

# CAA NEWS

NEWSLETTER OF THE COLLEGE ART ASSOCIATION Volume 28, Number 4 JULY 2003

## VANDERBILT UNIVERSITY TO HOST OCTOBER BOARD MEETING

PHOTO: NASHVILLE CONVENTION AND VISITORS BUREAU



The Frist Center for the Visual Arts occupies Nashville's former main post office, a 1934 building listed in the National Register of Historic Places

PHOTO: NASHVILLE CONVENTION AND VISITORS BUREAU



Nashville's full-scale replica of the Parthenon was originally created out of wood and plaster for the 1897 Tennessee Centennial. The concrete reconstruction, shown here, opened in 1931

The CAA Board of Directors has accepted an invitation from Vanderbilt University to hold its October 2003 meeting in Nashville, TN. The three-day visit, on October 24–26, will include a strategic-planning session, presentations to Vanderbilt students, and a luncheon at the Frist Center for the Visual Arts.

The October meeting typically has a planning or “retreat” component. Last year, the Board met at the Hilton Rye Town, just north of New York City. Gregory Kandel, founder and president of Management Consultants for the Arts, will facilitate this year’s session as part of his work with CAA on its next strategic plan, which outlines CAA’s aspirations and goals for the future.

“Vanderbilt’s chancellor, Gordon Gee, was very enthusiastic about the Board coming to Nashville,” said CAA President Michael Aurbach, professor of art at Vanderbilt. “The interaction with students and the local arts community will be a first for a CAA Board meeting,” he added.

On October 25, several Board members will make informal presentations to Vanderbilt students (and possibly students from other Nashville-area schools) about the fields of art, art history, conservation, and related topics. Vanderbilt recently launched the Curb Center for Art, Enterprise, and Public Policy, headed by Bill Ivey, chair of the National Endowment for the Arts during President Bill Clinton’s second term. In the near future, the university will break ground for a new studio-arts facility.

Along with the Frist Center, a nonprofit space that opened in April 2001 in Nashville’s former main post office, Board members will see the Carl Van Vechten Gallery at Fisk University, a full-scale replica of the Parthenon in Centennial Park, and other Music City sights.

CAA members who would like to propose issues for discussion during the strategic-planning session should contact Marta Teegen, CAA Director of Governance and Advocacy, at [mteegen@collegeart.org](mailto:mteegen@collegeart.org).

INSIDE: UPDATE ON LOOTING IN IRAQ. See Page 5



PHOTO: KATHLEEN WILSON

Nicholas Mirzoeff in Cornwall, England

## A CONVERSATION WITH NICHOLAS MIRZOEFF

Nicholas Mirzoeff, associate professor of art at the State University of New York, Stony Brook, and a member of the CAA Board of Directors since 2001, recently spoke to *CAA News* about his new work and ongoing projects.

*CAA NEWS: After earning your doctorate in England, at the University of Warwick in 1990, you’ve spent more than a dozen years in the United States. How have you found the U.S. as a place to work and teach?*

NICHOLAS MIRZOEFF: I came to the U.S. at a time when academia in the U.K. was all but paralyzed. I was very grateful for the openness with which universities here treated overseas students and researchers. The U.S. has allowed me to find my voice as a scholar and a critic. I have to say I am nervous that some of that intellectual generosity is now under threat.

*CN: CAA’s counterpart in the U.K. is the Association of Art Historians (AAH). Are the organizations very different?*

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## FROM THE EXECUTIVE DIRECTOR

### ELECTRONIC AMENITIES COME TO CAA



Susan Ball, CAA  
Executive Director

After eleven years, CAA's Annual Conference will return to Seattle in February 2004. Those who attended in 1993 will remember meeting in the airy

and art-filled Washington State Convention and Trade Center (recently expanded) and discovering a coffee bar in Pike Place Market called Starbucks. Remarkably, it was the first CAA conference to be held in a convention center.

Seattle companies such as Microsoft, Amazon.com, and RealNetworks—the latter two founded since the 1993 conference—have been key players in the huge and rapid expansion of the Internet. Though email has been used with home computers since the 1980s, and the Web since the early 1990s, it is difficult for many of us today to imagine living without them.

CAA created its first website in 1996, initially hosted by the Massachusetts Institute of Technology. We proudly launched an online journal, *caa.reviews*, in 1998. But we realized that there are other opportunities to use technology to serve our members, and our fields, more effectively. Real progress began after Lavinia Diggs Richardson became our first manager of information technology four years ago. We inaugurated a new integrated database-management system last fall. This fall will see the phased launch of CAA's e-commerce: online membership renewal, conference registration, and sales of our publications and fine-art prints.

Perhaps the most exciting change will be to the employment listings that we

publish in *CAA Careers* every other month and several times a day during the Annual Conference. We plan to eliminate the printed edition later this year, substituting a state-of-the-art online job service.

Members and others will be able to place classified advertisements on a few days' notice, provide links to their websites, and review candidates' c.v.s online. Job seekers will be able to post their c.v.s, include links to their work online, and search for and respond to listings electronically. At the Annual Conference, this website will be continually updated, with interviews scheduled using email. It seems appropriate that these new services will be in place for our return to Seattle, one of the world's technology capitals.

We are also working to create an expanded Annual Conference section on the website, which will largely replace the printed *Preliminary Program* for the Seattle and future conferences. This October, when you receive what will now be called the *Preliminary Conference Information* in the mail, it will contain all the usual registration and housing information, but the chronological listing of sessions and meetings will be absent. Instead, such detailed program information will be found only on CAA's website. This electronic *Preliminary Program* will be searchable and continuously updated.

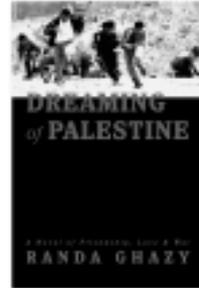
To receive all the benefits of CAA membership, Internet access is becoming even more valuable—and bringing more of the organization within every member's immediate reach. I urge you to keep this in mind and to make sure that CAA has your current email address. This way, CAA can better support the ongoing communication and interaction that advance our fields.

—Susan Ball, CAA Executive Director

## LETTER TO THE EDITOR

Regarding an exchange of letters in the May 2003 issue of CAA News concerning the book *Dreaming of Palestine* by Randa Ghazy, CAA received the following statement from George Braziller, Inc., publisher of the American edition:

We at George Braziller concur with Rizzoli International in rejecting any accusation of anti-Semitism in connection with the publication of this book.



*Dreaming of Palestine* is at its core a work of astonishing insight. Randa Ghazy bravely addresses a field of issues and feelings into which many writers would not even venture,

and her book comes at a time when maintaining freedom of speech is especially important. It is a launching pad for dialogue and debate.

### MILLARD MEISS PUBLICATION GRANTS

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

For complete guidelines, deadlines, and application materials, visit [www.collegeart.org/caa/resources/meiss/index.html](http://www.collegeart.org/caa/resources/meiss/index.html).

Deadlines:  
March 15 and  
October 1 of  
every year

MM

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

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## PPC WORKS TO REVISE STANDARDS FOR TENURE AND PROMOTION

CAA's Professional Practices Committee (PPC) sponsored a session, "Making Standards for Tenure and Promotion," at the 2003 Annual Conference in New York. The panel gathered information for updating CAA's "Standards for Retention and Tenure of Art Historians" and "Standards for Retention and Tenure of Visual Arts Faculty," which are found at [www.collegeart.org/caa/ethics/index.html](http://www.collegeart.org/caa/ethics/index.html). First, the panel members made short reports: PPC member Kristi Nelson of the University of Cincinnati described the differences and similarities among Ph.D., M.A., and M.F.A. degrees and compared the promotion policies of a number of accreditation agencies and universities. Robert Milnes of San Jose State University examined the impact of new technologies on faculty activities and the evaluation of those activities. Although this is still relatively

uncharted territory, he discovered that some art departments have already tackled the issue. Anna Calluori Holcombe of Kansas State University had polled a number of art departments to find out how tenure and promotion policies are decided; she presented these differences and similarities.

