

CAA

NEWS

Newsletter of the College Art Association Volume 30, Number 4 July 2005

Big Changes for Boston Conference



The Boston Center for the Arts is hosting the annual CAA exhibition, held at the center's Mills Gallery, in conjunction with the 2006 CAA Annual Conference.

continues to provide the same rich core of intellectual, creative, and practical content as before, but rather extends the conference for one day. We hope that all participants and attendees will now be able to enjoy special events, exhibition openings, receptions, and opportunities for socializing and networking during the evening hours.

At the same time, the number of short sessions offered during the early morning, lunchtime, and early evening slots will also remain unchanged, providing the usual opportunities for affiliated societies, allied organizations, and institutional members to hold special sessions, business meetings, reunions, and receptions. And Convocation will still take place on Wednesday evening, February 22; a gala reception held at the Museum of Fine Arts, Boston, will follow this event.

A second new feature of the 2006 conference is a program of poster sessions, where presenters mount striking visual summaries of new art-historical and pedagogical studies on 4 x 8 foot poster boards. Poster sessions provide opportunities for intimate exchange between presenters and small groups of attendees and are scheduled during lunch hours on Thursday and Friday in a well-trafficked area of the convention center. If you cannot attend a particular session, don't worry—poster boards will remain on view throughout the conference.

Lastly, CAA is adding a third art exhibition to the two that we currently sponsor. In Boston, we

The 94th CAA Annual Conference, to be held in Boston from Wednesday, February 22, to Saturday, February 25, 2006, at the John B. Hynes Veterans Memorial Convention Center, will introduce three important changes while remaining true to the expected high standards of intellectual and creative stimulation.

First, we have established a new conference grid: sessions begin on Wednesday morning—not Thursday, as before. Each conference day, from Wednesday through Saturday, features morning and afternoon sessions; no panels are scheduled for Thursday and Friday nights. The new grid does not reduce the number of sessions and panels, which

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Making Your Voice Heard is Easier Than Ever



Photo: Andrei Ralko

Susan Ball

CAA attempts to keep you up-to-date on advocacy issues affecting the arts, humanities, museums, libraries, and other higher-education communities.

CAA's staff and

Board members advocate on every member's behalf on national issues, but it is equally important to make your own voice heard on both national and local issues.

Grassroots advocacy is essential for increasing funding for the arts as well as maintaining current support. Local arts and humanities advocates are uniting on issues across the nation and collectively turning their voices from a whisper to a (polite) shout. We need your help! Members of Congress tune their ears first and foremost to their own constituents. Thus, our senators and representatives need to hear from *you*, not just us.

It is our goal to start sending monthly Advocacy Updates, but only to those of you who have indicated that you are interested in grassroots advocacy efforts. If you would like to receive monthly Advocacy Updates, write to Rebecca Cederholm, CAA's manager of governance and advocacy, at rcederholm@collegeart.org.

In addition, we will continue to e-mail Action Alerts to those of you who live in states and districts where your votes are crucial to important arts issues. For example, many of you received Action Alerts asking you to contact your senators about the recent threat to Pell grants. We heard from legislators that our members wrote—thank you! We will also let you know when it is important to thank your legislators for their support; if they have done

something at your request on your behalf, they appreciate hearing back from you.

CAA is also furthering arts and humanities advocacy through membership in other national organization such as **Americans for the Arts**, the **National Humanities Alliance**, and the **National Coalition Against Censorship**, who have all made a commitment to advocacy for the arts and humanities.

Americans for the Arts has made an amazing advocacy tool available to the arts community. The online advocacy service, called Capwiz, provides all the one-click tools, tips, and information that you need to voice your support for the arts. To use Capwiz, see page 7 or visit www.collegeart.org/caa/advocacy.

The National Humanities Alliance is another important advocacy resource. NHA-Announce is a broadcast news service that relays information on current policy, legislation, and funding that have an impact on work in the humanities. To subscribe, send an e-mail to NHA-ANNOUNCE-on@cni.org.

The National Coalition against Censorship helps protect artists' rights to participate in the democratic dialogue by defending public access to their work and by supporting their ability to freely express views that might be unpopular or controversial. Visit www.ncac.org.

Grassroots and national efforts during the past decade have led to two new caucuses in Congress: the Humanities Caucus in the House of Representatives was created earlier this year to complement the active Arts Caucus, established in 1997; the Senate Cultural Caucus was also formed in 2005. Again, please e-mail rcederholm@collegeart.org to find out if your legislators are members. Thank them for joining or urge them to get involved!

—Susan Ball, CAA Executive Director

Big Changes for Boston Conference

CONTINUED FROM PAGE 1

will premiere the new regional B.F.A. exhibition, providing an opportunity for CAA members to view the creative accomplishments of undergraduate students from New England schools. Organized this year by Boston University, the B.F.A. show will become an annual event, complementing the regional M.F.A. exhibition, inaugurated in 1988. Next year's M.F.A. show is a multigallery affair organized by the Massachusetts College of Art. We hope to coordinate the openings of both student exhibitions for Thursday evening, February 23.

The Annual CAA Exhibition, now in its tenth year, will be held at Mills Gallery. Part of the Boston Center for the Arts in South End, the city's newest gallery district, the Mills Gallery is housed in a Victorian pile that was once the site of the Cyclorama, built in 1884 to display panoramic painting. Entitled *After*, the exhibition explores the aftermath of temporal events that range from the personal and intimate to the cataclysmic and world changing. Works in any style or medium are eligible (see the call for entries on page 6). This exhibition runs from February 3 to April 2, 2006; a special CAA opening takes place on Friday evening, February 24, and is linked to gallery open houses in South End and elsewhere.

Conference information will appear on CAA's website in September; please visit www.collegeart.org/conference/2006.html for details. We look forward to seeing you in Boston! ■

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Founded in 1911, the College Art Association promotes excellence in scholarship and teaching in the history and criticism of the visual arts and in creativity and technical skill in the teaching and practices of art.



CAA SUMMER HOURS

The College Art Association office will close at 2 PM on Fridays during the month of August.



Michael Heizer's *City* under construction, with "45°, 90°, 180°" at one end. Image provided by Dia Art Foundation.

Michael Heizer's *City* in Danger

In the late 1960s, a small band of loosely affiliated artists, including Michael Heizer, Robert Smithson, Walter de Maria, and Dennis Oppenheim, among others, began to create site-specific sculptural works in the natural world instead of making traditional art objects. These avant-garde artists dug holes in the ground, drove snowplows through snowdrifts and tractors through wheat fields, and piled dirt and rocks in the gallery, seeking new possibilities of what sculpture could be.

Most earthworks were designed to be ephemeral, seen only in situ or through photographic documentation, but a few were created to last for generations. Of these, Smithson's *Spiral Jetty* (1970) and Heizer's *Double Negative* (1969–70) may be the best known, but the latter artist's *City*—a monumental outdoor complex begun in 1972 and still under construction—is the largest and perhaps the most ambitious.

Heizer purchased a large tract of land in the Nevada desert, an area known as Garden Valley, as the location of his monumental project. The mile-and-a-half-long *City* is comprised of abstract sculptural and architectural forms made from earth, rock, and concrete. Reminiscent in its shape and scale of ancient ceremonial cities, Heizer's work is also uniquely modern. *City* is the fullest expression of the artist's ideas, which have been celebrated

in exhibitions in important museums from New York to Detroit to Los Angeles, as well as in many international venues.

In late 2003, the United States Department of Energy (DOE) made public its proposal to build a railroad to transport nuclear waste from Caliente, Nevada, to the Yucca Mountain Nuclear Waste Repository. The rail line would run within sight and sound of *City*, thus permanently destroying the viewer's experience of the sculpture.

Dia Art Foundation, a not-for-profit arts organization that is the conduit for the major funding of *City*, is spearheading a nationwide effort to save Heizer's work. Numerous arts organizations have joined Dia by writing letters of support to government leaders and officials; in March, CAA's Board of Directors co-signed a statement by the American Association of Museum Directors, which was published in the May *CAA News*. The Board approved its own resolution at its spring meeting (see page 4).

In late May, *CAA News* spoke with Dia Art Foundation about the current state of Heizer's situation.

CAA News: *How close would the rail line be to City? What are the immediate, evident disruptions?*

Dia Art Foundation: The proposed "Caliente Corridor" rail line would be constructed a half mile from *City* in one possible version, and one and a half miles from *City* in the other. Rail construction and operation will disrupt the silence and vast open space essential to the experience of the project. Every train will be audible for

up to twenty minutes in either direction of its passing, and the rail line itself will disrupt the delicate natural desert ecosystem of the valley and mar the viewshed.

Dia provided the Department of Energy with proposals for alternate rail routes. How were they received?

Dia met with the former Secretary of Energy Spencer Abraham in September 2004 and proposed rail routes that avoided Garden Valley and *City*. Working with independent sound and technical engineers, we provided the DOE with several rail route options that bypass Garden Valley and maintain the cultural and environmental integrity of the site. DOE officials were receptive to our suggestions and agreed to review the alternate routes we provided.

The DOE first announced its plans to build the "Caliente Corridor" in December 2003. What is the timeline for the department's plans? When will the Environmental Impact Study (EIS), which assesses the ecological impact of the rail line, be completed?

DOE had hoped to complete the EIS in April 2005. The date has since been pushed back to August 2005. This key final phase of the EIS will determine whether or not the proposed route will be modified to avoid *City*. Now more than ever, the voice of the people can help to establish the outcome of the rail route.

What are Dia's strategies in protecting Heizer's work?

Dia is using several strategies to protect Heizer's *City*. A primary tool is education—namely, explaining the cultural and artistic significance of Heizer's work and locating it within art history and American history.

We are also undergoing a letter campaign that began with targeted outreach to museum colleagues. We are now broadening our scope and hope that CAA will be able to help us reach out to additional constituent groups.

We have met, and continue to meet, DOE officials in Nevada and in Washington, D.C. We meet regularly with congressional representatives, and we presented information about *City* to the Congressional Arts Caucus in January 2005. We are also working with lobbyists in Washington and have enlisted the help of legal advisors with rail expertise. We are also working with conservation experts and technical engineers to demonstrate the extraordinary environmental resource of Garden Valley and to assess possible protective environmental designations such as visual resource management designations (which are land designations made by the Bureau of Land Management to maintain a natural landscape and protect it against development and nonnatural intrusions).

What other organizations, museums, and individuals have joined Dia in its efforts?

Both the Association of Art Museum

Directors (representing nearly 170 museums) and CAA (with about 15,300 individual and institutional members) have passed formal resolutions for the protection of *City*. We have also received numerous letters of support from a range of noted museum directors and art historians from across the country, including Josef Helfenstein (Menil Collection), Glenn Lowry (Museum of Modern Art, New York), Annie Philbin (Hammer Museum, University of California, Los Angeles), and James Wood (former director of the Art Institute of Chicago). Michael Kimmelman, the chief art critic for the *New York Times*, wrote a *New York Times Magazine* cover story (published February 6, 2005) about Heizer's *City* and the need to protect it from the threat of the rail line.

Do we have any support on Capitol Hill?

We have found support on Capitol Hill and are looking to foster additional advocates for the project. Members of the Congressional Arts Caucus have signed letters in support of *City*, and individual representatives have voiced support after receiving letters from concerned constituents.

What is Heizer's anticipated finishing date? How will viewers be able to see City when it is completed?

When *City* is finished, it will be open to the public. We anticipate that the project will be finished in five to ten years.

artwork of national and international significance—is under threat from the U.S. Department of Energy's (DOE) proposed nuclear waste railroad and from commercial water interests, and;

WHEREAS, Dia Art Foundation has identified alternative routes for the rail that would avoid the sculpture.

RESOLVED, the College Art Association will publicly support Dia Art Foundation's efforts to preserve "City" by writing letters to key decision makers and by encouraging CAA's members to do the same. ■

How to Get Involved

While local and national press has raised the profile of the artist's plight, personal letters still carry much weight in Washington. CAA encourages you to contact your senators and representatives and officials at the Department of Energy—especially if you live and work in the southeastern United States—in support of Heizer. You can find several addresses for DOE administrators below. You may also contact Dia Art Foundation directly for more information, and for draft support letters. Call or write to Katie Sonnenborn in the director's office at ksonnenborn@diaart.org or 212-293-5598.

—Christopher Howard, Editor, CAA News

Contacts

Please send your correspondence by fax to ensure timely receipt.

House and Senate

Use Americans for the Arts' Capwiz feature at www.collegeart.org/caa/advocacy to locate the addresses of your federal, state, and local representatives.

