illustrated Yiddish Books of Renaissance Italy* (Leiden, the Netherlands: Brill, 2004).

Midori Yoshimoto. *Into Performance: Japanese Women Artists in New York* (New Brunswick, N.J.: Rutgers University Press, 2005). ■

OBITUARIES

Kenneth R. Ferguson, professor emeritus of ceramics at the Kansas City Art Institute (KCAI), died December 30, 2004, at his home in Shawnee, Kans.

Ferguson was born in 1928 in Elwood, Ind., and studied art at Carnegie Institute of Technology in Pittsburgh, where he earned a B.F.A. degree in 1952. He served in the Army in Japan and then studied under the GI Bill at New York State School of Ceramics in Alfred, N.Y., where he earned an M.F.A. degree in 1958. From 1958 to 1964, he managed the Archie Bray Foundation for Ceramic Arts in Helena, Mont. He then taught and served as chair of the ceramics dept. at KCAI for 32 years.

Ferguson's works were exhibited around the globe and are included in many public and private collections, including the American Craft Museum, Carnegie Institute Museum of Art, Nelson-Atkins Museum of Art, and the Victoria and Albert Museum.

Philip Johnson, an unparalleled force in the world of art and architecture in North America for much of the 20th century, died January 26, 2005, at the age of 98.

Johnson began his career in 1931 as the founding director of the newborn dept. of architecture at the Museum of Modern Art (MoMA) in New York, following his graduation from Harvard University in 1930. Alfred J. Barr, Jr., the museum's founding director, considered Johnson's program for architecture and design to be as important as the programs of painting and sculpture, and throughout his life Johnson defended architecture as an art, always speaking of the "art of architecture." In 1932, he curated *Modern Architecture*, which brought European modern architecture to the U.S.; Johnson's publications on this subject codified the principles of modern architecture. He was also a major collector of painting and sculpture, and his gifts to MoMA over the years were significant (See Kirk Varnadoe et al., *Philip Johnson and the Museum of Modern Art* [New York: Museum of Modern Art, 1998]).

Johnson integrated sculpture and painting judiciously, often experimentally, in his Glass House in New Canaan, Conn., which brought him instant fame in 1949. His sense of a reciprocal play between art and architecture, however, only began to manifest itself in 1953 with his design for the enlargement of MoMA's sculpture garden, which was informed by the works to be installed there, and with the completion of the Four Seasons Restaurant at Mies van der Rohe's Seagram Building in 1959.

The influence of van der Rohe's discipline and language, combined with Philip's own romantic and intellectual sensibilities, fueled an aesthetic that led from his tentative innovation in the Glass House to the sophisticated levels he achieved at Seagram in the design of the Four Seasons Restaurant. In Johnson's mind, a meaningful art program had to be integrated into the architecture of the trio of rooms—the Pool Room to the north, the Grill Room to the south, and the long, narrow travertine-walled passage known as Picasso Alley that joined the two. As director of planning for the Seagram Building, I worked with Johnson to conceptualize the art program for each of the three rooms. We commissioned Richard Lippold to create a sculpture for the Grill Room. He devised a transparent volume composed of hundreds of brass rods that seem to float but are suspended by almost invisible wires. This sculpture virtually lowers the height of the ceiling over the bar area, fostering an ambient intimacy and generating excitement as its aspect changes with the position of the viewer. In the passage that links the Grill Room to the Pool Room, Philip installed the curtain Picasso painted in 1919 for Diaghilev's production of Manuel de Falla's ballet *Le Tricorne*. This work has a powerful presence from afar, drawing the pedestrian from the sidewalk in through the building's travertine core. The work continues to stand today as a major example of public art in New York. Johnson and I had envisioned a series of paintings perpetually in dialogue with one another for the upper level of the Pool Room. We agreed that Mark Rothko's work would be magical, heightening the spiritual serenity of the building, and would complete the integration of art and architecture



Philip Johnson at the CCA, 1994. Michel Legendre © Canadian Centre for Architecture, Montréal.

conceptualized for all 3 spaces of the Four Seasons. Rothko ultimately declined to have his work installed in a restaurant frequented by an affluent clientele.

In 1965, Johnson built an underground chamber, with an entrance redolent of Mycenaean royal tombs, at his domain in New Canaan to store and exhibit his own collection of paintings. This dedicated space was followed in 1970 by a crystalline polygonal gallery for sculpture. With the exception of these additions and his design for the museum building of the Munson-Williams-Proctor Arts Institute in Utica, N.Y. (1960), arches and domes dominated Philip's projects in the 1960s, the period when he broke with the International Style he had championed for decades. Museums and cultural institutions were the loci of his experimentation. Johnson designed a shingled baldacchino to hover over a bronze Lipschitz *Madonna* for the Roofless Church in New Harmony, Ind. (1960). Ironically, Johnson's design for a nuclear reactor based on a similar scheme, translated into concrete, was completed in Rehovot, Israel, the same year. Variations on arched façades were completed in following years at the Amon Carter Museum of Western Art in Fort Worth, Tex. (1961), the Sheldon Memorial Art Gallery in Lincoln, Neb. (1963), and the East Wing of MoMA (1964). The 9 domed pavilions Philip designed for the pre-Columbian museum wing at Dumbarton Oaks in Washington, D.C. (1963) were much admired by van der Rohe for their fine construction and beautiful materials.

Johnson was quixotic—brilliant, witty, daring, erudite—and steeped in history. An extraordinary speaker, he talked as rapidly and as richly as he thought, and he adored being Peck's Bad Boy, even to the point of denying his Miesian Glass House when he designed the Chippendale-topped granite skyscraper for the AT&T (now Sony) Building. He promoted the moment and was always current, remaining vital through the self-imposed challenge of emulating younger architects and beating them at their own game. He supported those whom he thought, unerringly, to be at the leading edge of art and architecture. In this way, he remained youthful, still designing even at the age of 94. Throughout his lifetime, Johnson was the peerless figure animating and changing the culture of art and architecture.