A free-flowing, diverse discussion among the panelists and session attendees followed. A number of very valuable suggestions for the improvement of the current CAA standards were offered. The PPC will consider these when drafting its revisions. They include:

- Significant differences in the form and methodology of research activities in visual communication and digital art may warrant a separate set of standards for these faculty members. Standards should identify acceptable venues for publication and exhibition in this growing field. The proper criteria for the evaluation of research in digital, interdisciplinary, and collaborative work remain to be determined.
- CAA's current guidelines discuss the role and value of external evaluators on tenure committees, but need to establish more specific criteria to

ensure that faculty members are well represented.

- Clear policy is needed regarding mid-stream changes to a school's tenure policy that occur during a faculty member's evaluation process.
- The status of the M.F.A. as the terminal degree in studio art continues to be a hot topic; it especially affects community colleges.
- A checklist for the tenure and promotion process may be useful for CAA to publish.
- "Collegiality" should be kept out of tenure and promotion issues and should be reviewed as a component in the area of service.
- The relative weight of classroom evaluations by students in the tenure process is a concern, and alternatives to their use should be considered.
- Guidelines are needed to explain how an artist-in-residence experience might be evaluated as a tenure and promotion item.

Please send further suggestions and comments to D. Fairchild Ruggles, Chair, Professional Practices Committee, c/o Marta Teegen, Director of Governance and Advocacy, at [mteegen@collegeart.org](mailto:mteegen@collegeart.org).

# AMERICAN ART **NOW** AESTHETICS AND POLITICS

CLARK SYMPOSIUM

Saturday, October 18, 2003

What are the aesthetic and political advantages, particularly today, of the lack of a single direction in contemporary American art? Does it make sense anymore to speak categorically of "what's American," especially in an increasingly international art world? This Clark Symposium will focus on questions related to the meaning and significance of contemporary American art. Panelists will consider both American and non-American points of view. After a morning of presentations, invited speakers including art historians, critics, and curators will join in a dialogue with the audience.

Scheduled to speak: Arthur Danto, Okwui Enwezor, Miwon Kwon, Richard Meyer, and Lawrence Rinder.

For more information, call 413-458-2303, extension 260, or visit [www.clarkart.edu](http://www.clarkart.edu)

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## FOLLOW-A-FELLOW: WHAT WE DO AND WHO WE ARE



Kristin Schwain

*Kristin Schwain, assistant professor of American art and material culture in the Dept. of Art History and Archaeology at the University of Missouri, Columbia, was the recipient of a 2000*

*Terra Foundation Pre-1940 American Art Scholarship from CAA's Professional Development Fellowship Program.*

One Sunday this spring a group of second-year faculty members at the University of Missouri, Columbia, gathered for dinner. We were continuing a tradition that had begun almost two years ago, soon after we arrived in Columbia. We had met during a long new faculty orientation. The events of that day had lingered long in our minds. In between being welcomed warmly, we had to show our enthusiasm for a university-funded opera based on the Lewis and Clark expedition and had been warned that we were expected to publish five or six articles a year for tenure. Although we learned later that the speaker was describing the expectations of the medical school, this realization did not lessen the strain that accompanied that day's deluge of information on campus policies, research funding, teaching resources, health insurance, and retirement packages.

The tension of new beginnings, the self-deprecating humor that often accompanies such anxiety, and the discovery of half-priced burgers at a local restaurant initiated our biweekly dinners.

These gatherings have served as a life-line of sorts. Safe among fellow junior faculty from a variety of campus departments, we have discussed questions that may seem hackneyed to established faculty, but that were new and crucial: Should students address us as professor, doctor, or by our first names? We adapted to the bureaucratic realities of a strange new world in which undergraduates—but not graduate students—are graded on a plus-minus scale. And we used each other as sounding

boards when we took on professional roles that were foreign to us: “expert” and “advisor.”

Recently, however, the mood was different. Our conversation focused less on new discoveries and experiences and more on personal concerns: How long can a couple maintain a long-distance relationship while each pursues an academic career at a different institution? Do women with children earn tenure at the same rate as those with none? How do we reconcile our desire to be good teachers and colleagues with the realization that research and publication largely determine tenure decisions? Are we willing to live away from aging parents, close family and friends, and growing nieces and nephews? What are we willing to sacrifice to continue the career we have spent years pursuing?

The inclusion of personal matters is not

surprising after almost two years of such dinner conversations, but I think the shift points to something more than deepening friendship. Indeed, I am reminded of the phrase a former high-school classmate used to describe his new publishing venture: “The magazine is not about skiing as a sport; it is about skiing as a lifestyle.” Much though I have mocked this phrase throughout the years, it does reflect that perpetual psychological tension between what we do and who we are, between how we structure our time and how we prioritize our activities. Over dinner, it became clear that our jobs were no longer the much-anticipated outcome of graduate work. Rather, they were an essential component of our efforts to integrate the lives we have envisioned with the realities of the academic system.

—Kristin Schwain

## GETTY RESEARCH GRANTS 2004

Getty Research Grants are open to scholars of all nationalities.

### Residential Grants at the Getty Center

The **Getty Research Institute** accepts applications from established scholars, as well as pre- and postdoctoral researchers, working on projects related to a specific theme while in residence at the Getty Center. The theme for the 2004–05 academic year is “Duration.” In addition, the Research Institute offers short-term Library Research Grants.

The **Getty Conservation Institute** provides support for established conservators, scientists, and professionals to pursue independent research in the field of conservation while in residence at the Getty Center.

### Nonresidential Grants

The **Getty Grant Program** provides support for projects that advance the understanding of art and its history through Collaborative Research Grants, Postdoctoral Fellowships, and Curatorial Research Fellowships.

### How to Apply (All Grants)

Detailed instructions, eligibility information, and application forms for all Getty Research Grants are available online at [www.getty.edu](http://www.getty.edu) (click on Grants) or by contacting the Getty Grant Program, 1200 Getty Center Drive, Suite 800, Los Angeles, CA 90049-1685, U.S.A.; 310 440.7374 (Phone); 310 440.7703 (Fax); [researchgrants@getty.edu](mailto:researchgrants@getty.edu) (E-mail).

Deadline for all Getty Research Grants:

**November 1, 2003**



The Getty Grant Program

# CAA NEWS

## BOARD SUPPORTS U.S. REENTRY INTO UNESCO

In response to a proposal from CAA's International Committee, the Board of Directors unanimously approved the following statement at its spring meeting on May 4, 2003, in support of U.S. reentry into UNESCO:

Be it resolved by the College Art Association that in recognition of the importance of education in encouraging free, democratic and stable societies and in recognition of UNESCO's progress in enacting reforms to address concerns of the U.S. when it withdrew in 1984, and in recognition that participation of and leadership by the U.S. will allow UNESCO to even more successfully carry out its mandate, the College Art Association petitions the U.S. Congress to authorize and appropriate funding necessary for the U.S. to rejoin the United Nations Educational, Scientific, and Cultural Organization during the current budget cycle.

The Board further called on the CAA staff to investigate the possibility of securing a seat on the U.S. National Commission to UNESCO, should the United States rejoin the organization.

## BOARD APPROVES REVISIONS TO PUBLICATIONS GOVERNANCE

During its spring meeting, the Board approved revisions to the governance of CAA's publications program, including the expansion of the Publications Committee to include two members from CAA's membership at large.