Department of Energy

Samuel Bodman
Secretary of Energy
c/o Bruce Carnes
Associate Deputy Secretary of Energy
1000 Independence Avenue SW
Room 7A-257
Washington, DC 20585
Fax: 202-586-1661

Gary Lanthrum
Director
Office of National Transportation
U.S. Department of Energy
1000 Independence Avenue SW
Room 7F-059
Washington, DC 20585
Fax: 202-586-1047

Please send a copy of your letter to Dia Art Foundation for their files

Michael Govan
Director
Dia Art Foundation
535 West 22nd Street
New York, NY 10011
Fax: 212-293-5578

CAA Board Resolution

At its spring meeting, the CAA Board of Directors passed the following resolution concerning efforts to save Michael Heizer's City from a proposed railroad line to be built nearby.

WHEREAS, The College Art Association's Advocacy Policy identifies "conservation of the artistic integrity of public spaces" as one of the issues on which the Association may conduct Advocacy;

WHEREAS, Michael Heizer's "City" project in Garden Valley, Nevada—an

Orphan Copyright Update

CAA has joined many other scholarly associations and research libraries to advocate for legislative change in copyright law regarding “orphan” copyrights—works still in copyright for which no rights holder can be found. To read more about CAA’s ongoing efforts, please visit www.collegeart.org/orphan-works.

Approach

CAA, along with many other organizations, endorses the proposal on orphan copyrights by Copyright Clearance Initiative (CCI) of the Glushko-Samuelson Intellectual Property Law Clinic at American University’s Washington College of Law, which considers the problem of orphan works to be significant and recommends the following approach to a solution:

- That orphan works be made available to users after a reasonable-efforts search.
- That orphan works may be of any age, including recent works, and may be either published or unpublished works.
- That uses of orphan works should be available to all types of uses and users, not just nonprofit or scholarly users.
- That the solution should not create new administrative burdens or copyright formalities.
- That should a copyright owner later be found, remedies and penalties be available, but limited to modest financial compensation, without injunctive relief.

Work in Progress

CAA wishes to thank the many members who answered our call for information and personal experiences with using orphan copyrights. The response was immense, varied, and extremely valuable. Many of your comments were cited in our Comments on orphan works filed with the U.S. Copyright Office in late March. CAA’s document has been cited widely and was mentioned by name by Jule Sigall, the associate registrar for copyrights in charge of the orphan works proceeding, in his public remarks about the Comments process. An April 18 article in the *Chicago Tribune* on orphan copyrights

also quoted CAA.

On May 9, CAA joined a number of other groups to file Reply Comments on this matter with the Copyright Office. This document further strengthens and articulates the approach that we think best serves our communities of artists and scholars, both the creators and users of copyrighted material.

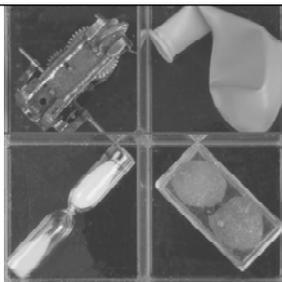
Later this year (probably this summer), the Copyright Office will draft a report studying the issues, perhaps proposing one or more legislative approaches to address the concerns raised by the commenting parties. Over the summer, the office will conduct hearings in at least three major cities to examine the question further.

ARL Teleconference

The Association of Research Libraries (ARL) hosted a phone teleconference,

entitled “Orphan Works: Issues and Solution,” on May 2, 2005, co-sponsored by ARL, the Medical Library Association, and the American Association of Law Libraries. More than five hundred people listened to the discussion, including many CAA members, who were specially invited to call in. The audio transmission of the teleconference can be found at www.arl.org/info/frn/copy/orphanedworks/teleconf/player.html.

The presenters—Jonathan Band, legal counsel to the Library Copyright Alliance and partner at Morrison & Foerster; Jeffrey Cunard, legal counsel to CAA and partner at Debevoise & Plimpton LLP; Peter Jaszi, professor of law at American University’s Washington College of Law and director of the Glushko-Samuelson Intellectual Property Law Clinic; and Prue Adler, associate executive director of the Federal Relations and Information



2006 Getty Research Grants

The Getty invites applications for:

RESIDENTIAL GRANTS AT THE GETTY

The Getty provides support for Theme Year Scholars working on projects related to the 2006–07 theme “Religion and Ritual.” Library Research Grants offer short-term support for work with the special collections of the Research Library at the Getty Research Institute. Grants for Conservation Guest Scholars fund research in conservation and allied fields.

NONRESIDENTIAL GRANTS

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

Getty Research Grants are open to scholars of all nationalities. For application forms and more information visit www.getty.edu/grants, or write to: The Getty Foundation, 1200 Getty Center Drive, Suite 800, Los Angeles, CA 90049-1685, U.S.A., Phone: 310 440.7374, Fax: 310 440.7703, E-mail: researchgrants@getty.edu.

Deadline for all Getty Research Grants:

NOVEMBER 1, 2005

© 2005 J. Paul Getty Trust. Image: Robert Watts (American, 1923–1988). *Time Flux Kit* (detail), 1966. Mixed media. Research Library, The Getty Research Institute (890164) ©Estate of Robert Watts



The J. Paul Getty Trust

Policy program at ARL—addressed a wide range of issues concerning orphan works, including: What are orphan works? What problems have users faced when trying to use orphan works? Is this a problem faced by a diverse range of constituencies? Are there implications for the conduct of research and education? Does this issue of orphan works present a challenge to digitization initiatives? How can this issue be addressed through legislation, and what are some of the key elements of a legislative solution? ■

Advocacy Update

Report From Washington: Humanities Advocacy Day and Arts Advocacy Day

CAA co-sponsored Arts Advocacy Day (March 14–15, 2005), hosted by Americans for the Arts, and Humanities Advocacy Day (April 6–7, 2005), hosted by the National Humanities Alliance. Both

events were held in Washington, D.C., and brought together a broad cross-section of national cultural organizations, academics, and grassroots arts leaders to promote the arts, arts education, and humanities to Congress through increased support for the federal cultural agencies.

At Arts Advocacy Day, CAA President Ellen K. Levy joined CAA staff representatives Rebecca Cederholm and Alexis Light to focus on several important arts policy matters during visits to Capitol Hill. They urged Congress to support a budget of \$170 million for the National Endowment for the Arts (NEA) in fiscal year (FY) 2006, which is an increase of \$49 million over President George W. Bush's request for level funding. An increase would support the creation, preservation, and presentation of the arts in the United States, including *Challenge America*, a program that uses the arts to enhance America's communities through grants for arts education, youth-at-risk programs, cultural preservation, and community arts partnerships, as well as to improve access to the arts for all Americans. An increase would also support the president's request to continue funding for *American*

Masterpieces, an initiative that combines arts presentations with educational programming to provide Americans with access to their cultural and artistic legacy.

Levy, Cederholm, and Light visited the offices of Senator Hillary Clinton (D-NY), Senator Charles Schumer (D-NY), Representative Louise M. Slaughter (D-NY), and Representative Jerrold L. Nadler (D-NY), among others, on Arts Advocacy Day to urge them to continue supporting legislation that would allow artists to take a fair-market-value tax deduction for artists who donate works of art to nonprofit organizations. At present, collectors who give art to museums and cultural institutions are able to claim the full-market value of the work, whereas artists can only deduct the cost of the materials used. Together with other arts advocates from across the country, Levy, Cederholm, and Light also called on Congress to require the U.S. Citizenship and Immigration Services (USCIS) to adopt immediate reforms that will ensure timely processing of visa petitions related to nonprofit arts groups. Many nonprofit organizations confront untenable delays and uncertainties while gaining approval of visa requests for international guest artists and scholars.

Call for Entries

In conjunction with the CAA's Annual Conference in Boston, February 22 – 25, 2006

Submission deadline October 1, 2005

After

Mills Gallery
Boston Center for the Arts
February 3 – April 2, 2006
Juried by Laura Donaldson,
Director of the Mills Gallery

CAA Reception—
Friday, February 24

**BOSTON
CENTER
FOR THE
ARTS**

an urban
cultural village

After

After the kiss, after the fall, after the revelation, what comes next? When the love affair ends, war erupts, and dawn breaks after a long cold night - what is the immediate aftermath of those moments, how do the ripples roll out, can the dips in the waves be captured? Work in this exhibition will examine the aftermath of events that range from personal and intimate to cataclysmic and world changing.

The moment after can be one of joyful cacophony or quiet despair; it can be quiet contemplation or screaming from the rooftops. How it is interpreted is the choice of each artist. The theme could be evoked through abstraction, realism, interaction, and so on, but however it is translated, whether the inspiration is obvious or not, it should resonate with the idea of after.

All media will be considered. Work made specifically for this exhibition is encouraged, but all submissions will be considered. This exhibition is open to both CAA members and non-members, and is generously supported by a grant from the CAA. The exhibition will be accompanied by a catalogue.

Submission forms and guidelines with all deadlines and specifications can be downloaded from the Boston Center for the Arts website at bcaonline.org beginning June 1. This information may also be picked up at the Mills Gallery, or can be requested by calling 617-426-8835. *Submission deadline October 1, 2005*

CAA representatives Cederholm and Light joined CAA Executive Director Susan Ball for Humanities Advocacy Day, an event that focuses on increased support for the National Endowment for the Humanities (NEH). Ball visited the offices of key members of both the Senate and House Interior Appropriations Subcommittee, which deal directly with funding for the federal cultural agencies, as well as members of the Congressional Humanities Caucus. Cederholm and Light visited the offices of Representative José Serrano (D-NY), Representative Charles Rangel (D-NY), and Representative Edolphus Towns (D-NY), among others. (Because CAA's address is in New York, the organizers asked us to visit our state's representatives.) Ball, Cederholm, and Light joined other humanities advocates in urging Congress to support President Bush's budget request of \$153.1 million for the NEH in FY 2006. This funding will support, among other things, the *We the People* initiative to enhance understanding of American history and culture; education programs to strengthen teaching and learning in schools, colleges, and universities; preservation and access grants to save unique historical, cultural, and intellectual resources; and challenge grants to strengthen the institutional base of the humanities.

In addition to increased funding for the NEH, CAA representatives encouraged members of Congress to support other humanities-related legislation in the coming year. The National Historical Publications and Records Commission (NHPRC), the grant-making arm of the National Archives and Records Administration, was targeted by President Bush's FY 2006 budget request for zero funding both for grants and for staff to administer the NHPRC and its programs. Arts advocates asked lawmakers to support a minimum FY 2006 funding level of \$10 million: \$8 million for grants and \$2 million for staffing and other program administration-related costs. Without grant funds, the publishing of papers and other historical materials from America's founding era to the present will be severely curtailed or terminated, the network of state archives will collapse, and research and development in the field of preserving electronic records will end.

Advocacy alerts related to various arts and humanities issues are regularly posted

to CAA's website; for further information, see www.collegeart.org/caa/advocacy. To contact your senator or representative to let him or her know how you feel about these and other arts-related issues, please see box on Capwiz e-advocacy at bottom right.

—*Rebecca Cederholm, Manager of Governance and Advocacy, and Alexis Light, Governance and Advocacy Assistant*

New Executive Director at the National Humanities Alliance



Jessica Jones Irons

The National Humanities Alliance board of directors has named **Jessica Jones Irons** its new executive director. She succeeds John Hammer, who retired in December 2004 after seventeen years in the position.

The National Humanities Alliance, a coalition of more than eighty nonprofit organizations including CAA, monitors and takes action on a variety of legislative, regulatory, and judicial issues, including federal funding, copyright and intellectual property, freedom of expression, and access to government information. For more details, visit www.nhalliance.org.

Senate Cultural Caucus Formed

Senators Edward Kennedy (D-Mass.), Michael Enzi (R-Wyo.), Jim Jeffords (I-Vt.), and Norm Coleman (R-Minn.) have come together to serve as co-chairs of a new bipartisan Senate caucus. In the letter announcing its formation, the Senate Cultural Caucus seeks "to bring focus to the arts and humanities and the positive impact they have on our daily lives." The caucus, which will likely serve as a strong base of support for pro-arts legislation in the Senate, will highlight the work of the three primary federal cultural agencies: the National Endowment for the Arts, the National Endowment for the Humanities, and the Institute of Museum and Library Services.

The caucus chairs aim to recruit at least

forty more senators by the end of the year. If the total reaches fifty-one, the caucus would create a powerful bipartisan bloc for promoting arts legislation. The House of Representatives created the Congressional Humanities Caucus in early 2005, as well as the Arts Caucus in 1997, which currently has more than 180 members.