—Phyllis Lambert, *Canadian Centre for Architecture*

Jackson Mac Low, a poet and a founding member of the Fluxus movement, died December 8, 2004, at age 82.

Mac Low explored the structures, sounds, and combinations of words beyond their functional uses, often using chance operations to create new forms and meanings. As a pioneer of sound poetry, Mac Low was also a forerunner of performance art, often working in multimedia before that term was used. He influenced groups including New York's language poets, as well as British poets such as Bob Cobbing. Mac Low collaborated with John Cage, whose musical theories were highly influential, and the Living Theater.

Born in Chicago, Mac Low studied philosophy and literary criticism at the University of Chicago before he moved to New York. He earned a degree in Greek from Brooklyn College in 1958.

MacLow received a Guggenheim fellowship in 1985 and the Academy of American Poets' Wallace Stevens Award in 1999.

Charles H. Sawyer, former director of the University of Michigan Museum of Art, died February 25, 2005, at 98.

Sawyer attended Phillips Academy and then Yale University, where he received his A.B. in 1929. He then went on to Harvard University, intending to become a lawyer, but a museum class with legendary teacher and museum director Paul Sachs took Sawyer in a new direction. Sawyer became the first curator of the Addison Gallery of American Art at Phillips Academy, beginning a life-long career as a museum administrator and art historian.

He was hired by the Worcester Museum of Art in 1940 and then took a leave during the war years to join the Office of Strategic Services, working with the Roberts Commission to document works of art confiscated by the Nazis and see that they were returned to their rightful owners. Sawyer returned to Yale in 1947 where he was granted an honorary M.A. and took on a challenging new position as director of the Division of the Arts. His duties there included overseeing the Colleges of Architecture, Art, and Drama, the art gallery, and the Dept. of History of Art. During his tenure at Yale, he oversaw the construction of a major addition to the Yale University Art Gallery, working with legendary American architect Louis Kahn.

In 1957 Sawyer moved to the Midwest, accepting a position as the 2nd director of the University of Michigan Museum of Art and a member of the university faculty, where he remained until his retirement in 1972. At Michigan, he created a landmark program in museum practice to train museum administrators, one of the first of its kind in the U.S.; graduates of that program have filled leadership positions in major museums throughout the country. A section of the pending addition to the University of Michigan Museum of Art to house a Center for Museum Studies will be named in his honor.

Sawyer was a member of the Smithsonian Art Commission from 1973 to 1982 and remained a respected advisor to successive museum directors there and around

the country. He was a fellow of the American Academy of Arts and Sciences and a member of the Association of Art Museum Directors, the Century Association, and the American Antiquarian Society.

Fritz Scholder, an American expressionist painter and sculptor, died February 10, 2005, in Phoenix, Ariz. He was 67 and lived in Scottsdale.

Scholder, who was one-quarter Luiseño, a California Mission tribe, depicted Indians in a series of painting in the 1960s and 1970s that combined the aesthetic of European and American modernism and expressionism while using Native American symbols and imagery.

Born in Breckinridge, Minn., Scholder studied at Sacramento City College with Wayne Thiebaud, who helped Scholde to receive his first solo exhibition. He earned a B.A. from Sacramento in 1960 and an M.F.A. from the University of Arizona in 1964. Soon after, he was asked to join the faculty of the newly established Institute of American Indian Arts (IAIA) in Santa Fe. The IAIA dedicated a museum gallery in Scholder's honor in 2001.

Scholder's received fellowships from the Ford, Rockefeller, and Whitney foundations. His work is in the collections of many major museums, including the Museum of Modern Art, Los Angeles County Museum of Art, Bibliothèque nationale de France, Hirschhorn Museum and Sculpture Garden, and Smithsonian American Art Museum.

Mary Elizabeth Smith, the Martha and Donald Robertson Chair in Latin American Art Emerita at Tulane University, died December 10, 2004, in Albuquerque, N.Mex. She was 72.

One of the first art historians in the U.S. to study pre-Columbian art, she was fundamental in opening Mexican pictorial manuscripts to art-historical study.

Born in Three Rivers, Mich., Smith earned a B.A. from the University of Michigan, an M.A. from Columbia University, and a Ph.D. from Yale University. She taught art history at the University of New Mexico from 1966 to 1987 and at Tulane University from 1987 until her retirement in 1994; at Tulane she held the first Robertson Chair in Latin American Art, the first endowed chair in Latin American art history. She was also a guest professor at the University of Hamburg in 1981. A longtime active member of CAA and the American Society for Ethnohistory, she was president of the latter in 1980–81. Smith also served as a Senior Fellow in Pre-Columbian Studies at Dumbarton Oaks from 1982 to 1988.

Smith's scholarship is deeply respected for the vigor and tightness of its methodology, which make her analyses and conclusions nearly always unchallengeable. Her book *Painted Books from Ancient Southern Mexico: Mixtec Place Signs and Maps* (1973) stands as the authoritative treatment of the Mixtec pictorial writing system and the Mixtec codices. Her other books—*The Glosses in the Codex Colombiano* (1966), *The Codex Tulane* (with Ross Parmenter, 1991), and *The Codex López Ruiz: A Lost Mixtec Pictorial Manuscript* (1998)—while appearing to treat single documents, articulate broader

issues in Mixtec manuscript painting. Through these writings and a dozen articles, Smith pioneered Mexican manuscript studies along 2 essential lines. The first focuses on land as a principal concern of the historical codices. The second recognizes the continued importance of the pre-Columbian painted books for the indigenous elites well into the colonial period. Throughout her work, she stressed the need to view the painted codices as expressions of the Mixtec language. A generous mentor and colleague, Smith trained 2 generations of pre-Columbian and colonial Latin American specialists. She was a "true fan" of baseball and a devotee of fun fiction.