## AWARDS COMMITTEE MEMBERS NAMED

The following individuals have been appointed to serve on the various committees for the annual CAA Awards for Distinction. Beginning May 2003, they will join current members of the committees to select the recipients to be honored at the

2004 Annual Conference in Seattle:

**Art Journal Award:** Joanna R. Roche, California State University, Fullerton; Deborah Willis, New York University; **Alfred H. Barr, Jr., Award:** Forrest McGill, Asian Art Museum, San Francisco; **Arthur Kingsley Porter Prize:** Jonathan M. Reynolds, University of Southern California; **CAA/Heritage Preservation Award for Distinction in Scholarship and Conservation:** Andrea Kirsch, painting conservator; Rustin Levenson, painting conservator; **Charles Rufus Morey Book Award:** Jonathan M. Bloom, Boston College; Benjamin C. Withers, Indiana University, South Bend; **Distinguished Lifetime Achievement Award for Art Writing:** Katherine Manthorne, Graduate Center, City University of New York; Richard Meyer, University of Southern California; **Distinguished Teaching of Art Award:** Michael Krueger, University of Kansas; Wayne E. Potratz, University of Minnesota; **Distinguished Teaching of Art History Award:** David Rosand, Columbia University; Martha Ward, University of Chicago; **Artist Award for Distinguished Body of Work:** Margot Lovejoy, Purchase College, State University of New York; **Distinguished Artist Award for Lifetime Achievement:** Hearne Pardee, University of California, Davis; Georgia Strange, Indiana University, Bloomington; **Frank Jewett Mather Award:** Janet Koplos, *Art in America*.

## CAA.REVIEWS SEEKS EDITORIAL-BOARD MEMBER

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

The Editorial Board advises the editor-in-chief and assists him or her to identify and solicit authors, articles, and other content for the journal; guides its editorial

program and may propose new initiatives for it; performs peer reviews and recommends peer reviewers; and may support fundraising efforts on the journal's behalf. Members also assist the editor-in-chief to keep abreast of trends and issues in the field by attending sessions at the CAA Annual Conference and other academic conferences, symposia, and events.

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

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

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## ADVOCACY UPDATE

### FOCUS ON IRAQ

Though the full extent of the damage to Iraqi museums and cultural institutions has yet to be determined, it is clear that many significant works of art and manuscripts have been either stolen or destroyed since April. CAA continues to work with other cultural organizations to assist with the recovery of stolen artifacts from Iraq. In early March, we signed an Open Declaration on the Protection of Iraq's Cultural Heritage, which was sent to the U.S. Department of Defense before war began in Iraq. Since then, CAA has sent letters to the White House and the Congressional Arts Caucus calling for immediate action to prevent further looting, to protect the remaining artistic and archaeological sites of Iraq, to institute exit searches at Iraq's borders, and to initiate an aggressive campaign to restore the contents of the National Museum in Baghdad and other cultural institutions to the people of Iraq. We also signed a letter addressed to the U.S. Agency for International Development (USAID), urging it to place cultural-heritage needs on an equal footing with the other reconstruction activities for Iraq identified as high priority.

In mid-May, the U.S. government announced that it will contribute \$2 million to help protect and restore key museums and archaeological sites in Iraq. According to a State Department press release, the funds will support specific cultural-preservation needs, to be identified in consultation with Iraqi cultural officials, as well as the development of a searchable online database of images of works missing and presumed stolen from the National Museum.

In mid-May, UNESCO was given permission to send a team of experts to Baghdad to make a first report on the state of Iraqi cultural heritage. In addition to focusing on the theft of cultural objects, the UNESCO mission is concentrating on restoring cultural institutions in Iraq and enabling museum employees to return to work. Interpol has recently published an online list (with images) of cultural property stolen from Iraq as well as photographs of the main categories of objects that may be subject to illicit trafficking. UNESCO and Interpol will collaborate on the expansion of the existing Interpol database of stolen works of art to include stolen cultural property from Iraq, for use by law-enforcement agencies.

U.S. Representatives Phil English (R-PA) and James A. Leach (R-IA) recently introduced *The Iraq Cultural Heritage Protection Act* (H.R. 2009), which would prohibit the importation into the United States of any archaeological or cultural material removed from Iraq without appropriate documentation after the imposition of sanctions on that country in 1990. As of press time, a Senate version of the bill had

not been introduced.

For up-to-date information on the cultural-heritage emergency in Iraq, visit CAA's website at [www.collegeart.org](http://www.collegeart.org).  
—Marta Teegen, Director of Governance and Advocacy

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## ANNUAL CONFERENCE UPDATE

### 2005 SESSION PROPOSALS WELCOME

There is still plenty of time to submit a session proposal for the 2005 CAA Annual Conference in Atlanta. The Annual Conference Committee invites submissions from senior scholars and artists, younger scholars, early and midcareer artists, and graduate students. Proposals may address the breadth of current thought and research in studio art, art and architectural history, theory and criticism, pedagogical issues, museum and curatorial practice, and developments in technology. Help make the Atlanta conference a stimulating, challenging, and informative event! Information and guidelines, along with the submission form, may be found in the May 2003 issue of *CAA News* and at [www.collegeart.org](http://www.collegeart.org). *Deadline: September 12, 2003.*

## AFFILIATED SOCIETY NEWS

### DESIGN FORUM SEEKS PEDAGOGICAL STATEMENTS

Emphasizing a need to find common ground in a world of differing cultural and social values and resources, members of the International Council of Graphic Design Associations drafted a comprehensive Design Education Manifesto in 2000 in Seoul, Korea (See *Design Issues* 18, no. 2 [Spring 2002]). It stated that design-education programs “should foster strategies and methods for communication and collaboration” through facilitating a self-reflective attitude. When the authors said that “Eastern values foreground community and social obligation in contrast to a Western concern with individuality and freedom,” they highlighted the need to develop flexible thinking. Their important observations and mandate seem prescient in a post-September 11 world in which cultural-value systems have been radically called into question. Design Forum (DF) invites short statements on projects, research, theory, or pedagogy of 400 words or less that consider this issue. Focus can be on any design discipline. Statements may envision collaboration as the process of negotiating different aesthetic languages, positions, and opinions. Suggestions include: How do design education and studies address the need for collaboration, especially as an indispensable component of critical thinking? What are the implications of collaborative thinking for changing social and political environments? What benefits for design result when collaboration produces active exchange of diversity and difference, or when it generates new perspectives, insights, and debate? What part does collaboration play in defining professional and research practice? Does collaboration foster holistic attitudes toward design and thus add to what is more commonly understood today as human-centered (green design, products for special-needs audiences, work for the nonprofit sector). Five to ten statements will be chosen by a jury of DF members to be presented at next year's special session at the CAA Annual Conference in Seattle. Panelists' prepared comments will be limited to five minutes

### CHANGES TO ANNUAL CONFERENCE REGISTRATION PROCEDURES AND THE *PRELIMINARY PROGRAM*

Online registration for the 2004 Annual Conference in Seattle will be available this fall. Look for additional information in the September issue of *CAA News*.

Session and meeting listings will no longer be published in the printed edition of the *Preliminary Program*. Instead *Preliminary Conference Information* will be mailed in October and will contain registration, hotel, travel, reception, special-event, and other information.

Beginning in October, session and meeting listings will be available online in an expanded electronic *Preliminary Program* on the CAA website, [www.collegeart.org](http://www.collegeart.org).

per person, and the remaining 1 to 1½ hours of the session will be used for discussion among the panelists and audience. Send statements to Ann Schoenfeld, Art History Dept., Pratt Institute, 200 Willoughby Ave., Brooklyn, NY 11205; [aasbrook@aol.com](mailto:aasbrook@aol.com). *Deadline: July 31, 2003.*

## FATE ANNOUNCES 2003 SURVEY RESULTS

More than 250 full-time, adjunct, and graduate-student instructors from the U.S., Canada, Mexico, U.K., Australia, Turkey, China, and the United Arab Emirates answered 36 questions regarding the type, size, experience, strategies, needs, and mission statements of their foundation program or classes. The results can be found on the Foundations in Art: Theory and Education (FATE) website, <http://foundationsinart.org>. Go to the Links section and then click on Foundations Survey under the Art and Art History Curriculum category; there you can either participate in the survey or see the results. The current survey grew out of a smaller one gathered from participants in *Foundations Today: A Student/Mentor Exhibition at Weber State University*, an exhibition whose website can also be accessed through FATE. The survey was conducted by Scott Betz, associate professor of art at Weber.