Contact your senators and urge them to join the Cultural Caucus today! ■

Capwiz E-Advocacy

Americans for the Arts has made it easier than ever for you to play an active role in arts advocacy efforts at the state, local, and federal levels through an online service called Capwiz. E-advocacy is an easy, timely, and efficient way to communicate your views to legislators at all levels of government, and Capwiz provides all the information you need to take action. Use it, and use it often—elected officials respect and respond to the input of their constituents.

The new online service through Capwiz, available on CAA's website at www.collegeart.org/caa/advocacy, offers you extensive opportunities to:

- Explore current issues and legislation that affect the arts on both federal and state levels of government.
- Send timely messages to your elected officials at the state, local, and federal levels.
- Browse your legislators' biographies, committee assignments, staff directories, and even the list of contributions made to them by political action committees.
- View the arts voting records of your federal representatives.
- Browse a complete media guide to every newspaper, television, and radio outlet in your area or state.
- Find complete, up-to-the-minute election and candidate information on state, congressional, and presidential races, including candidate biographies and position statements.
- Download voter registration forms and stay abreast of key dates for primary and general elections. ■

CAA Revises Tenure Guidelines for Art Historians

In May 2005, CAA issued an addendum to its “Standards for Retention and Tenure of Art Historians,” published at www.collegeart.org/caa/ethics/tenure.html, which takes account of the alarming drop in the number of academic presses that will entertain proposals for single-authored monographs. (For a clear statement and documentation of this crisis, see the report on *The Future of Scholarly Publishing*, posted by the Modern Language Association to www.mla.org/resources/documents/issues_scholarly_pub.)

CAA’s addendum addresses the particular obstacles faced by art historians in finding and funding avenues for publishing book-length studies, especially in fields without mass appeal. It also itemizes a number of alternatives to books as vehicles of significant scholarly publication, and urges tenure and promotion committees, provosts, and deans to accept these alternatives in lieu of books when evaluating art historians’ scholarly promise and productivity.

The addendum, passed by the Board on May 1, 2005, is printed below.

Addendum to CAA’s Standards for Retention and Tenure of Art Historians

The College Art Association is the professional organization of art historians, artists, and others engaged in the practice, teaching, and research of the visual arts. The Association has over 13,500 individual members, of whom some 4,500 are art historians, as well as 2,000 institutional members including university art and art history departments, museums, libraries, and professional and commercial organizations. For the use and protection of its membership, the College Art Association issues guidelines that set national standards of practice and professional advancement in art and art history, including academic practice and advancement. CAA “Standards for Retention and Tenure of Art Historians” was issued in 2002 and may be consulted at www.collegeart.org/caa/ethics/tenure.html.

In view of recent developments in academic and commercial publishing, the College Art Association hereby supplements the section of the “Standards for Retention and Tenure of Art Historians” respecting criteria for judging research productivity. This supplement affects the paragraph beginning, “Definitions of scholarly accomplishment” and in particular the statement, “... if the institutional standard is as specific as a ‘book,’ it must be made clear as to whether or not a monograph published by a major commercial press, a substantial exhibition catalogue, or a major annotated bibliography would meet that criterion.”

With the Modern Language Association, the American Council of Learned Societies, and other exponents of the humanistic disciplines in the United States, the College Art Association observes a sudden and steep decline in the publication of scholarly books in the humanities in the United States. Respecting art history, the Association notes with regret the recent cancellation or severe reduction of art-history lists by such eminent English-language presses as Cambridge University Press, Princeton University Press, and Ashgate. Other presses have skewed their lists in favor of topics with commercial potential, such as Impressionism, disregarding the full chronological and cultural spectrum of art history as it is practiced and taught.

Further, the College Art Association affirms that the escalating cost of publication rights for photographs provided by museums, commercial archives, galleries, artists’ estates, and other sources is an

additional impediment to art historians seeking to publish the results of their research.

In light of these developments, the College Art Association advises academic institutions that the well-documented “crisis” in scholarly publishing in the humanities is especially acute for art historians, and *threatens the integrity and continuity of the discipline if colleges and universities continue to insist on books as the chief criterion for tenure and promotion.*

The College Art Association recommends that colleges and universities consider the following forms of publication (whether in print or electronic format) equivalent to single-authored books as vehicles of scholarly productivity:

- journal articles.
- essays and substantial entries in museum or exhibition catalogues.
- articles in conference proceedings.
- unpublished manuscripts, whether or not under contract with a publisher.

Further, the College Art Association advises that qualifications for tenure and promotion in art history cannot be judged purely on the basis of English-language publications and publication venues. Art history is an international discipline and American art historians routinely publish their work on other continents and often in other languages. As a consequence, the Association *strongly recommends against the practice of measuring the value of scholarship in art history by the number of its citations* (as in science), because existing citation indexes do not reliably report citations of works published outside the United States.

In addition, the College Art Association observes that many journals published outside the United States have selection procedures that do not match the American system of peer review. This is true of even the most highly regarded and prestigious journals and does not by itself suggest that the journal is any less rigorous or selective than its American counterparts. In the absence of homogeneous procedures it is impossible to rank journals for the purpose of assessing the quality of scholarship published in them. The Association *recommends that judgments of the quality of a candidate’s publications should be based on the assessment of expert reviewers who have read the work and can compare it to the state of scholarship in the field to which it contributes.* ■



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

Two New Publishing Grants Offered, Jurors Sought

CAA Publication Grant

CAA invites publishers in art, art history, visual studies, and related fields to submit applications for a new grant to support the publication of a book (or booklike work in another format) in the arts.

This grant is an annual award to a publisher of the sum of \$23,000 to support the publication of one book. Applicant books are original works of exceptional merit and significant contributions to the scholarship of art, art history, visual studies, art theory or criticism, or a related field. Applications for works in the following areas are especially welcome: African, East Asian, South Asian, Native American, or contemporary art; works that focus in depth on a single theme, artist, work of art, or cluster of works with an overarching intellectual connection; a first full-length work by a younger author, or by one who has received a Ph.D. within the past ten years. For complete guidelines, application forms, and grant description, please visit www.collegeart.org/pubgrant. *Deadline: March 1, 2006.*

Wyeth Foundation for American Art Grant

CAA is pleased to announce a new three-year publishing 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. For complete guidelines, application forms, and grant description, please visit www.collegeart.org/wyeth. *Deadline: October 15, 2005.*

Wyeth Book Grant Jurors Sought

Jurors are sought with expertise in any branch of American art history, visual

studies, or a related field. Candidates must be CAA members in good standing who are actively publishing scholars with demonstrated seniority and achievement. Jury members may not themselves apply for a grant in this program during their tenure on the jury. The jury will receive applications from publishers each fall and will select finalists by e-mail, convening in late fall at the CAA office in New York to choose a grantee. The first jury will meet in November or December 2005. Jurors are asked to serve a three-year term. For further information, please visit www.collegeart.org/wyeth or contact Eve Sinaiko, CAA director of publications, at esinaiko@collegeart.org.

Nominations and self-nominations are welcome. Nominators should first ascertain their nominee's willingness to serve. Candidates should send a letter of interest and c.v. to: Wyeth Grant Jury, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline extended: September 15, 2005.*

New CAA Publication Grant Jury Seeks Members

Jurors are sought with expertise in any area of art history, visual studies, or a related field. Candidates must be CAA members in good standing who are actively publishing scholars with demonstrated seniority and achievement. Jury members may not themselves apply for grants in this program during their tenure on the jury. The jury will receive applications from publishers each spring and will select finalists by e-mail, convening in early June at the CAA office in New York to choose a grantee. The first jury will meet in spring 2006. Jurors are asked to serve a five-year term. For further information, visit www.collegeart.org/pubgrant or contact Eve Sinaiko, CAA director of publications, at esinaiko@collegeart.org.

Nominations and self-nominations are welcome. Nominators should first ascertain their nominee's willingness to serve. Candidates should send a letter of interest and c.v. to: Publication Grant Jury, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: December 1, 2005.*

Change to *caa.reviews* Password System

This summer, CAA will replace the log-in system for *caa.reviews*, our online book- and exhibition-reviews journal, with the password system used for the Member Portal on our main website. Thus, you will now only need one username and password to gain access to both websites. You may log into *caa.reviews* on the journal's homepage, www.caareviews.org; links are placed toward the bottom of the page, as well as throughout the site.

Institutional members will still need to use the earlier username-password combination. A representative from each institution will need to register with the journal upon first use and find the best way to circulate the username and password to those who wish to read *caa.reviews*. CAA is working toward providing IP address recognition for schools, libraries, museums, departments, and research centers in the future.

If you are visiting either *caa.reviews* or the Member Portal for the first time, you must log in with the username and password that have been preset for you. Your username is your member number, which can be found on your membership card or the label on most CAA mailings. Your preset password was included in your 2005 membership packet. If you have forgotten your member number or password, please contact our Member Services Department by e-mail at memsvcs@collegeart.org or by fax at 212-627-2381. You may also call 212-691-1051, ext. 12, during our office hours: Monday–Friday, 9:00 AM–5:00 PM EST. You may change your preassigned password anytime after your first login. ■

HAVE YOU
VISITED
www.collegeart.org
LATELY?



The Guerrilla Girls were the recipients of the 2004 Frank Jewett Mather Award for art criticism for their book, *Bitches, Bimbos, and Ballbreakers: The Guerrilla Girls' Guide to Female Stereotypes* (New York: Penguin Books, 2003). Image provided by www.guerrillagirls.com.

CAA Seeks Award Nominations

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

Awards committees consider your personal letters of recommendation when making their selection. In the letter, state who you are; how you know (of) the nominee; how the nominee and/or his or her work or publication has affected your studies and the pursuit of your career; and why you think this person (or, in a collaboration, these people) deserves to be recog-

nized. 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.* ■

Annual Awards for Distinction

The Arthur Kingsley Porter Prize is awarded for a distinguished article published in *The Art Bulletin* by a scholar of any nationality who is under the age of thirty-five or who has received the doctorate not more than ten years before acceptance of the article for publication.

The Art Journal Award is presented to the author of the most distinguished contribution (article, interview, conversation, portfolio, review, or any other text or visual project) published in the *Art Journal*.

The Charles Rufus Morey Book Award honors an especially distinguished book in the history of art, published in the English language. (To give the jury the full opportunity to evaluate each submission fairly, send in your nomination well before the deadline.)

The Alfred H. Barr, Jr. Award for museum scholarship is presented to the author or authors of an especially distinguished catalogue in the history of art, published in the English language under the auspices of a museum, library, or collection. (To give the jury the full opportunity to evaluate each submission fairly, send in your nomination well before the deadline.)

The Frank Jewett Mather Award is awarded to an author of art criticism that has appeared in whole or in part in North American publications.

The Artist Award for a Distinguished Body of Work is given to a living artist of national or international stature for exceptional work through exhibitions, presentations, or performances.

The Distinguished Artist Award for Lifetime Achievement celebrates the career of an artist who has demonstrated particular commitment to his or her work throughout a long career and has had an impact nationally and internationally on the field.

The Distinguished Teaching of Art Award is presented to an individual who has been actively engaged in teaching art for most of his or her career.

The Distinguished Teaching of Art History Award is presented to an individual who has been actively engaged in teaching art history for most of his or her career.

The Distinguished Lifetime Achievement Award for Writing on Art celebrates the career of an author of note, and includes art criticism, art history, art biography, and/or art theory.

The CAA/Heritage Preservation Award for Distinction in Scholarship and Conservation honors outstanding contributions by one or more persons who, individual or jointly, have enhanced understanding of art through the application of knowledge and experience in conservation, art history, and art. ■

CAA Introduces New Website Listings

In June 2005, CAA introduced Opportunities, an interactive listing service designed to be a vital source of information to CAA members and the arts public at large. Opportunities, a revamped version of the older Resources and Opportunities webpages, will offer continuously updated information through an electronic submissions process. Opportunities is accessible at www.collegeart.org/opportunities.

Opportunities is divided into six categories for easy browsing. "Awards, Grants, Fellowships" provides timely information about funding, research, and recognition opportunities for artists and scholars; "Conferences & Symposia" lists upcoming meetings of interest to the CAA membership; "Calls for Papers" provides details about speaking engagements and publishing prospects; "Exhibition Opportunities" lists calls for entries for solo, group, and juried exhibitions and related events, as well as curatorial proposals and submissions; "Residencies, Workshops, Exchanges" provides information about long- and short-term professional development for artists and others; and "Unpaid Internships" offers chances for students to gain valuable experience in the art and academic worlds.