A collection of scholarly essays in her honor, *Painted Books and Indigenous Knowledge: Manuscript Studies in Honor of Mary Elizabeth Smith*, will be published by Tulane University this year.

—Elizabeth Hill Boone, Tulane University

Jesús Rafael Soto, a South American modern artist, died January 14, 2005, in Paris at the age of 82.

Born in Ciudad Bolívar in southeastern Venezuela, Soto first came to art through painting billboards to help support his family. From 1942 to 1947, he trained at the Escuela de Artes Plásticas in Caracas, where he met the artists Narciso Debouge, Carlos Cruz-Diez, and Alejandro Otero, all of whom were attracted to kinetic art. Soto directed the school from 1947 to 1950 until he left Bolívar for Paris. There he met Yaacov Agam, Jean Tinguely, Victor Vasarely, and other artists connected with the Salon des Réalités Nouvelles and the Galerie Denise René.

Soto strove to capture optical movement in his paintings and constructions. Many of his works included squares, twisted wires, or other items placed before a background of thin parallel lines. The juxtaposition caused the objects to vibrate as the viewer walked past. He also developed large sculptures called *Penetrables*, where rooms or spaces of hanging plastic or metal tubes could be entered by a viewer.

Soto lived in Paris from the 1950s to the end of his life. He exhibited regularly in Paris, Düsseldorf, New York, Venezuela, and London. A Soto museum opened in Bolívar in 1973. He also has had retrospectives at the Guggenheim Museum, Jeu de Paume, Stedelijk Museum, and other museums worldwide.

PEOPLE IN THE NEWS

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

Academe

Sonya Clark has been named 2004–6 Emile Mead Baldwin Bascom Professor of Creative Arts by the Arts Institute at the University of Wisconsin, Madison.

Margaret Lindauer has joined the Dept. of Art History at Virginia Commonwealth University in Richmond as associate professor and coordinator of museum studies.

E. Jessie Shefrin, formerly of the School of Art and Design at Alfred University in Alfred, N.Y., has been appointed dean of graduate studies at Rhode Island School of Design in Providence.

The Dept. of Art and Art History at the University of Texas at Austin has promoted **John A. Yancey**, Marlene and Morton Meyerson Centennial Fellow in Art and Art History, to full professor. **Mel Ziegler** has been promoted to associate professor, and **Cherise Smith** has been appointed assistant professor of art history.

Museums

Terry Pink Alexander has been appointed executive director of the Judah L. Magnes Museum in Berkeley, Calif.

Rebecca Allan, a painter and former art-history instructor at Cornish College of the Arts in Seattle, has been appointed curator of education at the National Academy Museum in New York.

Klaus Biesenbach, formerly chief curator at P.S.1 Contemporary Art Center in Long Island City, N.Y., has been appointed curator at New York's Museum of Modern Art and P.S.1., based in the Dept. of Film and Media.

Jack Becker has been named president and chief executive officer of the Checkwood Botanical Garden and Museum of Art in Nashville, Tenn.

Heather-Marie Brooks has been appointed director of development at the Neuberger Museum of Art in Purchase, N.Y.



Maria Ann Conelli

Maria Ann Conelli has been appointed director of the American Folk Art Museum in New York, succeeding **Gerard C. Wertkin**, who has retired after 24 years of service.

Susan Dackerman has been named the Carl A. Weyerhaeuser Curator of Prints at the Fogg Art Museum in Cambridge, Mass. Dackerman will begin on July 5, 2005, after the retirement of **Marjorie B. Cohn**, longtime curator and conservator and former acting director of the Harvard University Art Museums.

Jeff Fleming has been appointed acting director of the Des Moines Art Center in Iowa after having served as deputy director and senior curator.

Eathon G. Hall, Jr. is the new program director for Aljira, a Center for Contemporary Art, in Newark, N.J.

Anthony Hirschel has resigned as director of the Indianapolis Museum of Art in Indiana.

Brian P. Kennedy, formerly director of the National Gallery of Australia in Can-

berra, has been named director of the Hood Museum of Art at Dartmouth College in Hanover, N.H. Kennedy succeeds **Derrick Cartwright**, who served as director from 2001 to 2004.

Katharine Reid has retired as director of the Cleveland Museum of Art in Ohio.

Susan Lubowsky Talbott, formerly director of the Des Moines Art Center in Iowa, has been named director of Smithsonian Arts—programs, policy, and planning at the Smithsonian Institution in Washington, D.C.

Limor Tomer has been appointed adjunct curator of the performing arts at the Whitney Museum of American Art in New York. Previously, Tomer had programmed the BAMcafé in Brooklyn since 1998.

Loretta Yarlow, formerly director of exhibitions at Pratt Institute in New York, has been appointed gallery director of the Fine Arts Center of the University of Massachusetts, Amherst.

The High Museum of Art in Atlanta, Ga., has named **Jeffrey D. Grove** as the Wieland Family Curator of Modern and Contemporary Art, and **Michael Harris** as consulting curator of African American art.

GRANTS, AWARDS, & HONORS

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

Sonya Clark has received an H. I. Romnes Fellowship from the University of Wisconsin, Madison, for her artwork, service, and teaching. The program helps faculty early in their tenure to advance their scholarly careers.

Sheila Dillon, assistant professor in the Dept. of Art and Art History at Duke University in Durham, N.C., has been awarded a 2005–6 National Endowment for the Humanities fellowship for her project, "The Female Portrait in Greek Art and Society."