## JAHF HOLDS SYMPOSIUM

On March 22–23, 2003, the Japan Art History Forum (JAHF) hosted “Critical Horizons: A Symposium on Japanese Art in Memory of Chino Kaori” at Columbia University and the Institute of Fine Arts, New York University. It honored the late Prof. Chino, a highly influential Japanese art historian who introduced new methodologies to the discipline in Japan.

The first Chino Kaori Prize for the best graduate-student paper in Japanese art history was announced the following week at the annual JAHF business meeting. It was awarded to John Szostak of the University of Washington for “Hada Teruo: An Exploration of the Life and Practice of a Modernist Buddhist Painter.”

## QUEER CAUCUS FOR ART

The Queer Caucus for Art announces a conference on the theme of “Intersexions: Queer Visual Culture at the Crossroads.” The nationwide gathering, tentatively scheduled for November 2004, will be held at the Graduate Center of the City University of New York (CUNY) and is cosponsored by the CUNY Art History Program and the Center for Lesbian and Gay Studies. The meeting is open to artists, critics, and historians interested in examining all areas of gay, lesbian, bisexual, and transgender visual culture, especially new media, issues of global diversity and interconnection, and the current directions of artistic and scholarly creativity necessitated as older agendas of gay and (later) queer cultural politics meet changed conditions. For more information, please write to [maurareilly@yahoo.com](mailto:maurareilly@yahoo.com) or [james\\_saslow@qc.edu](mailto:james_saslow@qc.edu).

## SPE TO HOLD REGIONAL CONFERENCES

The Society for Photographic Education (SPE) has announced eight SPE regional conferences for fall 2003. Please visit [www.spenational.org/regional.html](http://www.spenational.org/regional.html) and click on your region to read conference information and calls for proposals.

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## NICHOLAS MIRZOEFF

CONTINUED FROM PAGE 1

NM: The AAH is a much smaller group. Their annual conference attracts several hundred delegates and does not have a job fair, so the whole event is far more relaxing! The AAH also publishes *Art History*, which was a key journal for the New Art History. Now that the AAH has become a CAA affiliate, I’m hoping to help forge closer links between the two groups.

*CN: As the author of two books and editor of several collections of essays on visual culture, how do you define the term? Is it still controversial?*

NM: I seem to spend half my life answering the question: “What is visual culture?” Visual culture is the study of the hypervi-

suality of contemporary everyday life and its genealogies. Given the “weaponizing” of the visual during the recent Iraq war and the ongoing—and televised—iconoclasm of certain terrorist groups, I don’t think there’s any danger of it becoming a complacent field in the near future!

*CN: Some of your recent work has focused on the Jewishness of artists such as Camille Pissarro. What drew you to this line of research?*

NM: In England I was too Jewish but in New York I’m not Jewish enough. So I became interested in the ways in which other diasporic subjects had negotiated these difficulties. I am now looking at ways in which diasporic peoples represent themselves in terms of other diasporic groups rather than in relation to some mythical center. It means tracking traces across archives that were not designed to record these histories, so it’s taken me longer than I expected.

*CN: Please describe the Iraq-related project in which you’re now involved.*

NM: I felt the need to respond to the war as soon as possible, and with intensity, so I’m writing a short book called *Watching the War in Babylon*. I’m thinking about the peculiarities of watching weaponized images of historical Babylon under attack from the Babylon of Western modernity as a Sephardic Jew whose family were originally from the region. The image as a weapon wants, above all, to stop stories being told about it and to be displayed only as “breaking-news” information. So this is my contribution to the refusal to conform to the intensely reactionary model of globalization that is currently being imposed on us.

*CN: What have been your main concerns as a member of CAA’s Board of Directors?*

NM: First, to gain recognition and representation for those of us, artists and critics, working in the field of visual culture. Now my main project is to open the organization, to make it more democratic, especially in its electoral procedures. We need to reconceptualize what it means to be a membership organization in the twenty-first century, especially in these difficult financial and political times.



Holly Lane. *Upon Waking*, 2003. Mixed media. 61½ x 141 x 7½"

## SOLO EXHIBITIONS BY ARTIST MEMBERS

Only artists who are CAA members are included in this listing; group shows are not published. When submitting information, include name, membership ID number, venue, city, dates of exhibition, title of show, and medium. Photographs, slides, and digital images will be used if space allows; please include the work's title, date, medium, and size. Please refer to the submission guidelines for images on this page; images cannot be returned. More artworks can be found on the CAA website. Please mail to Solo Member Exhibitions, CAA News, 275 Seventh Ave., 18<sup>th</sup> floor, New York, NY 10001; [caanews@collegeart.org](mailto:caanews@collegeart.org) (email preferred).

### ABROAD

**Nathaniel Clark.** Galerie Tucholsky, Berlin, December 2–23, 2003. *Bilder*. Painting and intaglio.

**Nana Gregory.** Institut Franco-Américain, Rennes, France, September 25–October 10, 2003. *Lustre*. Work on paper and installation.

**Karen Kunc.** Gallery APA, Nagoya, Japan, May 1–30, 2003. Woodcut.

**Stephen B. Nguyen.** Eyelevel Gallery, Halifax, Nova Scotia, Canada, June 9–

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

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

July 19, 2003. *Space of Appearance*. Painting.

### MID-ATLANTIC

**Edna Andrade.** Locks Gallery, Philadelphia, December 6, 2002–January 25, 2003. *Rocks and Cliffs*. Painting and drawing; Institute of Contemporary Art, Philadelphia, January 18–April 6, 2003. *Optical Paintings: 1963–1986*.

### MIDWEST

**Charles Gneich.** Ai Gallery, Illinois Institute of Art, Chicago, May 3–31, 2003. *From Darkness: New Paintings*.

**Nicholas Hill.** Printworks Gallery, Chicago, June 6–July 3, 2003. *The Dresden Series*. Intaglio.

**Marty J. Kalb.** LRC Gallery, Sinclair Community College, Dayton, OH, April 8–May 9, 2003. *Holocaust Remembrance: Paintings and Drawings from the Holocaust Series*; Art Access Gallery, Columbus, OH, May 1–31, 2003. *Variations*. Painting and pastel.

**Diana Lancia.** Wakeley Gallery, Illinois Wesleyan University, Bloomington, IL, April 28–May 27, 2003. *Recent Work*.

**Sharon Loudon.** Kemper Museum of Contemporary Art, Kansas City, MO, March 14–May 25, 2003. *The Attenders*. Installation.

**Mary C. Nasser.** The Women's Institute and Gallery, New Harmony, IN, June 1–July 13, 2003. *Painting Northern Michigan*. Painting.

### NORTHEAST

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

**Suzanne Benton.** Silvermine Guilds Arts Center, New Canaan, CT, March 30–April 26, 2003. *Spirit of Hope: Selected Works from 1963 to 2003*.

**Catherine Cabaniss.** International Curatorial Space, New York, June 5–28, 2003. *Palimpsest*. Assemblage.

**Fei Cui.** Gallery 456, New York, March

14–April 18, 2003. *The Voice of the Voiceless*. Painting and installation.

**Adrienne Der Marderosian.** Emerson College, Boston, February 1–June 1, 2003. *Textures of Memory*. Mixed media.

**Holly Lane.** Forum Gallery, New York, May 1–June 14, 2003. *New Work*. Mixed media.

**Sharon Loudon.** Real Art Ways, Hartford, CT, May 15–June 16, 2003. *In the Real Room*.

**Karen Woodward.** Steuben West Gallery, Pratt Institute, Brooklyn, NY, May 12–16, 2003. *Urban's Edge*. Painting and glass.