Individuals and institutions are invited to

promote their programs and events and to take advantage of listings online. Listings relevant to the Opportunities categories will continue to be published in the back pages of *CAA News*, space permitting. Those who wish to guarantee that their listings appear in print can purchase a classified ad; please see www.collegeart.org/news for more details.

For questions, concerns, and comments, please write to Christopher Howard at choward@collegeart.org. ■

Did You Know? Member Benefits

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

Many publishers of major arts and culture periodicals offer discounted annual subscription rates to CAA members. Approximately fifty-six publications are participating, including contemporary-art magazines such as *Artforum*, *Bomb*, and *Art Papers*; scholarly journals like *African Arts*, *The Burlington Magazine*, and *Critical Inquiry*; and artist- and designer-oriented publications such as *Watercolor Magic*, *The Pastel Journal*, and *How*.

If you are interested in starting a new subscription or in renewing an old one, simply complete the coupon found in the Reduced-Rate Subscriptions 2005 brochure that you received with your membership packet and mail it directly to the publisher; do not send the coupon



and payment to CAA. To receive another copy of this brochure, please call the CAA Member Services Department at 212-691-1051, ext. 12, or write to memsvcs@collegeart.org.

These special member-only rates are based on current subscription rates and include postage costs unless otherwise noted in the brochure. Prices are subject to change and do not apply if publications are paid through subscription agencies or bookstores. ■

Annual Conference Update

Call for 2007 Session Proposals

CAA will hold its 95th 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.

Full details were published in the May *CAA News*; you may also find them online at www.collegeart.org/conference/2007.html. For more information, please contact Emmanuel Lemakis at elemakis@collegeart.org. Written inquiries may be addressed to: Director of Programs, 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.*

Full details were published in the May *CAA News*; they can also be found online at www.collegeart.org/conference/2007c.html. For more information, please contact Emmanuel Lemakis at 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.

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. ■

CAA News

CAA Governance Update

CAA's Board of Directors approved the following items at its spring meeting on May 1, 2005:

- Change of name and mission for the Committee on Diversity Practices (formerly the Committee on Cultural Diversity) (16 for, 1 against). To read the new mission statement, please go to www.collegeart.org/committees.
- Resolution in support of the Dia Art Foundation's efforts to save Michael Heizer's monumental earthwork project *City* (16 for, 1 against). For more information on this project, see page 4.
- "Guidelines on Tenure and Publishing," as prepared by the Publications

MILLARD MEISS PUBLICATION GRANTS

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

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

Deadlines:
March 15 and
October 1 of
every year



Committee. The guidelines have been posted to www.collegeart.org/guidelines (All in favor).

New Editorial-Board Members

CAA welcomes new members to the editorial boards of CAA's two print journals. Each member's term begins July 1, 2005.

Joining the *Art Bulletin* Editorial Board are Zainab Bahrani, Columbia University; Helen C. Evans, Metropolitan Museum of Art; Sarah Fraser, Northwestern University; Cecelia Klein, University of California, Los Angeles; and Michael Koortbojian, Johns Hopkins University.

Anna Hammond of the Yale University Art Gallery and Senam Okudzeto, an independent artist and writer, have been appointed to the *Art Journal* Editorial Board.

Art Journal Seeks Editor-in-Chief

The *Art Journal* Editorial Board invites nominations and self-nominations for the position of editor-in-chief for the term July 1, 2006–June 30, 2009 (with service on the *Art Journal* Editorial Board in 2005–6 as editor designate, and in 2009–10 as past editor). *Art Journal*, issued quarterly by CAA, publishes informed discussion about issues across disciplines in twentieth- and twenty-first-century art, nationally and internationally.

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

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

own expenses for the Annual Conference.

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

Candidates must be CAA members in good standing. Nominators should ascertain their nominee's willingness to serve. A c.v., a statement by the nominee of interest in the position, and at least one letter of recommendation must accompany each nomination. Please mail to: Director of Publications, *Art Journal* Editor-in-Chief Search, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001.
Deadline extended: September 16, 2005.

Millard Meiss Publication Grant Winners

CAA is pleased to announce six Millard Meiss Publication Grant recipients for spring 2005. Thanks to the generous bequest of the late Prof. Millard Meiss, these grants are awarded twice annually to publishers to support the publication of scholarly books in art history and related fields.

The grantees are: Marni Kessler, *Sheer Material Presence* (University of Minnesota Press); Steven Nelson, *From Cameroon to Paris: Mousgoum Architecture and the Making of Meaning* (University of Chicago Press); Charles Palermo, *Fixed Ecstasy: Joan Miró in the 1920s* (Pennsylvania State University Press); James Smalls, *Public Face, Private Thoughts* (Temple University Press); Catherine Soussloff, *The Subject in Art* (Duke University Press); the late Harvey Stahl, *Picturing Kingship: History and Painting in the Psalter of Saint Louis* (Pennsylvania State University Press).

Books eligible for a Meiss Fund subsidy are those already under contract and whose subject is in the arts or art history. Authors must be CAA members in good standing. Application criteria and guidelines are available at www.collegeart.org/meiss or from publications@collegeart.org.
Deadlines: March 15 and October 1 of every year.

New Award Jury Members

The following individuals have been newly appointed to serve on the juries for the CAA Awards for Distinction, which

annually honor professionals in the fields of art criticism, writing on art, conservation, scholarship, and lifetime achievements in teaching and art making. Beginning May 2005, the new members will join the current jury to select and present the awards at the 2006 Annual Conference in Boston. To learn more about CAA's Awards Program, please visit www.collegeart.org/awards, or read the call for award nominations on page 10.

Alfred H. Barr, Jr., Award: Beth Holman, Bard Graduate Center. **Charles Rufus Morey Book Award:** Nancy Heller, University of the Arts. **Arthur Kingsley Porter Prize:** Barry Bergdoll, Columbia University; Carmen Bambach, Metropolitan Museum of Art; Petra T. D. Chu, Seton Hall University. **Art Journal Award:** Elizabeth Kotz, University of Minnesota. **Frank Jewett Mather Award:** Charles Hagen, University of Connecticut; Catherine Lord, University of California, Irvine; Charles Reeve, Kennesaw State University. **Distinguished Teaching of Art Award:** Michael Aurbach, Vanderbilt University; Muriel Magenta, Arizona State University; Yong Soon Min, University of California, Irvine. **Distinguished Teaching of Art History Award:** Eva Hoffman, Tufts University. **Distinguished Artist Award for Lifetime Achievement:** Leo Morrissey, Winston-Salem State University; Robert Berling, Purchase College, State University of New York. **Artists Award for Distinguished Body of Work:** Margo Machida, University of Connecticut; Patricia Failing, University of Washington; Richard Kalina, Fordham University. **Distinguished Lifetime Achievement Award for Writing on Art:** No new members. **CAA/Heritage Preservation Award for Distinction in Scholarship and Conservation:** Rebecca Rushfield.

caa.reviews Textbook Reviews 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, please write to caareviews@collegeart.org.

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 are on a rolling twelve-month basis, much like a magazine subscription.

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

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.

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.

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 two topics for future newsletters: 1) career enhancement and professional development, for November 2005; and 2) teaching and practice in new media, for January 2006. 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. ■

Affiliated Society News

American Council for Southern Asian Art

American Council for Southern Asian Art Symposium XII will be held October 21–23, 2005, at the San Diego Museum of Art, in conjunction with the opening of *Domains of Wonder: Selected Masterworks of Indian Painting*, a major exhibition of South Asian art from the museum's Edwin Binney 3rd Collection. For more information, please contact: Sonya Rhie Quintanilla, Curator of Asian Art, San Diego Museum of Art, Balboa Park, 1450 El Prado, San Diego, CA 92101; squintanilla@sdmart.org.

American Society for Hispanic Art Historical Studies

At its 2005 business meeting, the American Society for Hispanic Art Historical Studies (ASHAHS) decided, because of the difficulty in comparing types of publications, to accept only books (including monographs and exhibition catalogues) over other forms of publication for its annual Eleanor Tufts Award, which recognizes an outstanding English-language publication in the area of Spanish or Portuguese art history.

To be eligible for the 2006 award, books must have appeared during the 2004 or 2005 calendar years. A letter of nomination or self-nomination should be sent to the committee chair; a copy of the book should be sent to each committee member, including the chair, by the book's author or publisher. Chair: Jesús Escobar (Fairfield University), 75 Bank St., 3J, New York, NY 10014; jescobar@mail.fairfield.edu; members: Therese Martin (University of Arizona), School of Art, P.O. Box 210002, Tucson, AZ 85721-0002; Judith Rohrer (Emory University), Art History Dept./Carlos Hall, Emory University, 581 S. Kilgo Cir., Atlanta, GA 30322.

ASHAHS also awards photography-acquisition grants of up to \$500 to graduate students preparing doctoral dissertations on topics in the history of Spanish and Portuguese art and architecture. At the

2004 ASHAHS business meeting, the membership unanimously voted to increase the maximum award to \$1,000, with the possibility of splitting it between two recipients, and to open the competition to students writing M.A. thesis topics on Hispanic art. Application form and description will be included in our fall newsletter.

Questions about either award may be directed to the Tufts committee chair or to the ASHAHS president, Jordana Mendelson, at jmendels@uiuc.edu.

Deadline: December 15, 2005.

Art Historians of Southern California

The Art Historians of Southern California will offer a session on visual culture, the practice of art history, and new methods of pedagogy, entitled "Border Patrol: Art Historians Out on the Range," at the 2006 CAA Annual Conference in Boston. For questions, please contact the session chair, Kerri Steinberg, at kstein919@aol.com.

Art Libraries Society of North America

The Art Libraries Society of North America (ARLIS/NA) presented the 25th annual George Wittenborn Award for exemplary art publications at its conference, held April 1–5, 2005, in Houston, Texas. Two books were honored: Richard Shiff, Carol Mancusi-Ungaro, and Heidi Colzman-Freyberger, *Barnett Newman: A Catalogue Raisonné* (New York: Barnett Newman Foundation, in association with Yale University Press, 2004); and Helen C. Evans, ed., *Byzantium: Faith and Power (1261–1557)* (New York: Metropolitan Museum of Art, in association with Yale University Press, 2004).

The Distinguished Service Award for exemplary service in art librarianship or visual-resources curatorship was presented to Nancy S. Schuller, who has served as curator of the Visual Resources Collection in the Department of Art and Art History at the University of Texas at Austin for thirty-four years. Schuller was particularly recognized for her numerous seminars and workshops on the development of slide and photograph collections.

For more information on ARLIS/NA, write to arlisna@igs.net.

Association for Latin American Art

The first biannual Association for Latin American Dissertation Award was given to Anna Indych-López for "Mexican Muralism without Walls: The Critical Reception of Portable Works by Orozco, Rivera, and Siqueiros in the United States, 1927–1940." This year's award was sponsored by Jan and Frederick Mayer. For information on the 2007 competition, please contact Dana Leibsohn at dleibsohn@smith.edu.

Association of Historians of Nineteenth-Century Art

The Association of Historians of Nineteenth-Century Art (AHNCA) website, www.arthistory-archaeology.umd.edu/ahnca, has a fresh look, thanks to a new webmaster, Jonathan Walz. Along with information about the organization and membership, our website provides instructions for joining AHNCA's listserv.

The upcoming issue of AHNCA's journal, *Nineteenth-Century Art Worldwide* (www.19thc-artworldwide.org), will be devoted to Siegfried Bing. Readers should note that a regular feature has been added to the journal: the Museum News Forum.

Community College Professors of Art and Art History

Interested in participating in the Community College Professors of Art and Art History (CCPAAH) session at the 2006 CAA Annual Conference in Boston? Both CCPAAH members and nonmembers are invited. We are also making arrangements for a members' exhibition next year in Boston, as well as another research trip to Cuba, tentatively scheduled for August 2005, for ten to twelve days. This trip is also open to members and nonmembers alike. Please e-mail tmorrissey@ccri.edu for more information on these projects.

Design Studies Forum

Design Studies Forum is sponsoring a session, entitled "Design Studies and Design Culture," at the 2006 CAA Annual Conference in Boston. The session is chaired by Miodrag Mitrasinovic of the University of Texas at Austin; the paper

respondent is Clive Dilnot of the Parsons School of Design. Additional information about the session can be found at <http://designstudiesforum.org>.