Wayne Franits has been awarded a fellowship from the National Endowment for the Humanities for the 2005–6 academic year. He will conduct research on the seventeenth-century Dutch painter Hendrick Terbrugghen.

Nana Gregory has been awarded a fellowship by the Ballinglen Arts Foundation to work as an artist-in-resident in Ballinglen, County Mayo, Ireland, in summer 2005

Nicholas Hill, chairperson of the Dept. of Art at Otterbein College in Westerville, has been commissioned by the Ohio Arts Council to create a suite of intaglio prints to be presented to recipients of the 2005 Governor's Awards for the Arts in Ohio.

Barbara Rita Jenny has been named a 2005 New Hampshire Individual Artist Fellow by the New Hampshire State Council on the Arts.



From left, Michael E. Shapiro, Kellie Jones, and David C. Driskell.

Kellie Jones, assistant professor in the Depts. of History of Art and African American Studies at Yale University, has received the first David C. Driskell Prize from the High Museum of Art in Atlanta, Ga. The prize is the first national award to honor and celebrate contributions to the field of African American art and art history.

Laura Katzman has been awarded a senior visiting fellowship from the National Gallery of Art's Center for Advanced Study in the Visual Arts (CASVA) for 2005–6.

Thomas Kleese, assistant professor of art at the University of Wisconsin, Richland, received the 2004 Alliant Energy Underkoffler Excellence in Teaching Award. The award, given to 4 faculty members from the university system, recognizes teaching of outstanding quality that leads to substantial intellectual growth in students.

Suzanne Klotz has received a 2004 Pollock Krasner Foundation Fellowship, a 2004 Puffin Foundation grant, and a 2005 emergency-assistance grant from Change, Inc. through the Rauschenberg Foundation.

Mireille M. Lee has been appointed junior fellow at the Harvard Center for Hellenic Study for 2005–6, where she will pursue her research on dress and gender in classical Greece.

Jody Maxmin has received a teaching excellence award from the Northern California Association of Phi Beta Kappa in 2004, and the Walter J. Gores Award for Excellence in Teaching from Stanford University.

Cheryle Melander has been awarded a 2005 Minnesota State Arts Board Artist Initiative Grant to support her ongoing research concerning the language of repetition and the multiple.

Bernard O'Kane's *Early Persian Painting: Kalila and Dimna Manuscripts of the Late Fourteenth Century* (London: I. B. Tauris, 2003) was awarded the World Prize for the Book of the Year of the Islamic Republic of Iran, field of Iranian studies, European section, in a ceremony in Tehran in February 2005.

Debra Swack has been awarded a co-production grant at Banff Center for the Arts in Alberta, Canada, in September 2005 for *95 Chimes*, a digital sound sculpture and

installation that relates string theory to music and to the origin of matter through its emotive and spiritual essence.

Karen Swyler was the 2003–4 Lilian Fellow at the Archie Bray Foundation for the Ceramic Arts in Helena, Mont.

Meryl Taradash has been awarded a commission to hang a sculptural work, *The Music of Light*, above the grand staircase in the interior atrium of the Music Center at Strathmore, a new 1,976-seat concert hall and education center in Montgomery County, Md.

Louis A. Waldman, assistant professor of art history at the University of Texas at Austin, has been elected an Accademico d'Onore by the Florentine Accademia degli Arti del Disegno, a learned society with origins back to the Accademia del Disegno founded by Duke Cosimo I of Florence in 1563.

Marianne R. Weil has received a 2005 New York State Council for the Arts Community Project Grant to assist in the creation of new work within a community context. She also received an award to work on a new series of sculpture at the Tyrone Guthrie Centre, County Monaghan, Ireland, during summer 2005.

Evelyn Welch has received the 9th annual Iris Foundation Award from the Bard Graduate Center for Studies in the Decorative Arts, Design, and Culture for her outstanding contributions to the decorative arts.

Diane Wolfthal has been awarded a 2006 Sylvan C. Coleman and Pamela Coleman Memorial Fund Art History Fellowship from the Metropolitan Museum of Art in New York. She has also received a 2005 Paul Mellon Visiting Senior Fellowship from the National Gallery of Art's Center for Advanced Study in the Visual Arts (CASVA) in Washington, D.C.

The Dedalus Foundation has awarded a 2005 senior fellowship to **Catherine Craft** for her project "An Audience of Artists: Dada Artists and Viewers in New York, 1946–1969." **Takashi Horisaki** of Washington University in St. Louis has received a Dedalus Foundation master of fine arts fellowship.

The Joan Mitchell Foundation has awarded 2004 painters and sculptors grants to **Susanna Heller** and **Tom Nakashima**. ■

INSTITUTIONAL NEWS

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

The Archives of American Art, Smithsonian Institution, in Washington, D.C., has been awarded a large grant from the Terra Foundation for American Art to fund a 5-year program to digitize a substantial cross-section of the archives' most impor-

tant holdings. Once completed, the digital files will be available to the public.

The Getty Grant Program has been renamed the **Getty Foundation** to reflect more accurately its grant-making program and support of the visual arts.

Getty Publications has received 2 international awards for their exhibition catalogue, *Illuminating the Renaissance: The Triumph of Flemish Manuscript Painting in Europe*, by Thomas Kren and Scot McKendrick. The 2004 Eric Mitchell Prize recognizes outstanding exhibition catalogues in the English language, and the Eugène Baie Award, presented once every 5 years, recognizes an exceptional contribution to the understanding of Flemish culture and artistic heritage. Contributors to the catalogue include: Maryan Ainsworth, Mari-Tere Alvarez, Brigitte Dekeyzer, Richard Gay, Elizabeth Morrison, and Catherine Reynolds.

The High Museum of Art in Atlanta, Ga., has signed an agreement with the Musée du Louvre in Paris to receive a long-term loan of works of art.