### WEST

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

**Nana Gregory.** Irvine Fine Arts Center, Irvine, CA, September 2003. *Cultural Savage*. Mixed media.

**Mary Daniel Hobson.** Modernbook | Gallery494, Palo Alto, CA, April 4–30, 2003. *Mapping the Body*. Mixed media.

**Gegam Kacherian.** Gallery 825/LAAA Annex at Bergamot Station, Santa Monica, CA, April 26–May 31, 2003. *Direction*. Painting.

**Jo-Ann Morgan.** Art Pic, North Hollywood, CA, June 14–22, 2003. *Wire Sculpture*.

**Rob Neilson.** Bluff Park, Long Beach, CA, February 15–June 15, 2003. *Head West Young Man*. Installation.

**David Palmer.** William Turner Gallery, Santa Monica, CA, June 7–July 5, 2003. *Flatlands*. Mixed media.

**Mel Smothers.** Art Foundry, Sacramento, CA, May 10–June 7, 2003. *Fieldnotes*. Painting.

## BOOKS PUBLISHED BY CAA MEMBERS

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

**Vivian Endicott Barnett.** *The Blue Four Collection at the Norton Simon Museum* (New Haven: Yale University Press, 2002).

**David H. Brown.** *Santería Enthroned: Art, Ritual, and Innovation in an Afro-Cuban Religion* (Chicago: University of Chicago Press, 2003); *"The Light Inside": Abakuá Society Arts and Cuban Cultural History* (Washington, DC: Smithsonian Institution Press, 2003).

**Douglas G. Campbell.** *Seeing: When Art and Faith Intersect* (Lanham, MD: University Press of America, 2002).

**Jan Garden Castro.** *Sonia Delaunay: La Moderne* (Tokyo: Japan Association of Art Museums, 2002).

**Mary Ann Caws,** ed. *Surrealist Love Poems* (Chicago: University of Chicago Press, 2002); *Robert Motherwell with Pen and Brush* (London: Reaktion Press, 2003).

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

**Thomas Crow.** *Gordon Matta-Clark* (New York: Phaidon, 2003).

**Roger Hull.** *Intersections: The Life and Art of Jan Zach* (Salem, OR: Hallie Ford Museum of Art, in association with University of Washington Press, 2003).

**Alyce A. Jordan.** *Visualizing Kingship in the Windows of the Sainte-Chapelle* (Turnhout, Belgium: Brepols, 2002).

**Jane Kromm.** *The Art of Frenzy: Public Madness in the Visual Culture of Europe, 1500–1850* (New York: Continuum, 2002).

**Allison Levy,** ed. *Widowhood and Visual Culture in Early Modern Europe* (Burlington, VT: Ashgate, 2003).

**Christopher Long.** *Josef Frank: Life and Work* (Chicago: University of Chicago Press, 2002).

**Michael R. Mosher and Roger P. Shepard, Jr.** *Creating Web Graphics, Audio, and Video Interactive Workbook* (Piscataway, NJ: Prentice Hall, 2002).

**Bernard O'Kane.** *Early Persian Painting: "Kalila and Dimna" Manuscripts of the Late Fourteenth Century* (London: I. B. Tauris Publishers, 2003).

**Leah Ollman.** *The Photography of John Brill* (New York: Kent, 2002).

**Alison Pearlman.** *Unpackaging Art of the 1980s* (Chicago: University of Chicago Press, 2003).

**Dorothy Rowe.** *Representing Berlin: Sexuality and the City in Imperial and Weimar Germany* (Burlington, VT: Ashgate, 2003).

**N. Elizabeth Schlatter.** *Become an Art Curator* (Calgary: FabJob.com, 2003).

**Nancy Siegel.** *Along the Juniata: Thomas Cole and the Dissemination of American Landscape Imagery* (Huntingdon, PA:

Juniata College Museum of Art, in association with University of Washington Press, 2003).

**Catherine Smith and Cynthia Greig.** *Women in Pants: Manly Maidens, Cowgirls, and Other Renegades* (New York: Harry N. Abrams, 2003).

**Peter Stansky.** *Sassoon: The Worlds of Philip and Sybil* (New Haven: Yale University Press, 2003).

**Mary Vaccaro.** *Parmigianino: I Dipinti* (Turino: Umberto Allemandi & C., 2002).

**Sarah E. Webb and Kristen Frederickson,** eds. *Singular Women: Writing the Artist* (Berkeley: University of California Press, 2003).

## PEOPLE IN THE NEWS

### IN MEMORIAM

**Robert Blackburn**, an artist and founder of the Printmaking Workshop in New York, died on April 25, 2003. He was 82.

Born in Jamaica and raised in Harlem, Blackburn was a teacher and a friend as well as a master printer, visionary, and entrepreneur. Artists and others in the art world loved him as well as regarded him as a leading figure in the 20th-century American print world. With unbound generosity and support, he encouraged and taught thousands of artists to experiment with color lithography at the workshop, which he established in 1948 as a cooperative venture. It is a legacy that still shapes American art today.

Blackburn received many awards, including CAA's Distinguished Artist Award for Lifetime Achievement in 2000. In 1992, he received a John D. and Catherine T. MacArthur Foundation Fellowship, a Lee Krasner Award from the Pollock-Krasner Foundation in 2000, and the Printmaker Emeritus Award from the Southern Graphics Council in 1993.

His first contact with lithography occurred in 1938 through the Harlem Community Art Center, funded by the Works Progress Administration. After a John Hay Whitney Fellowship that took him to Europe in 1953, he became the first master printer at Universal Limited Art Editions (ULAE) in 1957. He left in 1963 to focus on the Printmaking Workshop and on his own production as an artist.

Blackburn kept the workshop going through thick and thin for more than 50 years. It became a nonprofit organization in 1971; currently the Elizabeth Foundation for the Arts is working to establish the workshop permanently. An exhibition, *Creative Space: Fifty Years of Robert Blackburn's Printmaking Workshop*, was recently shown in New York at the International Print Center and

at the Library of Congress in Washington, DC.

In his own work as an artist, Blackburn began as a figurative painter and printmaker. After his European fellowship in the 1950s, he turned to a Cubist-influenced abstraction, out of which developed his mature style of a flat, colorful, organic abstraction.

—*Judith Brodsky, Rutgers Center for Innovative Print and Paper*

**Lynn Chadwick**, a British sculptor who created expressionistic, figurative works in welded iron and bronze, died on April 25, 2003. He was 88.

**Barbara Doyle Duncan**, a scholar, curator, and collector of modern Latin American art, died on March 28, 2003. She was 82.

She earned a M.A. at the Institute of Fine Arts, New York University, studying colonial and modern Latin American art when the field was just emerging. Duncan organized the important exhibitions: *Recent Latin American Drawings (1969–1976): Lines of Vision* in 1977 and *Gloria in Excelsis: The Virgin and Angels in Viceregal Painting of Peru and Bolivia* in 1985, both at the Americas Society in New York. She was also instrumental in the first auction of Latin American art at Sotheby's in 1979.

Duncan and her husband donated their collection, which included a large ensemble of post-1960 Latin American art, to what is now the Jack S. Blanton Museum of Art at the University of Texas at Austin.

**Jack Goldstein**, an artist who worked in film, music, painting, and performance, died March 14, 2003, at the age of 57.



Bernard Rabin

**Bernard Rabin**, an art conservator and former art dealer, died on March 24, 2003. He was 86.

Rabin was born in the Bronx, NY. In 1936, in cooperation with Nathan Krueger, he established the Rabin and Krueger Gallery in Newark, NJ, and exhibited artists such as Chaim Gross, Yasuo Kuniyoshi, Reginald Marsh, and Joseph Stella.