International Association of Word and Image Studies

The International Association of Word and Image Studies (IAWIS) will hold its triennial conference on "Elective Affinities" at the University of Pennsylvania in Philadelphia from September 23 to 27, 2005. See www.iawis.org for details.

IAWIS also has a newly designed, interactive website with news, announcements, conference reports, and reviews; the website also provides important scholarly and pedagogical resources, a bulletin board and discussion forum, and other interactive features for IAWIS members.

International Sculpture Center

The International Sculpture Center (ISC) has appointed Michael Klein, writer, curator, and arts program director, executive director. During 2006, ISC not only celebrates its forty-fifth anniversary, but it also recognizes twenty-five years of publishing *Sculpture* magazine and twenty years of hosting its conference, which will be held next year in Cincinnati. For more details about membership, subscriptions, and events, visit www.sculpture.org.

Leonardo/The International Society for the Arts, Sciences, and Technology

The Leonardo/CAA workgroup is open to any individuals who are members of both CAA and Leonardo/The International Society for the Arts, Sciences, and Technology. For details, please see <http://webexhibits.org/about/leocaa.html>.

The Leonardo/CAA workgroup has begun preparing for upcoming CAA Annual Conferences by electing workgroup chairs for the next three meetings: Ioannis Yessios is chair for Boston in 2006; Amy Ione for New York in 2007; and Edward Shanken for Dallas in 2008.

As of July 11, 2005, the new mailing address for the Leonardo editorial office is: Leonardo/ISAST, 800 Chestnut St., San Francisco, CA 94133; isast@leonardo.info; www.leonardo.info.

Society for Photographic Education

The Society for Photographic Education (SPE) will hold its 43rd national conference, entitled "A New Pluralism: Photography's Future," March 20–23, 2006, in Chicago, Ill., at the Sheraton Hotel and Towers. SPE offers undergraduate- and graduate-student awards to support travel to the conference; application deadline is October 14, 2005. Please visit www.spe-national.org for conference details and the full list of scholarship opportunities, guidelines, and application forms.

Southeastern College Art Conference

The Southeastern College Art Conference (SECAC) will hold its annual meeting in Little Rock, Arkansas, October 26–29, 2005. The conference hotel is the Peabody Little Rock. Our program will also draw heavily on a revitalized downtown Little Rock, featuring the newly opened Clinton Presidential Library. For complete information about the meeting, please visit www.furman.edu/secac.

Southern Graphics Council

The Southern Graphics Council (SGC) presented awards at its 34th annual conference, entitled "Power in Print," which was held March 30–April 3, 2005, in Washington, D.C. Elizabeth Catlett was honored as Printmaker Emeritus; William Wiley received the Lifetime Achievement in Printmaking award; Lloyd Menard was presented with the Excellence in Teaching Printmaking award; and Lou Stovall was given the Award of Distinction. Catherine Meier, an undergraduate at the University of Nebraska, Lincoln, and Joel Seah, a graduate student at Syracuse University, both received student fellowships. Susan Stamberg was the keynote speaker.

Visual Resources Association

The Visual Resources Association (VRA) annual conference was held in March 2005. Attendees participated in informative sessions, workshops, seminars, and special events. Peter Jaszi, a renowned expert on copyright issues, delivered the keynote address. VRA honored John Taormina with its Distinguished Service

Spotlight on SAH

From time to time, CAA News focuses on one of its sixty-five affiliated societies. This month, we invited Pauline Saliga, executive director of the Society of Architectural Historians, to describe her organization, which recently joined CAA.

Founded in 1940, the Society of Architectural Historians (SAH) was formed during a summer session at Harvard University. It was there that a number of professors and students who shared an interest in architectural history met for informal talks, discussions, and study tours. Later that year, the group formally established itself as the American Society of Architectural Historians. Its aim, then and now, was to promote the study, interpretation, and preservation of architecture. The society grew quickly, publishing its first scholarly *Journal* in 1941, broadening its focus by dropping the word "American" from its name in 1947, and organizing annual scholarly meetings in the late 1940s. From 1949 to 1973, SAH held its annual meeting with CAA. Today, SAH has more than 3,500 members worldwide, including 900 libraries.

To fulfill its mission as a learned society, SAH produces a wide variety of publications and scholarly programs to disseminate knowledge in our field. The publications of the society include a quarterly scholarly journal, *JSAH*; a bimonthly *Newsletter*; and *Buildings of the United States*, a series of fifty-eight volumes that document the architecture of every state in the union. Recently, SAH has offered its current individual members back issues of *JSAH* (1941–2002) at no additional cost through JSTOR, the premier electronic journal distribution service. In addition, SAH offers its members access to a listserve that is open for research questions, listings of opportunities, and other

Award for his many commitments to VRA; the Nancy DeLaurier Award was presented to Taormina and Mary Wasserman, co-chairs of the 2004 Summer Educational Institute, for their excellent work in getting this important project off the ground.

In other news, VRA recently submitted

announcements. Other scholarly endeavors include its annual meeting, at which more than 125 scholarly papers on the history, theory, and criticism of architectural history are presented. A wide array of architectural tours accompanying the meeting presents the architectural riches of the city and region. Future SAH annual meetings will take place in Savannah (2006) and Pittsburgh (2007). At present, SAH is organizing an international symposium, "Changing Boundaries: Architectural History in Transition," with the Institut national d'histoire de l'art (INHA). The symposium will be held September 1–4, 2005, in Paris at the INHA's newly renovated quarters in the historic Galerie Colbert, a nineteenth-century skylit shopping arcade adjacent to Henri Labrousse's Bibliothèque nationale de France.

In recent years, the society has endeavored to support more actively the work of scholars in the field through both funding and a distinguished book award. In addition to offering more than twenty-five fellowships to scholars delivering papers at the society's annual meeting, SAH offers a select number of research fellowships. Through the support of the Scott Opler Foundation and others, SAH has created a series of new fellowships designed to support the work of graduate students and scholars who are new to the field, including scholarships for SAH domestic and foreign study tours, publishing subventions for *JSAH* authors, and free memberships to SAH for entry-level professionals in our field. The society's five distinguished publication awards focus on scholarly excellence in books, articles, and exhibition catalogues on architectural, landscape, urban planning, and historic preservation.

News of the society's publications, programs, and activities is constantly updated on the SAH website, www.sah.org. The society welcomes CAA members to participate in our meetings, study tours, publications, and other scholarly pursuits. ■

comments to the U.S. Copyright Office concerning the use of orphan works—those works that lack clear copyright information. The VRA Intellectual Property Rights Committee and Marlene Gordon, the committee chair, spearheaded this endeavor. ■

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 2005), title of show, and medium(s). You may also send digital images of the work in the exhibition; include the title, date, medium, and size. E-mail to caanews@collegeart.org.

Abroad

John Morrell. Galerie Lee, Paris, France, July 1–31, 2005. *John Morrell: Paysages Urbains, Oeuvres sur Papier*. Work on paper.

Julie Oakes. Lehmann Leskiw Fine Art, Toronto, Ontario, Canada, April 30–May 22, 2005. *Human Sacrifice – The Revolving Door*. Drawing, painting, and novella; Rivington Gallery, London, England, March 19–27, 2005. *Human Sacrifice – Quercia Stories*. Drawing, painting, and novella; Art Ark Gallery, Kelowna, British Columbia, Canada, August 19–September 19, 2004. *Human Sacrifice*. Drawing and painting.

Reynolds. Man Museum, Liverpool, England, April 25–30, 2005. *Reynolds: The Puki Adventus*. Painting.

Mid-Atlantic

Holly Trostle Brigham. Ahlum Gallery, Allentown, Pa., May 1–June 26, 2005. *Reflected Personae*. Painting.

Maria Creyts. Fromm Gallery, Reading, Pa., April 7–May 6, 2005. *Scope for Imagination*. Painting.

Larry Holmes. Delaware Center for the Contemporary Arts, Wilmington, Del., March 25–May 9, 2005. *Larry Holmes: Short Stories*. Painting.



Maria Creyts. *Dark-haired Melusine*, 2005. Chine collé and mixed media. 38" x 24".

Kristy Krivitsky. Dana Gallery, Phillips Museum of Art, Franklin and Marshall College, Lancaster, Pa., March 22–April 17, 2005. *Kristy Krivitsky: Sculpture*.

Dorothy Grace Lemeh. Southern Alleghenies Museum of Art, Altoona, Pa., February 18–May 15, 2005. *Who Am I? The Journey of an Artist*: Mixed media.

Carol Pelletier. Annex Gallery, Charleston, W. Va., August 6–September 3, 2004. *Reflecting over Time*. Monotype and painting.

Midwest

Les Barta. Harry Krug Gallery, Pittsburg State University, Pittsburg, Kans., August 24–September 30, 2005. *Photoconstructions by Les Barta: Designed Reality*.

Laura Berman. Telephonebooth Gallery, Kansas City, Mo., April 9–30, 2005. *Presto! Recent Work from Laura Berman*. Mixed media.

Charles Gniech. Gallery 180, Illinois Institute of Art, Chicago, Ill., April 18–May 26, 2005. *Charles Gniech: New Work*. Painting.

Ruthann Godollei. Kiehle Gallery, St. Cloud State University, St. Cloud, Minn., January 10–February 11, 2005. *Big Smug and Other Exports*. Printmaking and installation.

Clarence Morgan. Thomas Barry Fine Arts, Minneapolis, Minn., April 9–May 14, 2005. *New Paintings*.

Julie Oakes. Absolute Gallery, Des Moines, Iowa, May 6–June 27, 2005. *Poultry in Motion*. Painting.

Carol Pelletier. Hermann Fine Arts Center, Marietta College, Marietta, Ohio, January 22–February 18, 2005. *Planes of Luminescence*. Monotype and painting.

Nancy Newman Rice. Innsbrook Gallery, Innsbrook, Mo., March 5–May 5, 2005. *Nancy Newman Rice: Selected Paintings, 1994–2004*; R. Duane Redd Gallery, St. Louis, Mo., March 11–April 2, 2005. *Nancy Newman Rice: New Paintings*.

Lisa Tubach. Kansas City Artists Coalition, Kansas City, Mo., May 6–27, 2005. *New Geographies: Paintings by Lisa Tubach*.

Jan Wurm. Miller-Weitzel Gallery, Cleveland, Ohio, March 25–April 16, 2005. *Drawing In: The Seduction of Line*.

Northeast

Ingrid Calame. James Cohan Gallery, New York, April 8–30, 2005. *Ingrid Calame: New Drawings*.

Jesseca Ferguson. Trustman Art Gallery, Simmons College, Boston, Mass., March



Christina Craig. Installation view of the exhibition *Ordinary Glory*. Foreground: *Illustrious (Like Dewdrops)*, 2005. Glass vessels and water. 7.5" x 14.25" x 14.25".

16–April 22, 2005. *Jesseca Ferguson: Recent Work from the Theatre of Memory*. Argotype and collage.

Janet Gorzegno. Atlantic Gallery, New York, May 31–June 18, 2005. *Essential Structure: Transformative Themes in Paint*. Painting.

Barbara Grossman. New York Studio School of Drawing and Painting, New York, May 12–June 26, 2005. *Barbara Grossman: A Survey*.

Karen Kunc. K. Caraccio Printing Studio, New York, May 7–June 11, 2005. *Karen Kunc: Recent Woodcuts and Etchings*.

Jean Linville. Rockefeller State Park Preserve Visitor Center Gallery, Tarrytown, N.Y., August 6–October 22, 2005. *Whispered Wisdom*. Sculpture, photography, and installation.

Janie Paul. Blue Mountain Gallery, New York, May 24–June 18, 2005. *Janie Paul: Recent Paintings and Drawings*.

Melissa Shiff. Bronfman Center for

Jewish Student Life, New York University, New York, April 8–May 2, 2005. *The Medium is the Matzo*. Installation.