The Museum of Fine Arts, Houston, has been made the prime beneficiary of the estate of Caroline Wiess Law, daughter of one of Hummel Oil Company's founders.



Basil H. Alkazzi

The Springfield Museum of Art in Springfield, Ohio, has received a donation of artworks from the collection of **Basil H. Alkazzi**, who is also a major contributor to CAA.

The collection includes many American and British artists, some of whom were recipients of the Basil H. Alkazzi Award and the Sheldon Bergh Award.

The Sterling and Francine Clark Art Institute in Williamstown, Mass., has received a generous grant from the Andrew W. Mellon Foundation. The grant, for use over 4 years, will support activities to strengthen scholarship and the scholarly community through the Clark's Research and Academic Program. In addition to general program enhancement, the Mellon funds support initiatives in 3 areas. The Clark will work toward greater geographic and disciplinary diversity by engaging an international partner in Latin America or Europe for joint programs, including workshops and conferences. The Clark will develop its "institutions of the discipline" colloquia, which give journal editors, publishers, webmasters, and others who are vital to the community of art history the opportunity to meet in informal ways to discuss problems and map out solutions. Finally, the Clark will focus on adapting Clark fellowships to encourage greater participation from museum curators and other museum professionals. Most of the 120 Clark fellows to date have been from academic institutions, and interaction between the academy and the museum community is one of the goals of the program.

The University of Michigan Museum of Art has launched a new website that allows visitors to search the museum's comprehensive collections. Please visit www.umma.umich.edu.

Yale University's Arts of the Book Collection of the Arts Library at Yale University has acquired the archive of the pioneering book artist **Richard Minsky**. ■

CONFERENCES & SYMPOSIA

Please send your listing to caanews@collegeart.org.

Calls for Papers

Ambushed: Art and Censorship in the Bush Era, sponsored by the Art Institute of Fort Lauderdale, focuses on censorship in the arts as a result of the new conservative movement associated with the current presidential administration. Papers are sought from artists who have had their work censored in the last 4 years or in light of the events of 9/11. Additionally, museum or gallery curators who have been forced to remove works of art from current exhibitions are encouraged to relate their experience. Gallery or museum curators who feel some form of self-censorship is appropriate are encouraged to make their voices heard. Historians who can begin to place these events into historical perspective and contemporary context are also encouraged to participate. For more information, contact: Trina Renee Nicklas and Steven Bleicher, Art Institute of Fort Lauderdale, Arts and Humanities Program, 1799 S.E. 17th St., Fort Lauderdale, FL 33316; tnicklas@aia.edu. *Deadline: June 15, 2005.*

The Interdisciplinary and Multicultural Conference on Food Representation in Literature, Film, and the Other Arts is accepting papers for its 4th conference, to be held February 23–25, 2006, at the University of Texas at San Antonio. The objective of this interdisciplinary, multicultural conference is to examine, celebrate, and enjoy the variety of ways in which food has been represented in literature and the other arts throughout time and throughout the world. 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 North Loop, 1604 West, San Antonio, TX 78249-0644; convivium@utsa.edu. *Deadline: September 15, 2005.*

To Attend

The Courtauld Institute of Art Research Forum and the **Association of Art Historians** (U.K.) will host a workshop, "Art History: Research and Academic Publishing," June 3, 2005. The workshop is designed to explore the ways that art-historical research can be most efficiently and effectively communicated. The

current crisis in academic publishing, the prohibitive costs of photographic rights, the proliferation of new technologies, and the pressures to publish in academe all lead to a number of concerns about publication and the future of research in art history. Representatives from funding bodies, publishers, and editorial boards will be present. For more details, contact Patricia Rubin at 020-7848-2669; Patricia.Rubin@courtauld.ac.uk; www.courtauld.ac.uk/research/research_forum/contact.html.

The International Comic Arts Festival (ICAF) will hold its 10th anniversary conference at the Library of Congress October 13–15, 2005. ICAF is an international summit for scholars, creators, and enthusiasts of comics and cartoon art. ICAF aims to foster the recognition of comic art, to encourage collaboration among academics, independent scholars, comics professionals, and the wider public, and to provide an accessible, public showcase for

innovative comic art and comics scholarship. In addition to presentations by renowned comics storytellers, ICAF offers many shorter academic presentations. For more information, see <http://go.to/icaf>. ■

RESOURCES & OPPORTUNITIES

Please send your listing to caanews@collegeart.org.

Awards

Domitor, the international society of the study of early cinema, is pleased to announce its yearly graduate student-writing award of \$500. The submitted topic can be any subject related to cinema before approximately 1918. Contestants must be enrolled in a graduate program or be independent scholars. The winner(s)

must be members of Domitor at the time of the award presentation in order to qualify. For membership details, including students rates, contact Pierre Veronneau at domitor@cinematheque.qc.ca. Submit essays in all languages, English or French preferred, to Charles Keil at cckeil@chass.utoronto.ca. The winner(s) are announced in October 2005 during the Pordenone Silent Film Festival in Italy. It is not necessary to attend the festival to receive the award. *Deadline: June 1, 2005.*

Calls for Entries

VSA Arts and Volkswagen of America are accepting entries to *Shifting Gears*, an exhibition open to young artists with disabilities, ages 16–25, living in the U.S. There is no entry fee. *Shifting Gears* challenges artists to reflect on a pivotal moment or event in their life that led them to a greater understanding of themselves in relation to their art and/or their disabili-

ty. Art must be original and have been completed in the last 3 years. Eligible media include: paintings, drawings, fine-art prints, photography, computer-generated prints, and mixed media, and must be presented in 2 dimensions, not exceeding 60 inches in either direction. Fifteen finalists will be awarded a total of \$60,000 during an awards ceremony on Capitol Hill in September 2005; artwork will be displayed in a touring exhibit debuting at the Smithsonian. To download an application, visit our website. For more details, call: 800-993-8721, ext. 3877; 202-737-0645; voa@vsarts.org; www.vsarts.org. *Deadline: July 15, 2005.*