In the 1950s Rabin trained with the pioneering conservators Sheldon and Caroline Keck. In 1959 he worked with Caroline at New York's Museum of Modern Art on the treatment of Claude Monet's *Water Lilies*, and was one of the first American conservators to go to Florence following the devastating 1966 flood. He traveled to Italy once again to help rescue art damaged by the Friuli earthquake of 1976.

After a 3-year research project, Rabin presented a new lining adhesive for paintings (one of the first substitutes for wax-resin). In 1981 he began a decade-long project treating the murals in the U.S. Capitol building, and in 1987 headed a team to treat *The Apotheosis of George Washington* by Constantino Brumidi.

Rabin served as the paintings conservator for the Princeton University Art

Museum and treated paintings for many American museums as well as private collectors. His former students include conservators and curators at museums and independent practices across the U.S.

Anyone who worked alongside Rabin was impressed with his great respect for the practicing artist, his warm and caring personality, and his intense love of paintings. He was not interested in the spotlight and cared little for big egos. He was always open to discussion, collaboration, new ideas and materials, and the sharing of information.

—*Joyce Hill Stoner with Perry Hurt and Peter Stamelman*



Whitney Snow Stoddard

born in Greenfield, MA. He attended Williams College, graduating in 1935. Three years later he returned to teach at the college, and he completed his Ph.D. at Harvard University in 1941.

Stoddard's doctoral dissertation became his first book, *The West Portals of Saint-Denis and Chartres* (Cambridge: Harvard University Press, 1952). It was followed by *Art and Architecture of Medieval France* rev. ed. (New York: Harper and Row, 1972), the indispensable textbook for the field; *The Façade of Saint-Gilles-du-Gard* (Middletown, CT: Wesleyan University Press, 1973); and most recently, with Tom Bleezarde, *Reflections on the Architecture of Williams College*. (Williamstown: Williams College, 2001).

Stoddard was as devoted to modern phenomena as he was to the medieval world. His course on modern architecture was one of the most popular at Williams and inspired scores of graduates to become architects. Perhaps his greatest impact, however, came with Art History 101, an ancient-to-medieval course that initiated all undergraduates to the discipline. It made converts out of many, including every member of the notorious "Williams Art Mafia," who believed they would major in something other than art history until they heard Stoddard's spellbinding, witty, deeply human lectures. For his lifetime achievement in the classroom, he received CAA's Distinguished Teaching of Art History Award in 1989.

As discriminating as he was open minded, Stoddard saw the world as an endlessly fascinating place, where looking and feeling went hand in hand and where art and history were the privilege not of a few but of all who might pass his way. Those who did will forever be grateful.

—*Paul Tucker, University of Massachusetts, Boston*

**Ella King Torrey**, former president of the San Francisco Art Institute and a dedicated arts advocate and administrator,



Ella King Torrey

died April 30, 2003. She was 45. Torrey received a B.A. in art history from Yale University in 1980 and later an M.A. from the University of Mississippi. In 1985, she became a program officer at the Pew Charitable Trusts in Philadelphia, where she lobbied the organization to support individual artists. The Pew Artists Fellowship Program, which annually awards 12 \$50,000 grants to artists, came about due to her work. Torrey also served as San Francisco Art Institute president from 1995 to 2002.

## ACADEME

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

**Geraldine A. Johnson** has been appointed as a permanent university lecturer in the history of art at Oxford University in England and as a college fellow at Christ Church.

**Ellen G. Landau** has been named Andrew W. Mellon Professor of Art History at Case Western Reserve University in Cleveland, OH.



Douglas R. Nickel

at the University of Arizona in Tuscon.

**Douglas R. Nickel**, formerly curator of photography at the San Francisco Museum of Modern Art, has been appointed director of the Center for Creative Photography at the University of Arizona in Tuscon.

**Daniel D. Reiff**, professor of art history at the State University of New York College at Fredonia, has recently been promoted by the University Board of Trustees to the rank of Distinguished Service Professor in recognition of 3 decades of publishing and advocacy in architectural historic preservation.

The University of California, Irvine, has made the following faculty appointments in the Dept. of Art History and the Ph.D. Program in Visual Studies: **Branden Joseph, Felicity Scott, and Cécile Whiting.**

## MUSEUM

**Julia Marciari Alexander**, formerly acting curator of paintings and sculpture at the Yale Center for British Art in New Haven, CT, has been appointed associate director for programmatic affairs at the center.

**Maxwell L. Anderson**, director of the Whitney Museum of American Art in New York, will step down this fall after leading the institution since 1998. He has accepted a position as Leadership Fellow at the Chief Executive Leadership Institute at the Yale School of Management in New Haven, CT.

**Suzanne Hargrove**, formerly of the Saint Louis Art Museum in Missouri, has been appointed head of conservation at the Toledo Museum of Art in Ohio.

**Jessica Smith** has been chosen curator of American art at the Huntington Library, Art Collections, and Botanical Gardens in San Marino, CA.



**Peter Trippi**, formerly assistant vice director for development: exhibitions and collections at the Brooklyn Museum of Art, has been named director of the Dahesh Museum of Art in New York, succeeding **J. David Farmer**.

**Angus Trumble**, formerly curator of European art at the Art Gallery of South Australia, has been selected as the new curator of paintings and sculpture at the Yale Center for British Art in New Haven, CT.

## GRANTS, AWARDS, AND HONORS

Only CAA members are included in this listing. Please send your name, membership ID number, and grant, award, or honor to [caanews@collegeart.org](mailto:caanews@collegeart.org).

**David Alexick**, associate professor of art at Christopher Newport University in Newport News, VA, has received the Higher Education Art Educator of the Year from the National Art Education Association in 2003, as well as the 2001 Virginia Higher Education Art Educator of the Year Award from the Virginia Art Education Association. He was also appointed to the advisory board of the Center for Advanced Studies in England.

**Linda Sue Galate**, fellow of the Caspersen School of Graduate Studies at Drew University in Madison, NJ, has received the 2003 Caldwell College Veritas Award for Excellence in Christian Historical Research.

**Mary D. Garrard**, professor of art history at American University in Washington, DC, has received the College of Arts and Sciences' first Faculty Legacy Award in 2002. The award honors faculty members

who leave a lasting legacy with their students.

**Janet Hart Heinicke** has received the College of Education Outstanding Alumni Award from Northern Illinois University. She will be at the Mwangaza Resource Center in Tanzania, Africa, in summer 2003, working on seminars for teacher development of the Evangelical Lutheran Church.

**Adam Herring**, assistant professor of art history at Southern Methodist University in Dallas, TX, has been awarded a 2003–4 grant from the National Endowment for the Humanities to complete his book, *Poetics of Line*, a study of the ancient Maya of southern Mexico, Guatemala, Belize, and Honduras, in A.D. 500–800.

**Nicholas Hill**, professor of art and chairperson of the Dept. of Art at Otterbein College in Westerville, OH, has been selected as the 2003 Ohio Arts Council International Exchange Artist at Grafikwerkstatt in Dresden, Germany, for a 6-week residency.

**Karen Kunc** has been awarded a Willa Cather Professorship at the University of Nebraska, Lincoln.

**Beauvais Lyons**, Ellen McClung Berry Professor of Art at the University of Tennessee, has been elected president of the Faculty Senate for a 1-year term beginning August 1, 2003. As president, he will work to help the Faculty Senate represent more than 2,000 faculty members at the Knoxville campus.

**Jeffrey Marshall**, a Boston-based artist, has been awarded a fellowship and residency for August 2003 at the C-Scape Dune Shack by the Provincetown Community Compact and Massachusetts Cultural Council. He will continue a series of large drawings and paintings based on coastal Massachusetts.

**Ken Minturn** of Columbia University in New York has been awarded the Dedalus Foundation 2003 Dissertation Fellowship award for "Contre-Histoire: The Postwar Art and Writing of Jean Dubuffet."

**Michael Poast** of Intermedia Ensemble has received a grant from the New York State Council on the Arts, administered by Queens Council on the Arts, for a performance of "Color Music" by a full orchestra.