West

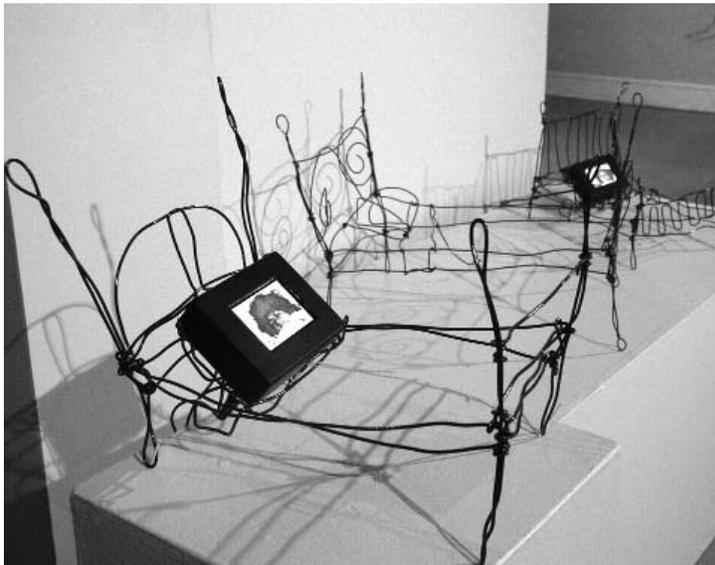
Kaucilya Brooke. Michael Dawson Gallery, Los Angeles, Calif., February 4–April 2, 2005. *Kaucilya Brooke: Vitruvian in Arbeit*. Photography.

Irene Chan. International Gallery of Contemporary Art, Anchorage, Alaska, April 1–May 1, 2005. *Chamber of the World in Miniature*. Installation.

Christina Craig. Fort Collins Museum of Contemporary Art, Fort Collins, Colo., March 29–May 13, 2005. *Ordinary Glory*. Sculpture and installation.

Kathy Desmond. Fine Arts Gallery, Colorado State University, Pueblo, Colo., January 21–February 25, 2005. *Kathy Desmond: Installations*.

Fran Siegel. Bank, Los Angeles, Calif., April 16–May 21, 2005. *Fran Siegel: Daylight Savings*. Drawing and installation. ■

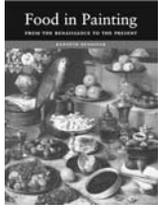


Kathy Desmond. *Dream 5*, 2005. Wire and video. 11" x 7" x 12".

Photo: Lauren O'Neal

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 2005) to caanews@collegeart.org.



Kenneth Bendiner. *Food in Painting from the Renaissance to the Present* (London: Reaktion, 2004).

Robert Cozzolino. *With Friends: Six Magic Realists, 1940–1965* (Madison, Wis.: Elvehjem Museum of Art, 2005).

Christian Fuhrmeister, Susanne McDowell, and Robert Simon, eds. *Erich Wegner: Zeichnungen der 1920er Jahre* (Celle, Germany: Kunstmuseum Celle, in association with Sammlung Robert Simon, 2005); **Nikola Doll, Christian Fuhrmeister, and Michael H. Sprenger,** eds. *Kunstgeschichte im Nationalsozialismus: Beiträge zur Geschichte einer Wissenschaft zwischen 1930 und 1950* (Weimar, Germany: Verlag und Datenbank für Geisteswissenschaften, 2005).



Steven Skov Holt and Mara Holt Skov. *Bobjects and Beyond: The New Fluidity in Design* (San Francisco: Chronicle Books, 2005).

Roger Hull. *Charles E. Heaney: Memory, Imagination, and Place* (Salem, Ore.: Hallie Ford Museum of Art, Willamette University, 2005).

Caroline W. Jordan. *Picturesque Pursuits: Colonial Women Artists and the Amateur Tradition* (Melbourne, Australia: Melbourne University Press, 2005).

Lubomír Konecný. *Za horou najdes údolí: Studie o ikonografii Úteku do Egypta v umění pozdního středověku a renesance (Beyond the Mountain You Will Find a Valley: A Study in the Iconography of the Flight into Egypt in Late Medieval and Renaissance Art)* (Prague: Artefactum, 2005).

D. Medina Lasansky. *The Renaissance Perfected: Architecture, Spectacle, and Tourism in Fascist Italy* (University Park: Pennsylvania State University Press, 2004); **D. Medina Lasansky and Brian McLaren,** eds. *Architecture and Tourism: Perception, Performance, and Place* (Oxford: Berg, 2004).

Charles R. Mack. *Looking at the Renaissance: Essays toward a Contextual Appreciation* (Ann Arbor: University of Michigan Press, 2005).

Lianne McTavish. *Childbirth and the Display of Authority in Early Modern France* (Burlington, Vt.: Ashgate, 2005).

Julie Oakes. *The Revolving Door* (Vernon, British Columbia: Rich Fog Micro Publishing, 2005); *Quercia Stories* (Vernon, British Columbia: Rich Fog Micro Publishing, 2004); *Sync Collections* (Vernon, British Columbia: Rich Fog Micro Publishing, 2004).



Patricia Vettel-Becker. *Shooting from the Hip: Photography, Masculinity, and Postwar America* (Minneapolis: University of Minnesota Press, 2005).

Eugene Y. Wang. *Shaping the Lotus Sutra: Buddhist Visual Culture in Medieval China* (Seattle: University of Washington Press, 2005).

Gabriel P. Weisberg, Edwin Becker, and Évelyun Possémé, eds. *The Origins of L'Art Nouveau: The Bing Empire* (Brussels: Mercatorfonds, 2004).

Alastair Wright. *Matisse and the Subject of Modernism* (Princeton: Princeton University Press, 2004). ■

OBITUARIES

Donald D. Celender, an artist and Edith M. Kelso Professor of Art History at Macalester College in St. Paul, Minn., died March 2, 2005. He was 73.

Celender received a B.F.A. from Carnegie Mellon University, and a M.Ed. and Ph.D. from the University of Pittsburgh. He taught art history at Macalester for over 40 years and often chaired the Art Dept.

Celender's conceptual projects often included surveys of various social groups designed to elicit indications of the status of art in popular culture. Response letters would form an exhibition that divulged sometimes-humorous attitudes toward art and artists. His most recent survey, which asked members of the military whether art should ever be censored, was displayed at the U.S. Military Academy at West Point. Celender's work and artifacts from his projects are in major museum collections such as the Museum of Modern Art in New York, Los Angeles County Museum of Art, Art Institute of Chicago, and Detroit Institute of Arts. His *Artball* playing cards appeared on the cover of *Art in America* in July/August 1979.

OK Harris Gallery in New York, where he had solo shows for 30 years, is hosting a retrospective of his work from June 4 to July 15, 2005. An art-history prize fund has been established in his name; donations can be sent to the Macalester College Art Dept., 1600 Grand Ave., St. Paul, MN 55105.

—Ruthann Godollei, Macalester College

Andrea Dworkin, a controversial feminist author, lecturer, and antipornography advocate, died April 9, 2005, at her home in Washington, D.C. She was 58.

Her books include *Woman Hating* (1974), *Pornography: Men Possessing Women* (1981), *Intercourse* (1987), and *Heartbreak: The Political Memoir of a Feminist Militant* (2002). She also wrote two novels. Dworkin opposed all forms of pornography, which she believed incited violence against women. Though her views were often divisive, she remained firm in her beliefs and influenced countless lives.

Walter Hopps, a curator of extraordinary eye, mind, and soul, died March 20, 2005, at age 72 in Los Angeles.

Initially interested in science and math, Hopps discovered art at age 16 during a field trip to the home of the collectors Walter and Louise Arensberg. There he encountered artworks by Magritte, Mondrian, Duchamp, and Brancusi—and later met Duchamp himself.

In 1951, as a premed student at the University of California, Los Angeles (UCLA), Hopps quickly developed his ultimate career interests. He organized art festivals and jazz concerts and taught occasional art-history courses. He opened Syndell Gallery (1951) and Ferus Gallery (1957), the latter co-founded with Edward Kienholz. Hopps sold the Ferus Gallery to Irving Blum in 1959 but continued to organize exhibitions there, including shows by Joseph Cornell, Larry Bell, Billy Al Bengston, Ed Ruscha, Jasper Johns, Ellsworth Kelly, Roy Lichtenstein, Ken Price, and Frank Stella, as well as Kienholz's first solo exhibition, a presentation of New York School painting, and Andy Warhol's first solo show—an eye popper of 32 Campbell's Soup can paintings. Hopps never completed a degree at UCLA.

In just a few years, Hopps played a major role in establishing Los Angeles as a significant art-world site. From 1959 to 1962, he served as guest curator and then curator at the Pasadena Art Museum, where he staged exhibitions of collage artists from California, one-person shows for Kienholz, Robert Irwin, and Kurt Schwitters, and the first museum exhibition of Pop art, entitled “*New Painting of Common Objects*” (1962). When hired to replace Tom Levitt as director in 1963, Hopps immediately distinguished himself with the first Duchamp retrospective in a major museum. He followed that with solo exhibitions of the work of Johns, Cornell, Stella, and Klee, and with concerts of works by John Cage, Morton Feldman, and La Monte Young.

Hopps resigned from Pasadena in 1967. His eccentric work hours, mysterious disappearances, amphetamine use, and a clash with trustees over disastrous plans to remodel the museum all contributed to the board's loss of confidence. Hopps was hired as director of the Washington Gallery of Modern Art in Washington, D.C. After that organization merged with the Corcoran Gallery of Art in 1968, he became director of the Corcoran's Dupont Center, a site for more experimental exhibi-

tions. When James Harithas resigned as the Corcoran's director 1 year later, Hopps replaced him. Following his practices in California, Hopps sought contact with local artists, held jazz concerts, and organized memorable exhibitions, attracting a corps of admirers while exasperating others with his bizarre work schedule—his staff coped in part by wearing buttons proclaiming, “Walter Hopps will be here in 20 minutes.” Hopps was most satisfied with his exhibition of the work of Barnett Newman and a series of sculpture shows (Tony Smith, David Smith, Robert Morris, Ronald Bladen, and



Photo: George Hixson

Walter Hopps

Alexander Liebermann). He was serving as the U.S. commissioner for the 1972 Venice Biennale when the trustees fired him over his sympathy for workers seeking to unionize the museum.

The art historian Joshua Taylor immediately invited Hopps to serve as his senior curator of 20th-century American art at the National Collection of Fine Arts, a branch of the Smithsonian Institution. His exhibitions there included *Made in Chicago, Painting and Sculpture in California* (curated with Henry Hopkins), and *Robert Rauschenberg* (1976). During these years in Washington, Hopps also met his future wife, Caroline Huber, and founded the Joseph Cornell Study Center at the Smithsonian, saving the artist's extraordinary (and endangered) archives.

Hopps's tenure had become tenuous at the Smithsonian for familiar reasons. He resigned in 1979 and accepted an invitation from Dominique de Menil in 1980 to be her associate at the Institute for the Arts at Rice University in Houston. In addition to organizing exhibitions, Hopps was central to de Menil's search for an architect (eventually they chose Renzo Piano) to design the Menil Collection building. Hopps was named founding director of the Menil in 1987 but resigned in 1989—most parties concluded that his genius resided as a curator, not an administrator. While Paul Winkler ably assumed administration of the museum, Hopps pursued his passions as 20th-century curator, befriending artists in the city and organizing memorable exhibitions, including shows of work by Kienholz and Max Ernst; *Andy Warhol: Death and Disasters* (with Neil Printz); the breath-taking *Robert Rauschenberg: The Early 1950s*; and *Marcel Duchamp 'Fountain'* (with William Camfield), a quirky, scholarly exhibition difficult to imagine with any other curator or museum.

Hopps also served as guest curator for the Museo de Arte Contemporaneo de Monterrey from 1991 to 1999 and as art editor for *Grand Street* magazine. A brain aneurysm in 1994 slowed his pace, but he resumed with a retrospective of Edward and Nancy Reddin Kienholz for the Whitney (1996) and a Rauschenberg retrospective for the Guggenheim (with Susan Davidson, 1997). In 2000, Hopps was named the 1st recipient of the McBean Distinguished Lectureship and Residency at the San Francisco Art Institute. In 2001, the Walter Hopps Award for Curatorial Achievement was established by the Menil Collection in his honor. In 2003, Hopps (with Sarah Bancroft) organized *James Rosenquist: A Retrospective* for the Guggenheim and Menil. Still other exhibitions were in his plans before his death.

Genius, maverick, eccentric, and visionary, fascinating, exasperating, and beloved human being, Hopps will be remembered for his sensitivity for artists, for his genius at installing exhibitions, for his intellectual and aesthetic integrity, and for his deep commitment to communities outside New York without sacrificing international range and acclaim.
—*William A. Camfield, Professor Emeritus, Rice University*

John Hultberg, an American painter and printmaker, died April 15, 2005, in Manhattan at the age of 83.

Gwendolyn Knight Lawrence, an artist and the wife of the late painter Jacob Lawrence, died February 18, 2005, in Seattle. She was 91.