The Smithsonian's National Portrait Gallery (NPG) is accepting entries for the Outwin Boochever Portrait Competition 2006. The resulting show of 50–60 portraits will spearhead the gallery's reopening in July 2006. First prize is \$25,000, which includes a commission to create a portrait of a prominent living American

CAA THANKS DONORS

Donors to the 2005 Annual Campaign

CAA thanks the following individuals and organizations for their generous support of the association and its programs (July 1, 2004–March 1, 2005):

Pat Adams, Lucy Adams, Diane Ahul, Ingrid Alexander-Skipnes, Joseph Ansell, Rudolph Arnheim, Frederick M. and Catherine B. Asher, Michael Aurbach, Austen B. Bailly, Susan Ball, George Bauer, Egbert Haverkamp-Begemann, Michael Belshaw, Annette Blaugrund, Leslie Bostrom, Bruce Boucher, Harvey Breverman, Judith K. Brodsky, Robert Brooker, Marilyn R. Brown, Barbara Buenger, Diane Burko, Katharine Burnett, Sarah Burns, Sigrid Burton, James Cahill, William A. Camfield, Kerstin Carlvant, Nicolosa B. Carnevale, David Giles Carter, Madeline Caviness, Elizabeth Lamb Clark, Kevin Concannon, Maria Ann Conelli, Kevin and Susan Consey, Wanda M. Corn, Nicola Courtright, Holly Crawford, Katherine Crum, Charles D. Cuttler, Thomas E. Dale, Joe Deal, William J. Dewey, Eleanor Dickinson, Douglas Dreispoon, Timothy W. Drescher, David C. Driskell, Sally Duncan, Francesca M. Eastman, Diane Edison, Milton Esterow, Michael Fahlund, Beatrice Farwell, Alicia Craig Faxon, Frances D. Fergusson, Alan M. Fern, Doris D. Fienga, Ruth E. Fine, Lois M. Fink, Mary E. Frank, Deborah D. Frizzell, Susan Grace Galassi, Clarke Garnsey, Mary D. Garrard, Lola B. Gellman, A. Yale Gerol, Parme P. Giuntini, Lawrence O. Goedde, Anne C. Goodyear, Susan Gosin, Oleg Grabar, Janet Greenberg, Terence Grieder, J. Eugene and Thomasena Grigsby, Guerrilla Girls Inc., Norman Gularmerian, Hans Haacke, Donna Harkavy, Ann Sutter Carol Harris, Barbara Haum, Janet Headley, Andrew F. Hemingway, Robert L. Herbert, Edith Hoffman, Anne Hollander, Dan Howard, Linda Hults, John Hyland Jr., Michi Itami, Paul Jaskot, Dorothy L. Johnson, Frances Jowell, Brian Kelly, Tran T. Kim-Trang, Dale Kinney, Norman Kleebblatt, Theodore E. Klitzke, Anne Classen Knutson, Janet Koplos, Ellen V. Kosmer, Carol Herselle Krinsky, Phyllis Lambert, Elizabeth Langhorne, Lee A. Lawrence, Suzanne and Emmanuel Lemakis, David and Ellen K. Levy, Elizabeth A. Liebman, Adriane Little, William C. Loerke, Rose Carol Washton Long, Joyce P. Ludmer, Pearson Macek, Pedro M. Maia, Eva Mantell, Tod A. Marder, Victor Margolin, Joan M. Marter, Neil E. Matthew, Kenny McAshan, William A. McIntosh, Susan R. McKillop, Virginia Mecklenburg, Valerie J. Mercer, Laura F. Miller, Cynthia J. Mills, Yong Soon Min, Nicholas D. Mirzoeff, Willard E. Misfeldt, Dewey F. Mosby, Carol A. Nathanson, Cynthia Navaretta, Minerva Navarrete, Morton Needelman, Barbara Nesin, Andrea S. Norris, Francis V. O'Connor, Jennifer A. Odem, Ferris Olin, Satoko I. Parker, Charles Parkhurst and Carol Clark, Marjorie Pearson, Constantine Petridis, Debra Pincus, Jessie J. Poesch, Jerome J. Pollitt, Barbara G. Price, Sally M. Promey, Jules D. Prown, Susan G. Wilmarth-

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Gifts have been received in honor of the following people: Michael Aurbach, Susan Ball, Carmen Bambach, Professor Anne De Coursey Clapp, Mary Edison, Ofelia Garcia, Elizabeth Johns, Emmanuel Lemakis, Andrea Norris, Marta Teegen, the Toasters.

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

Donors to the Samuel H. Kress Foundation Matching Gift

CAA thanks the following individual for their generous support of the Samuel H. Kress Foundation Matching Gift for the 2005 Annual Campaign (February 14–20, 2005): Michael Aurbach, Susan Ball, Judith Brodsky, Kevin Consey, Nicola Courtright, Katherine Crum, Diane Edison, Michael Fahlund, Susan Galassi, Anne Goodyear, John Hyland, Paul Jaskot, Tran T. Kim-Trang, Dale Kinney, Emmanuel Lemakis, Ellen K. Levy, Adriane Little, Joan Marter, Virginia Mecklenberg, Nicholas Mirzoeff, Andrea Norris, Ferris Olin, Gregory Sholette, Duane Slick, Joyce Hill Stoner, Christine Sundt, Carolyn C. Wilson, Barbara Wolanin.