**Donald A. Rosenthal** has been awarded a residency for September–October 2003 at the Goethe-Institut Inter Nationes in Dresden, Germany, where he will conduct research on early, photographically illustrated German publications.

**James M. Saslow**, professor of art at Queens College in New York, has received a 2003 Monette/Horowitz Award for the recognition of activism, research, and scholarship in the lesbian, gay, bisexual, and transgender communities.

**Carolyn C. Wilson** has been named a Mildred A. Mascioli Fellow at the Folger

Shakespeare Library and has been awarded a short-term fellowship for the 2003–4 academic year for her project, "The Characterization of St. Joseph in 16th-Century Italy: Exploring Literary Contexts of Imagery in Renaissance Art."

The American Academy in Rome has awarded the 2003–4 Rome Prize to the following CAA members: **Diana Cooper, Jill J. Deupi, Mary Harvey Doyno, Vivien Greene, Thomas DaCosta Kaufmann, Matvey Levenstein, Pamela O. Long, Jessica Maier, Elizabeth Marlowe, John Newman, and Susan Yelavich**.

The Sterling and Francine Clark Art Institute in Williamstown, MA, has announced the Clark Fellows for 2003–4. CAA members include: **Barbara Abou-El-Haj, Martha Buskirk, S. Hollis Clayson, Claudia Einecke, Elizabeth Hutchinson, Robin Kelsey, Blake Stimson, and Alexandra Wettlaufer**.

The John Simon Guggenheim Memorial Foundation has given fellowships to the following CAA members: artists include **Mary Ellen Carroll, Gina Magid, Jennifer Nelson, Pauline Stella Sanchez, and Joel Werring**; and scholars are **Zainab Bahrani, Eve D'Ambra, Steven Z. Levine, Julia K. Murray, W. Jackson Rushing III, and Edward J. Sullivan**.

The Henry Luce Foundation has announced the award recipients of its 2002 Dissertation Fellowship Program in American Art. CAA members include: **Beth A. Allen, Ellen K. Daugherty, Meredith Paige Davis, Rachel E. Iannacone, Catherine M. Lanford, Karen Yvonne Lemmey, Analisa P. Leppanen, and Lisa E. Pasquariello**.

The National Humanities Center in Research Triangle Park, NC, has announced the appointment of the following CAA members as fellows for the 2003–4 academic year: **Robert Mark Antliff, Caroline Astrid Bruzelius, Meredith Jane Gill, and Stephen Murray**.

## INSTITUTIONAL NEWS

The Henry Luce Foundation has made a number of awards and grants to CAA member institutions: in the category of American art: the **Baltimore Museum of Art, Cincinnati Art Museum, Los Angeles County Museum of Art, and Newark Museum**; for the Luce Fund in American Art: the **Baltimore Museum of Art, Columbus Museum of Art, Frick Collection, Minneapolis Institute of Arts, National Gallery of Art, Seattle Art Museum, and Wadsworth Atheneum Museum of Art**; for the American Art Dissertation Research Awards: **Boston University, University**

**of California, Los Angeles, University of Michigan, University of New Mexico, University of Pennsylvania, and Yale University**; for Asia, the **Japan Society**. For full award and project citations, visit [www.hluce.org](http://www.hluce.org).

## CONFERENCES & SYMPOSIA

For an expanded list of conferences and symposia, visit [www.collegeart.org/caa/resources/index.html](http://www.collegeart.org/caa/resources/index.html).

## CALL FOR PAPERS

The **Malevich Society** will hold a conference entitled "Rethinking Malevich" on February 6–7, 2004, at the Graduate School and University Center of the City University of New York, in celebration of the 125th anniversary of Kazimir Malevich's birth (1879–1935). We invite papers that address any aspect of this topic. Suggested subjects include: Malevich in the Ukraine; Malevich and Western modernism; Malevich as scientist; Malevich's familial biography; Malevich's landscape painting; the historical and philosophical significance of Suprematism; Malevich and revolutionary politics; evaluation of recent publications on the artist; and the historiography of Malevich studies. The proposal should consist of a 500-word abstract of the paper you wish to present, a brief c.v. or résumé, and a return email or postal address for notification. Proposals should be in English; mail to the Malevich Society c/o Herrick, Feinstein LLP, 2 Park Ave., New York, NY 10016; [malevichsociety@hotmail.com](mailto:malevichsociety@hotmail.com); [www.malevichsociety.org](http://www.malevichsociety.org). *Deadline: August 1, 2003.*

The **American Culture Association** requests proposals for sessions on a particular theme, special panels, and/or individual papers for "American Architecture and Art," to be held April 7–10, 2004, at the San Antonio Marriott Rivercenter in San Antonio, TX. Sessions are scheduled in 1½ hour slots, with a maximum of 4 papers or speakers per session; the number of panel participants may vary. Interdisciplinary approaches and proposals on various media are always welcome. Studio sessions are encouraged. Submit a 1-page proposal or abstract and a current résumé to Joy Sperling, Art Dept., Denison University, Granville, OH 43023; 740/587-6704; fax: 740/587-5701; [Sperling@Denison.edu](mailto:Sperling@Denison.edu). *Deadline: September 1, 2003.*

## TO ATTEND

The **Organisation for Economic Co-operation and Development Programme on Institutional Management in Higher Education** is hosting an international semi-

nar on "Managing Arts Schools Today" August 28–29, 2003, at the organization headquarters, the Château de la Muette in Paris Arts schools today are facing many challenges. Like other higher-education institutions, they face problems related to competition, funding, research, internationalization, and quality assessment, to name a few. The seminar will explore critical issues in the management of higher-education arts institutions across organizational and national boundaries. It also seeks to address problems and solutions of shared concern, to explore the ways in which institutions in different countries can learn from each other, and to offer some options for future policy and management. Among the issues to be addressed are: models of organization; collaboration and integration; defining and managing research; quality assessment and evaluation; employability and career paths; human resources in arts education; and arts education and community engagement. For details, please visit [www.oecd.org/els/education/higher](http://www.oecd.org/els/education/higher).

## RESOURCES & OPPORTUNITIES

For an expanded list of resources and opportunities, visit [www.collegeart.org/caa/resources/index.html](http://www.collegeart.org/caa/resources/index.html).

## CALL FOR ENTRIES

**Target Gallery** seeks artwork for *Marks: An Exhibition of Contemporary Drawing*, to be held November 22, 2003–January 4, 2004. The call is open to all artists working in any medium; think broadly about the definition of "drawing." For details, contact Claire Huschle, Torpedo Factory Art Center, 105 N. Union St., Alexandria, VA 22314; 703/838-4565, ext. 4. *Deadline: September 8, 2003.*

**Mid-Atlantic New Painting 2004** is a competitive painting exhibition sponsored by the Mary Washington College Galleries and will be held in January 2004. All artists living in Delaware, Maryland, Pennsylvania, Virginia, and Washington, DC, are eligible to enter. For prospectus, contact MWC Galleries, College Ave. at Seao Beck St., Fredericksburg, VA, 22401; 540/654-1013; [galler@mw.edu](mailto:galler@mw.edu). *Deadline: September 15, 2003.*

**The FSU Museum of Fine Arts** is seeking imagery of powerful natural phenomena (volcanoes, floods, tornadoes, hurricanes, and other general havoc). If you have any artworks of such imagery or of other natural phenomena, share it with us as we review materials for the exhibition *Terrestrial Forces*, whose tentative dates are October–November 2004. Artists 18 years of age and older working in any medium are eligible for consideration. A catalogue will be produced. For more

information, write to Allys Palladino-Craig at [aperaig@mailier.fsu.edu](mailto:aperaig@mailier.fsu.edu). *Deadline: October 1, 2003.*