James Lebron, an art handler and installer who was used by many leading modern and contemporary artists, museums, and private collectors, died March 16, 2006, in West Islip, N.Y. He was 76.

Marilyn Levine, a sculptor known for her lifelike representations of leather objects in ceramics, died April 2, 2005, in Oakland, Calif., at age 69.

Jill Eileen Miller, associate professor of art history at Armstrong State Atlantic University, died March 25, 2005, in Savannah, Ga., at age 39. Her sudden death has left a huge void in the hearts of her family, friends, students, and colleagues.

Miller was a beloved teacher whose work as head of the Honors Program at Armstrong State Atlantic University highlighted her dedication to teaching and bringing students to a higher awareness of art monuments through extensive global travel. After receiving her M.A. in art history at the University of Minnesota, Miller moved into the Ph.D. program, where her dissertation, "Propaganda and Utopianism: The Family and Visual Culture in Early Third Republic France (1871–1905)" (1998), elicited high praise from her committee members. Miller was an active lecturer at international conferences and contributed a major essay on "Les enfants des ivrognes: Concern for the Children of Montmartre," to *Montmartre and the Making of Mass Culture* (2001). She recently completed a

series of essays for the *Telfair Museum of Art Catalogue of Collections* (2005).

What we will all sorely and deeply miss is her infectious enthusiasm, her willingness to care for others, and her drive to excel. These are rare traits in anyone, and the fact that Miller had them all makes her accidental death a tragedy. A Jill Miller Scholarship Fund for Study Abroad is being established at her university.
—*Gabriel P. Weisberg, Professor, University of Minnesota*

Sir Eduardo Paolozzi, a British Pop artist, printmaker, and sculptor, died April 22, 2005, in London at age 81.

Paolozzi was an original member of the Independent Group, which included Richard Hamilton, William Turnbull, and Victor Pasmore, and he participated in the landmark 1956 show, *This Is Tomorrow*.

Paolozzi worked on sculpture and printmaking in the 1950s and 1960s. Since the 1980s, he focused on commissions for public works.

Philip Pavia, a sculptor who worked in both figurative and abstract styles, died April 13, 2005, in Manhattan.

Pavia remained dedicated to the avant-garde art scene in New York during mid-century, helping to found both the Club, a meeting place for New York artists, writers, and intellectuals, as well as a magazine, *It Is*. His sculpture was shown internationally in galleries and museums and throughout New York in public spaces.

Paul Watson, associate professor emeritus in History of Art Dept. and college advisor at the University of Pennsylvania, died at age 65 on May 16, 2005.

Watson was born in Toronto and educated at the University of Toronto (B.A. 1962) before receiving his advanced degrees in art history at Yale University (Ph.D. 1970). Watson spent his entire career at the University of Pennsylvania, advancing through the ranks from instructor (1968–70) to associate professor with tenure (1976 ff.) before his retirement in April 2000. In his later years in the dept., he served as undergraduate chair and continued his enthusiastic engagement with undergraduates into a committed retirement post as college advisor.

A specialist in the Italian Renaissance, he was one of the first scholars to investigate the domestic paintings known as *cassoni*, betrothal chests decorated with subjects from classical mythology or poetic allegory. He also innovated the study of painted birth salvers in a pioneering article, and made numerous connections between Italian pictures and texts by classical and Renaissance authors. His researches into Italian secular art culminated in the publication of his magnum opus, *The Garden of Love in Tuscan Art of the Early Renaissance* (1979), in which he explicated a range of paintings and prints that linked late medieval courtly love subjects to Renaissance Florence. He retained a strong interest in the connections between Boccaccio and later Renaissance painting, which resulted in numerous publications. A number of studies on Raphael, particularly his Vatican fresco

of *Parnassus*, remain an abiding scholarly fascination.

In his latter years of teaching, Watson's academic focus shifted from the secular to the sacred, to which he brought both his extensive knowledge and deep commitment to the Roman Catholic Church to bear on the analysis of Renaissance art and architecture.
—*Larry Silver, University of Pennsylvania*

PEOPLE IN THE NEWS

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

Academe



Frances Colpitt

Frances Colpitt has been named the first Deedie Potter Rose Chair of Art History in the Dept. of Art and Art History at Texas Christian University in Fort Worth, effective August 15, 2005.

Tom Eccles, formerly director and curator at the Public Art Fund in New York, has been appointed executive director of the Center for Curatorial Studies at Bard College in Annandale-on-Hudson, N.Y.

Christopher P. Heuer has been appointed visiting scholar at the Canadian Centre for Architecture in Montreal for 2006.

Cecily Hilsdale has been appointed assistant professor of medieval art in the History of Art Dept. at the University of Kansas in Lawrence.

Steven Skov Holt has been appointed Distinguished Professor in the Industrial Design Program at California College of the Arts in San Francisco.

Andrew Schulz, formerly associate professor of art history and director of Honors Programs at Seattle University in Washington, has joined the Dept. of Art History at the University of Oregon in Eugene as associate professor of 19th-century art.

Mark Trowbridge has been appointed associate professor of art history at Marymount University in Arlington, Va.

The Dept. of Art and Art History at Duke University in Durham, N.C., has promoted **Hans J. Van Miegroet** to full professor and **Gennifer Weisenfeld** to associate professor with tenure.

The Art Dept. of Smith College in Northampton, Mass., has announced the following faculty appointments for 2005–6: **André Dombrowski**, instructor; **Paola Ferrario**, Harnish Visiting Artist; **Deborah Howard**, Kennedy

Professor in Renaissance Studies; **Barbara Kellum**, chair; and **Fraser Stables**, assistant professor.

Museums

Rebecca Allan has been appointed curator of education at the National Academy Museum in New York.



Lisa Corrin

Lisa Corrin, deputy director of art and the Jon and Mary Shirley Curator of Modern and Contemporary Art at the Seattle Art Museum in Washington, has been appointed director of the Williams College Museum of Art in Williamstown, Mass., beginning this fall.



Sabine Eckmann

Sabine Eckmann, curator at the Mildred Lane Kemper Art Museum at Washington University in St. Louis, has been appointed director of the museum. She succeeds **Mark S. Weil**, who has led the museum since 1998.

Tracy Fitzpatrick, assistant professor of art history at Purchase College, State University of New York, has become adjunct curator of modern and contemporary art at the school's Neuberger Museum of Art in a joint appointment with the Humanities Division.

Allison Hunter, formerly artistic director for the De Santos Gallery in Houston, Tex., has been appointed interim executive director of the Houston Center for Photography. She succeeds **Jean Caslin**.

Emily Kass has resigned from her position of director of the Tampa Museum of Art in Florida. Kass had been director there since 1996.

Joseph D. Ketner II, formerly the Henry and Lois Foster Director at the Rose Art Museum at Brandeis University in Waltham, Mass., has been appointed chief curator at the Milwaukee Art Museum in Wisconsin.

Amy Oppio has been promoted to deputy director of the Nevada Museum of Art in Reno.

Andrea L. Rich, president and director of the Los Angeles County Museum of Art in California for 10 years, has announced her retirement, effective November 7, 2005.

E. Michael Whittington, formerly curator at the Mint Museum of Art in Charlotte, N.C., has been chosen executive director of the Monterey Museum of Art in Monterey, Calif.

The Nasher Museum of Art at Duke University in Durham, N.C., has announced the appointment of **Shaleane Gee** as director of development and external relations and **Juline Chevalier** as curator of education.

Organizations

Melissa Fleming has been named executive director of the National Association of Women Artists.

Stephen C. Pinson has been appointed curator of the photography collection at the New York Public Library. ■

GRANTS, AWARDS, & HONORS

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

René Paul Barilleaux, deputy director for programs at the Mississippi Museum of Art in Jackson, has been awarded a certificate of appreciation from the Mississippi State Committee of the National Museum of Women in the Arts.

Kimberly Bowes, assistant professor at Fordham University in New York, has been awarded the Dorothy and Lewis B. Cullman Post-Doctoral Rome Prize Fellowship for her project, "Possessing the Holy: Private Churches in the City of Rome in Late Antiquity."

Elizabeth Brown has been awarded studio space by the Marie Walsh Sharpe Art Foundation's 2005 Space Program.

Mary D. Edwards has been awarded the 2004 Warren W. Wooden Award by the Augustinian Historical Institute at Villanova University in Villanova, Pa., in recognition of 27 consecutive papers given at the Patristic, Mediaeval, and Renaissance Conference, held annually at the university.

Alicia Haber has been awarded curatorship of the Uruguay Pavilion at the Venice Biennale in 2007 by the Ministry of Foreign Affairs and the Ministry of Culture of Uruguay.

Nancy G. Heller, professor of art history at the University of the Arts in Philadelphia, Pa., has been awarded the 2004–5 Richard C. von Hess Faculty Prize by her school.

Christopher P. Heuer has been appointed a member of the Institute of Advanced Study in Princeton, N.J.

Suzanne Klotz has been awarded a 2005 fellowship from the New York-based Artists' Fellowship Inc. She was also nominated for a 2005 Governor's Arts Award in the artist category.

Barbara Miller Lane, emeritus professor in the humanities and McBride Professor of History of Art and Cities at Bryn Mawr College in Bryn Mawr, Pa., has been awarded a Mellon Foundation Emeritus Fellowship to work on her project, "American Tract Houses of the 1950s and 1960s: A Critical Reinterpretation."

Philippe de Montebello, director of the Metropolitan Museum of Art in New York, has been honored by the Confédération Internationale des Négociants en Oeuvres d'Art for his lifetime contribution to the arts.

Clarence Morgan, professor and chair of the Dept. of Art at the University of Minnesota, Twin Cities, has been named the 2005–6 College of Liberal Dean's Medalist.

Patricia Olynyk has been awarded a 6-week artist residency at the Banff Center for the Arts in Banff, Alberta, Canada, for summer 2005. Entitled "Sound and Vision," the residency is a collaborative, thematic venture between the center's Media & Visual Arts and Music & Sound programs.

Lorraine Shemesh has been elected to membership in the National Academy in New York.

Steven Skopik has been awarded a Light Work Grant in Photography. The grant provides a cash award, an exhibition, and the publication of work in *The Light Work Annual*.

James Smalls, associate professor of art history and theory at the University of Maryland, Baltimore County, has been awarded the 2005 Donald C. Gallup Fellowship by the Beinecke Rare Book and Manuscript Library at Yale University in New Haven for his project "De-coding Van Vechten's Scrapbooks."

Susan Webster has been awarded fellowships from the National Endowment for the Humanities, the American Council of Learned Societies, and the Fulbright Program to support research in Ecuador for her book project, "Building Colonial Quito: Architects, Patrons, and the Profession, 1600–1750."

The Sterling and Francine Clark Art Institute in Williamstown, Mass., has awarded 2005–6 fellowships to the following CAA members: **Elizabeth Pergam**, summer 2005; **Ting Chang**, **Julien D. Chapuis**, **Melissa Hyde**, and **Mark Jarzombek**, fall 2005; **Alice G. Jarrard** and **Anthony Lee**, spring 2006.

The John Simon Guggenheim Memorial Foundation has awarded 2005 fellowships to the following CAA members: **Maud K. Lavin**, **Nicholas Micros**, **Sally M. Promey**, **Natasha Staller**, **Diana Thater**, **Eugene Y. Wang**, and **Deborah Willis**. ■

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 Lyman Allyn Art Museum in New London, Conn., has received a major grant from the Luce Fund in American Art for an upcoming exhibition, *At Home and Abroad: The Transcendental Landscapes of Christopher Pearse Cranch*, and its related programming. Organized by Nancy Stula, curator and deputy director at the museum, the exhibition is planned for 2007.

The American Folk Art Museum's Shirley K. Schlafer Library has completed the conversion of its card catalogue to an online database, available via its website, www.folkartmuseum.org. More than 9,000 records representing the entire collection—including all books, periodicals, pamphlets, videotapes, and DVDs—have been converted using Caspr Library Systems's LibraryCom service. All records can be searched by author, title, and subject, with advanced features for combining multiple fields. The conversion project was funded by a grant from the Metropolitan New York Library Council. For more information, contact the librarian, James Mitchell, at 212-265-1040, ext. 110; jmitchell@folkartmuseum.org.

The Sterling and Francine Clark Art Institute in Williamstown, Mass., has acquired the Skowhegan School of Painting and Sculpture Lecture Archive as a donation from the school. This audio archive includes more than 500 lectures from 1952 to the present by leading visual artists, poets, architects, philosophers, journalists, curators, historians, and choreographers, offering a unique resource on postwar American art.