Donors to the Anne Coffin Hanson Fellowship Fund

CAA thanks the following individual donors for their generous support of the Anne Coffin Hanson Fellowship Fund (July 1, 2004–March 1, 2005): Susan Ball, Jeffrey N. Blanchard, Marilyn R. Brown, Elizabeth Chew, Judith Colton, Hilarie Faberman, Bernard Hanson, Peter J. Holliday, Sol and Carol Lewitt, Judith A. Little, Barbara Monahan, Danielle Rice. ■

COLLEGE ART ASSOCIATION

ANNUAL CAMPAIGN

CAA

Please Contribute

Why?

CAA wants to do more for you and to support visual arts and education.

Your contribution will help us:

- Enhance CAA's career development services
- Expand the Annual Conference and exhibitions
- Add exhibition reviews to *coareviews*
- Keep color reproductions in *ArtJournal* and *The Art Bulletin*
- Gather research data on hiring and tenure trends
- Update and expand our influential Professional Standards and Guidelines

Help us serve you better!

We welcome your suggestions for issues you would like addressed.

You may contribute to CAA's General Fund or directly to:

- Services to artists
- Services to art historians
- Services to the museum field
- Services to international members

This year, your contribution has double value! We will use it to match a pending CAA National Endowment for the Humanities (NEH) Challenge Grant.

- Contributors can be listed in *CAA News*
- Contributors will receive an invitation to a special event during the 2006 Annual Conference
- Contributions may be made in honor or memory of a friend, colleague, or family member
- Contributors of \$100–249 will receive a CAA travel umbrella or a one-year subscription to *Bookforum*
- Contributors of \$250 or more receive one of CAA's art-history monographs
- Contributions are tax deductible to the extent allowed by law

To Contribute:

Visit www.collegeart.org/donate

or send a check to
College Art Association
275 Seventh Avenue
New York, NY 10001

or call 212-691-1051, ext.252

Mission The College Art Association supports all practitioners and interpreters of visual art and culture, including artists and scholars, who join together to advance the ongoing understanding of art as a fundamental form of human expression. Representing its members' professional needs, CAA is committed to the highest professional and ethical standards of scholarship, creative consciousness, criticism, and teaching. For more information about CAA's mission, and how you can make a gift to support it, please visit www.collegeart.org/donate or email admin@caa.org.

Background Image: Sam Gilliam, *Unfolded (detail)*, 1997, lithograph, handmade paper, and diene collé, edition of 50, 21 1/2 x 22. Thanks to the generosity of the artist, all proceeds of sales of this print benefit CAA's Professional Development Fellowship Program. For more information or to purchase a print, please call 212-691-1051 x252 or visit our website at www.collegeart.org/prints to download an order form.

for the permanent collection; the artist and gallery will collaborate to select the subject for this portrait. Other cash prizes will be awarded. The competition is open to all U.S. artists 18 and older who demonstrate excellence in depicting the human figure through painting or sculpture. Although associated with traditional portraiture, these 2 mediums are also used today by artists testing the boundaries of the genre. The portrait must be the result of the artist's direct contact with a living person and must have been completed after January 1, 2004. The subject of the portrait may be anyone known to the artist. Self-portraits are accepted. Artists may enter only 1 portrait; entry fee is \$25. Artists are encouraged to submit images and information online. For more details, write to portraitcompetition@si.edu; www.npg.si.edu. *Deadline: September 6, 2005.*

Catalogue Raisonné

Eileen Costello, an art historian and independent researcher, seeks information on paintings and drawings by **Brice Marden** for inclusion in the artist's forthcoming multivolume catalogue raisonné. Anyone with information regarding works by Marden should contact: Eileen Costello, Plane Image, 131 Varick St., #1003, New York, NY 10013; 212-337-9926; fax: 212-337-9929; ecostello@mail.utexas.edu.

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. degree as well as graduate students who are working toward the Ph.D. degree. Short-term and long-term fellowships are available. For information and applications, contact: American Institute of Indian Studies, 1130 E. 59th St., Chicago, IL 60637; 773-702-8638; aiiis@uchicago.edu; www.indiastudies.org. *Deadline: July 1, 2005.*

Manuscripts and Journal Contributions

Cabinet Magazine is initiating a new series of CDs and DVDs. This new series will focus on artist projects, documentary projects, scientific projects, and presentations of unusual ideas or histories. While "musical" work will be considered, the editors are particularly interested in conceptual projects. Contributions can be in the form of audio, video, text, or image in any combination. Each CD/DVD will have 1-3 projects. We will be producing two CDs/DVDs a year with a rolling deadline of 6 months. Send proposals to brian@cabinetmagazine.org and christoph@cabinetmagazine.org. For more information, see www.cabinetmagazine.org/information/submissions_cd.php. *Deadline: August 15, 2005.*

Frontiers: A Journal of Women Studies invites submissions on the topic "Gender and Places: A Critical Look at Migration." While scholarship on migration has

changed profoundly over the last 20 years, the new studies of migration do not necessarily include gender. *Frontiers*, therefore, is calling for scholarly and creative works that use gender to understand migration: When people move, how are, or were, they constructing and reconstructing gender and how did gender shape and reshape migration? Submission information is available online. Submissions and correspondence should be sent to: Editors, *Frontiers: A Journal of Women Studies*, Dept. of History, Arizona State University, P.O. Box 874302, Tempe, AZ 85287-4302; 480-965-4787 or -3876; fax: 480-965-0310; frontiers@asu.edu or Gayle .Gullett@asu.edu; http://unp.unledu/journalinfo/17.html. *Deadline: September 1, 2005.*

Schools and Workshops

The Archie Bray Foundation for the Ceramic Arts in Helena, Mont., offers workshops May-September 2005 in various ceramic techniques. For more information, contact: Archie Bray Foundation, 2915 Country Club Ave., Helena, MT 59602; 406-443-3502; archiebray@archiebray.org; www.archibray.org.