## GRANTS AND FELLOWSHIPS

**The Dedalus Foundation Senior Fellowship Program** supports projects related to the study of modern art and modernism. Applicants must be U.S. citizens and may not be candidates for an academic degree. Awards of up to \$30,000 will be made for periods of up to 1 year. Winners will be announced in mid-December. For fellowship application forms and guidelines, write to Senior Fellowship Program, Dedalus Foundation, Inc., 555 W. 57th St., Ste. 1222, New York, NY 10019. *Deadline: September 15, 2003.*

**The American Friends of the Mauritshuis** offers ad hoc grants in the field of art history to support an academic project devoted to a topic related to the collection of the Mauritshuis Museum in The Hague, the Netherlands. Recipients are required to travel to The Hague and to work closely with the museum's curatorial staff. Grants go up to \$10,000, depending on the financial requirements and merits of the project. Applicants are invited to submit a letter with a detailed description of the project to the American Friends of the Mauritshuis, 22 E. 80th St., New York, NY 10021. *No deadline.*

## MANUSCRIPTS AND JOURNAL CONTRIBUTIONS

**Nederlands Kunsthistorisch Jaarboek/Netherlands Yearbook for History of Art (N.K.J.)** seeks contributions for its 2004 publication on "Rubens and the Netherlands." Contributions to *N.K.J.* (in Dutch, English, German, or French) are limited to a maximum length of 7,500 words, excluding notes. Most accounts of Peter Paul Rubens represent the artist in his cosmopolitan, European aspect, in line with his demonstrable interests and ambitions. Although such interpretations are typically attentive to the ways in which political, socioeconomic, and cultural circumstances and traditions in the Netherlands inflected his persona and work, the interaction between Netherlands contingencies and trans-local ambition has rarely been the sustained object of Rubens studies. Proposals are invited for articles that address Rubens's engagement with the artistic and literary culture of the Netherlands and that analyze the relevance of the Netherlands political and social situation for his art and career. Proposals for papers, in the form of a 200-word abstract, should be sent (preferably via email) to Jan L. de Jong, Dept. for the History of Art and Architecture, Groningen University, P.O. Box 716, 9700 AS Groningen, the Netherlands; [j.l.de.jong@let.rug.nl](mailto:j.l.de.jong@let.rug.nl). *Deadline: September 1, 2003.*

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## OPPORTUNITIES

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

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

**THE ITALIAN RENAISSANCE CITY: ART, ARCHITECTURE, AND CIVIC IDENTITY,** AN INTERDISCIPLINARY SYMPOSIUM, WILL BE HELD AT PRINCETON UNIVERSITY ON SEPTEMBER 19–20, 2003. ORGANIZED BY PATRICIA FORTINI BROWN AND JOHN PINTO, THIS 2-DAY CONFERENCE AIMS TO LOOK AT A VARIETY OF CITIES IN ITALY FROM DIFFERENT PERSPECTIVES DURING THE RENAISSANCE PERIOD, BROADLY DEFINED AS 1400–1600. IT FEATURES SPEAKERS DRAWN FROM A VARIETY OF DISCIPLINES, INCLUDING ARCHITECTURAL HISTORY, ART HISTORY, COMPARATIVE LITERATURE, HISTORY, HISTORY OF SCIENCE, GEOGRAPHY, AND SOCIOLOGY. THE SYMPOSIUM IS ORGANIZED IN 4 SESSIONS, EACH WITH 3 SPEAKERS AND A DISCUSSANT WHO WILL FOCUS ON A BROADLY DEFINED THEME, PLUS A 5TH CONCLUDING SESSION WITH 4 COMMENTATORS. AMPLE TIME FOR AUDIENCE PARTICIPATION IN THE DISCUSSIONS IS PROVIDED IN THE PROGRAM. TOPICS INCLUDE URBANISM AND CITY PLANNING; CONTROLLING THE FORCES OF NATURE, SUCH AS WATER AND WIND; RELATIONS BETWEEN NEIGHBORS AND THE NATURE OF CITIZENSHIP; ISSUES OF HUMANISM, SECULARISM, AND THE SACRED; AND SHAPING A CIVIC IDENTITY THROUGH MONUMENTS AND ARCHITECTURE STYLE. A COMPLETE LIST OF LECTURE TITLES IS AVAILABLE ON THE WEBSITE. FOR INFORMATION, PLEASE CONSULT THE SYMPOSIUM WEBPAGE: [www.princeton.edu/~artarch/ItalianCity](http://www.princeton.edu/~artarch/ItalianCity) OR CONTACT TOM QUIRK, CENTER FOR VISITORS AND CONFERENCE SERVICES, PRINCETON UNIVERSITY, 71 UNIVERSITY PL., PRINCETON, NJ 08544; FAX: 609/258-4656; EMAIL: [tomquirk@princeton.edu](mailto:tomquirk@princeton.edu) PROVIDING NAME(S), INSTITUTIONAL AFFILIATION IF ANY, CONTACT TELEPHONE NUMBER(S), EMAIL ADDRESS, AND DAYS OF ATTENDANCE. THERE IS NO CONFERENCE FEE, BUT ATTENDANCE IS

BY REGISTRATION ONLY. REGISTRATIONS RECEIVED AFTER SEPTEMBER 1, 2003, WILL BE SUBJECT TO CANCELLATION IF SPACE LIMITS ARE EXCEEDED.

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

## DATEBOOK

**July 14, 2003**  
Deadline for submissions to the September 2003 issue of *CAA News*

**August 1, 2003**  
Deadline for nominations and self-nominations for the *CAA Reviews* Editorial Board

**August 31, 2003**  
Deadline for nominations for the 2004 CAA Awards for Distinction

**September 1, 2003**  
2004 CAA Annual Conference session chairs receive final abstracts from speakers

**September 12, 2003**  
Deadline for session proposals for the 2005 CAA Annual Conference in Atlanta

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

**November 3, 2003**  
Deadline for critics and curators to apply for the Artists' Portfolio Review at the 2004 CAA Annual Conference in Seattle

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

Deadline for mentors to apply for the Career Development Workshops at the 2004 CAA Annual Conference in Seattle

**November 7, 2003**  
Deadline for submissions to the January 2004 issue of *CAA News*

**December 1, 2003**  
2004 CAA Annual Conference session chairs receive final drafts of speakers' papers

**January 8, 2004**  
Deadline for submissions to the March 2004 issue of *CAA News*

**February 18–21, 2004**  
92nd CAA Annual Conference in Seattle

# COLLEGE ART ASSOCIATION

## Annual Awards for Distinction – Call For Nominations



Miriam Schapiro

**W**ant to recognize an individual who has made extraordinary contributions to the fields of art and art history? Nominate him or her for one of the eleven CAA Annual Awards for Distinction.

Morey Award for a Distinguished Book in the History of Art

Barr Award for Museum Scholarship

Porter Prize for a Distinguished Article in *The Art Bulletin*

*Art Journal* Award

Mather Award for Art Criticism

Distinguished Teaching of Art Award

Distinguished Teaching of Art History Award

Artist Award for Distinguished Body of Work

Distinguished Artist Award for Lifetime Achievement

Distinguished Lifetime Achievement Award for Writing on Art

CAA/Heritage Preservation Award for Distinction in Scholarship and Conservation

A nomination form is available at [www.collegeart.org/caa/aboutcaa/awards\\_comm.html](http://www.collegeart.org/caa/aboutcaa/awards_comm.html). For more information, contact Brenna Johnson at [bjohnson@collegeart.org](mailto:bjohnson@collegeart.org) or 212/691-1051, ext. 242. **Deadline: Aug. 31, 2003.** Note: Nominations for book and exhibition awards should be for authors of works published or exhibited/staged from Sept. 1, 2002, to Aug. 31, 2003.

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## CAA NEWS

JULY 2003

### College Art Association

275 Seventh Avenue  
New York, NY 10001

Michael Aurbach, President  
Andrea S. Norris, Vice President for Committees  
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