Making Art Safely offers workshops in printmaking at the Institute of American Indian Arts (IAIA) in Santa Fe, N. Mex., and in Canyon de Chelly, N. Mex. A modern, spacious studio complex, dorms, and cafeteria are located on IAIA's newly built campus. Workshops are hosted in both locations with views of 3 mountain ranges and the open mesa, and continue the tradition of workshops of high quality artistic endeavor through safe and low-toxic materials, processes, and technologies. For more information, call 505-820-7875; www.makingartsafely.com. ■

CLASSIFIEDS

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

For rent

Central Amsterdam. Small 2-bedroom apartment in historic canal house. Easy walk to Rijksmuseum, libraries, trams. Fully furnished, cheerful, large garden. 1,100 euro/month includes utilities. Available September. elizahonig@yahoo.com.

Historic section of Umbertide (Umbria). 2 BR., charming apt. on 2nd floor of 15th century, Umbrian style house. Fully furnished. Rent by week/month. Near Perugia, Sansepolcro. Contact dorothydrake@yahoo.com.

Manhattan. Lovely quiet Upper Eastside apartment available for 2-4 months. \$1,500/month. Contact gmmooney@mindspring.com or 212-988-2736.

Paris/Marais. Apartment, charm, calm, luminous, all conveniences. 212-367-7641.

Rome. Fully furnished apartment near American Academy. Large bedroom, living-dining, modern eat-in kitchen, bath, dish/clothes washers, large terrace and balconies. \$1,350+. Available beginning August. E-mail: jkwasser1@verizon.net.

Opportunities

The Georgia O'Keeffe Museum Research Center scholarship program sponsors research relating to the study of American Modernism (1890s to the present) in the fields of art history, architectural history and design, literature, music, and photography. Scholarships are available for three-to-twelve month periods to qualified applicants at the pre- and post doctoral levels, including one that can be awarded to a museum curator or otherwise qualified individual interested in organizing an exhibition pertaining to American Modernism for the Georgia O'Keeffe Museum. More information and application instructions are available at www.okeeffemuseum.org/center/scholarships.html or by phone at 505-946-1088. *Application deadline: Monday after Thanksgiving.*

The Historic New Orleans Collection announces a new fellowship to support scholarly research and promote the history and culture of Louisiana and the Gulf South. The inaugural Dianne Woest Fellowship in the Arts and Humanities will be awarded in 2006. Applications may be downloaded at www.hnoc.org. *Deadline: August 1, 2005.* For more information, call Dr. Alfred Lemmon, Director of the Williams Research Center, at 504-598-7124, or Dr. Jessica Dorman, Director of Publications, at 504-598-7174.

2005-2006 Flintridge Foundation Awards for Visual Artists. Ten \$25,000 awards: Five to CA artists. Five to OR/WA artists. Separate juries. Min. 20 yrs. in mature phase of artmaking in fine arts or crafts media. Not of current national renown. Must live in CA, OR, or WA (at least 9 mos. per year for 3 yrs. to present). eGRANT application available April 4, 2005, at www.FlintridgeFoundation.org. *Deadline: June 30.* For more information contact: Flintridge Foundation, Awards for Visual Artists, 1040 Lincoln Ave., Ste. 100, Pasadena, CA 91103; 800-303-2139; F 626-585-0011; Awards@FlintridgeFoundation.org. ■

DATEBOOK

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

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

June 17, 2005
2006 Annual Conference session chairs notify applicants of their acceptance or rejection of preliminary proposals. CAA Director of Programs receives session ros-

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

July 1, 2005
Deadline for nominations and self-nominations for regional contact positions for the CAA Exhibitions Committee

Deadline for nominations and self-nominations for the CAA Exhibitions Committee

Deadline for nominations and self-nominations for the Wyeth/CAA Book Grant Jury

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

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

September 1, 2005
Deadline for curatorial proposals for the 2007 CAA Annual Conference exhibition in New York

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

September 9, 2005
Deadline for session proposals for the 2007 CAA Annual Conference in New York

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

October 1, 2005
Deadline for fall submissions to the Mil-lard Meiss Publication Grant

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

December 2, 2005
Deadline for session chairs to receive final drafts of speakers' papers

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

February 14-17, 2007
95th CAA Annual Conference in New York

February 20-23, 2008
96th CAA Annual Conference in Dallas. ■

CORRECTIONS

In the Grants, Awards, and Honors section of the March *CAA News*, Charles Matson Lume's full name was not included in his listing.

In the article "New CAA Curatorial-Studies Guidelines" in the March *CAA News*, the chair of the CAA Museum Committee was misidentified. The committee chair is Katherine Crum of the Parrish Art Museum in Southampton, N.Y. ■

CAA 2007 ANNUAL CONFERENCE
New York, February 14–17, 2007
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"/> Open Forms | <input type="checkbox"/> Affiliated Society Sponsored* |

Session title _____

Sponsoring affiliated society/CAA committee (if applicable) _____

Brief synopsis of session topic _____

Chair 1 _____ CAA member number _____

CAA membership from submission of proposal through 2007 is required of all chairs. Call 212-691-1051, ext. 12, or visit www.collegeart.org for an application.

Address _____

Telephone: office/studio _____ home _____

E-mail _____

Chair 2 (if applicable) _____ CAA member number _____

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Address _____

Telephone: office/studio _____ home _____

E-mail _____

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:

Manager of Programs, Sessions 2007
College Art Association
275 Seventh Avenue, 18th Floor, New York, NY 10001
Deadline: September 9, 2005



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- may be purchased individually for \$12 each (unless otherwise noted) OR as a specially priced complete set for \$320.00 - SAVE OVER 35% (check appropriate box in listing below)

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Friday, February 18

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