The Huntington Library, Art Collections, and Botanical Gardens in San Marino, Calif., has received a major gift from the Los Angeles-based Rose Hills Foundation to support the restoration and renovation of the historic Huntington Gallery, the former home of Henry E. and Arabella Huntington.

The School of Visual Arts in New York has initiated a new M.F.A. degree program in art criticism and writing. Students will learn the practice of art criticism in an environment where art is being made; the curriculum will also emphasize the deep roots of art criticism in philosophy, exploring modes of meaning, social functions, and the discourse criticism has generated. Chaired by Thomas McEvilley, the faculty includes Arthur C. Danto, David Levi Strauss, Carter Ratcliff, David Carrier, and Laura Cottingham.

The Toledo Museum of Art in Toledo, Ohio, has received an Institutional

Excellence Award by the Ohio Museums Association for its exhibition, *The Unseen Art of TMA: What's in the Vaults and Why?*, held in 2004.

The University of Texas at Austin Libraries has received a donation from the noted Frank Lloyd Wright scholar **William Allin Storrer**. The libraries will house his manuscript, research, and reference archive, which consists of photographic prints, negatives, slides, drawings, papers, books, and periodicals that led to his groundbreaking publications. ■

OPPORTUNITIES

To read more listings or to submit your own, visit www.collegeart.org/opportunities.

Awards, Grants, Fellowships

The Fulbright Scholar Program is pleased to announce the following awards in arts management and related fields, available in central and southeastern Europe and the Caucasus. Opportunities exist in a broad range of specializations, including museum, gallery, and collection management, curatorial skills, exhibition planning, fundraising, and conservation. Please refer to the following awards: Bulgaria (6238), Georgia (6188), Greece (6293), Slovak Republic (6377), and Turkey (6392 and 6398). For specific information about the awards and the application process, consult the Fulbright Program website, www.cies.org. For more information, contact Cynthia Crow, Senior Program Officer, Europe/Eurasia, at 202-686-7872 or ccrow@cies.iie.org. For the Slovak Republic, contact Muriel Joffe, Senior Program Officer, Europe/Eurasia, at 202-686-6249 or mjoffe@cies.iie.org. *Deadline: August 1, 2005.*

The 2006 NICHE Awards seeks professional craft artists over the age of 21 who are actively involved in the design and production of craftwork supplied to galleries and craft stores to participate in their annual competition celebrating excellence and innovation in American and Canadian craft. For full details on entry requirements and categories, write to: 2006 NICHE Awards, 3000 Chestnut Ave., Ste. 300, Baltimore, MD 21211; www.americancraft.com. *Deadline: September 7, 2005.*

The James Marston Fitch Charitable Foundation will award a \$25,000 research grant to midcareer professionals who have an advanced degree or professional degree and at least 10 years experience in historic preservation or related fields, including architecture, landscape architecture, architectural conservation, urban design, environmental planning, archaeology, architectural history, and the decorative arts. A smaller research grant may also be awarded. The grants are intended support projects of innovative original research or creative design that

advance the practice of historic preservation in the U.S. The project must demonstrate usefulness to practitioners, and the results must be in publishable form. The grants are partially made possible through the generosity of the Samuel H. Kress Foundation. See the application requirements at www.fitchfoundation.org. For more information, please contact Lisa Kersavage, Executive Director, at fitchfoundation@gmail.com or 718-596-8808. *Deadline: September 8, 2005.*

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. Fellowship application forms and guidelines may be obtained from: Senior Fellowship Program, Dedalus Foundation, Inc., 555 W. 57th St., Ste. 1222, New York, NY 10019. *Deadline: September 15, 2005.*

The Sam and Adele Golden Foundation for the Arts awards grants to professional artists working in paint. This year, the foundation is accepting applications from individual artists. For a full listing of grant awards, the application, and additional information, please visit www.goldenfoundation.org. *Deadline: October 1, 2005.*

The Radcliffe Institute for Advanced Study at Harvard University awards approximately 45 fully funded fellowships each year. Radcliffe Institute fellowships are designed to support scholars, scientists, artists, and writers of exceptional promise and demonstrated accomplishment who wish to pursue work in academic and professional fields and in the creative arts. Applicants must have received their doctorate or appropriate terminal degree by December 2004 in the area of the proposed project. Radcliffe welcomes proposals from small groups of scholars who have research interests or projects in common. For more information, contact: Radcliffe Application Office, 34 Concord Ave., Cambridge, MA 02138; 617-496-1324; fax: 617-495-8136; fellowships@radcliffe.edu; www.radcliffe.edu. *Deadline: October 3, 2005.*

The Craft Research Fund offers travel grants of up to \$500 to speakers invited to participate on 2006 CAA Annual Conference panels whose topics relate to U.S. studio craft. For more information on this and other 2006 grant opportunities, see www.craftcreativitydesign.org or e-mail dmagic@craftcreativitydesign.org. *Deadline: November 1, 2005.*

The American Research Institute in Turkey (ARIT), a nonprofit academic organization, offers a number of 2006–7 fellowships that support research and scholarly exchange in Turkey. Professionals, scholars, and graduate students are welcome to apply. For further details, contact: American Research Institute in Turkey, University of Pennsylvania

Museum, 3260 South St., Philadelphia PA 19104-6324; 215-898-3474; fax: 215-898-0657; leinwand@sas.upenn.edu; <http://ccat.sas.upenn.edu/ARIT>. *Deadline: varies with each fellowship, beginning November 1, 2005.*

The Craft Research Fund will award \$100,000 for critical writing and research in U.S. studio craft in April 2006. Applications and guidelines, as well as awardees and projects from the 2005 grants, can be found on our website at www.craftcreativitydesign.org. *Deadline: December 1, 2005.*

Calls for Papers

The Mid-Atlantic Pop/American Culture Annual Conference, taking place November 4–6, 2005, in New Brunswick, N.J., seeks papers for 2 areas of the conference: “This Builds That: The Architecture of Literature” and “Technology and the Home.” For more information and to read the area descriptions, visit www.wcenter.ncc.edu/gazette. Send proposals to: Loretta Lorange, P.O. Box 461, Inwood Station, New York, NY 10034-0461. *Deadline: July 20, 2005.*

Art as Imitation is a critical anthology that examines the relationships among imitation, creation, and the created object; the book will contain a set of essays in various disciplines within the arts and humanities. It will explore the issues of mimesis and metaphor in the context of modern, postmodern, and contemporary art, literature, film, and architecture. Questions to consider are: Is all art inherently imitative? What does it mean to say something is imitative? Does metaphor require mimesis? What is the distinction between imitation and interpretation? What is the relationship between invented and historical worlds? What is the value of mimetic form? How are space and time represented in the created object? What constitutes the transformative act in the self-referential postmodern object? One-page abstracts of proposed papers should be sent to: Douglas Friedlander, 130 Hofstra University, Roosevelt Hall 211, Hempstead, NY 11549. *Deadline: July 30, 2005.*

Academic Exchange Quarterly, a peer-reviewed, cross-disciplinary journal, is accepting manuscripts on the use of teaching technologies in the humanities. Graduate submissions are welcome. For more information, please visit <http://rapidintellect.com/AEQweb/4tech.htm>. *Deadline: July 31, 2005.*

The 15th Biennial New College Conference on Medieval and Renaissance Studies takes place March 9–11, 2006, in Sarasota, Fla. The program committee invites 1-page abstracts of proposed 20-minute papers on topics in European and Mediterranean history, literature, art, and religion from the 4th to 17th century. Interdisciplinary work is particularly appropriate to the conference’s broad historical and disciplinary scope. Planned sessions are welcome. The conference will be held on the campus of New College of

Florida; the nearby Ringling Museum of Art will offer tours for conference participants. For more information, including plenary speakers, conference events, and area attractions, visit <http://faculty.ncf.edu/MedievalStudies>. *Deadline: September 15, 2005.*

Conferences & Symposia

Sensibility: Viewing Gainsborough’s ‘Cottage Door’ is an international symposium taking place October 7–8, 2005, at the Yale Center for British Art in New Haven, Conn. In conjunction with an exhibition, *Sensation and Sensibility: Viewing Gainsborough’s ‘Cottage Door,’* the center is hosting a symposium that will explore the conceptual bases of the aesthetics of sensibility in the late 18th century, the relationship between sensibility in art and in music and drama, and the visual discourse of the cottage in Britain and its colonies. Speakers include: Ann Bermingham, Peter de Bolla, David Marshall, Thomas Tolley, Joseph Roach, Michael Rosenthal, Stephen Daniels, and John Barrell. The symposium is free, but preregistration is required. Contact Serena Guerrette at serena.guerrette@yale.edu or 203-432-7192 to register.

Exhibition Opportunities

Sequim Arts is accepting entries for its 29th annual juried exhibition, to be held October 5–9, 2005. Sequim Arts is a nonprofit organization dedicated to the prosperity of visual arts in the Sequim, Wash., area. The exhibition is open to all adult artists; cash prizes total more than \$1,000. Acceptable 2-D media include painting, drawing, mixed media, collage, pastel, and photography; 3-D media include sculpture, basketry, ceramics, glass, jewelry, and textiles. Prospectus can be downloaded from www.sequimarts.org; or call Gail Larson at 360-765-3332. *Deadline: August 15, 2005.*

Trisolini Gallery at Ohio University is accepting proposals for solo or 2-person exhibitions of installation/multimedia artwork, open to all artists 18 years or older. A nonrefundable entry fee of \$20 is required for each exhibition proposal. To apply, submit an application form, your proposal with visual examples of work, and your résumé. For prospectus, send an S.A.S.E. to: Installation/Multimedia, OUAG, Director of Exhibitions, Seigfried Hall 534, Athens, OH 45701; www.ohiou.edu/art/galleries.html. *Deadline: August 15, 2005.*

The 2006 Pacific States Print Biennial seeks original work in all printmaking media. Monoprints and monotypes are also eligible, but photography is not. Accepted work must not exceed a 30 x 40 in. frame dimension. Only slides will be accepted for preliminary jurying; no original work should be sent until requested. A \$30 entry fee is required for 2 entries. John T. Scott, a sculptor, printmaker, and professor of fine arts at Xavier University of Louisiana, is the juror. *Deadline: October 18, 2005.*

Exit Art in New York seeks curatorial proposals for 2 new exhibition spaces, the Fast Track Gallery and Show Windows. Short or long-term projects can take place in 1 evening or over several weeks; these may be 2–4 week exhibitions, day or evening events, daytime lectures, site-specific works, screenings of films or videos, and more. The Fast Track Gallery is 500 sq. ft. (15 x 33 ft., 16 ft. ceiling); see floor plan at www.exitart.org/fasttrack_floorplan.pdf. Show Windows is four 11 x 8 ft. windows in front of a wall, visible from the sidewalk at ground level on W. 36th St. Interested curators should submit a 1-page project description, a list of the included artists, visuals of the proposed work, your résumé, and an S.A.S.E. for the return of materials to: Exit Art, 475 Tenth Ave., New York, NY 10018; fasttrack@exitart.org; www.exitart.org. *Deadline: Ongoing.*

Library Query

The Library of the National Gallery in London seeks the donation of a copy of *The Art Bulletin* vol. 2, part 1 (1918) to complete its bound run of the journal. If you have an extra copy of this issue, contact: Alison Bennett, Library, National Gallery, Trafalgar Square, London WC2N 5DN, U.K.; alison.bennett@ng-london.org.uk.

Online Resources

O’Keeffe and Me: Abstracts of Our Letters is a website that explores Georgia O’Keeffe’s latter days of her life in New Mexico. Featured are previously unpublished conversations among the artist, her guests, house staff, and the artist Mym Tuma, as well as other unpublished correspondence. Please visit www.okeeffeandme.com.

The Terra Foundation for American Art, a foundation dedicated to the visual arts of the U.S., has launched a new website, www.terraamericanart.org. The site provides information on the foundation’s local, national, and international initiatives in the areas of American art presentation, scholarship, and education. It also has an area dedicated to the foundation’s distinguished collection of American art.

The Women Artists Archives National Directory (WAAND), a project sponsored by Rutgers, the State University of New Jersey, is the first digital directory of archives containing the papers of women artists active in the U.S. since WWII. The directory includes letters, sketchbooks, diaries, artworks, digital files, business records, photographs, and memorabilia. Led by Ferris Olin and Judith K. Brodsky, WAAND organizers will also build a digital directory of all the sources where such papers might be found. When the project is complete, scholars and students will be able to find out where artists’ papers are housed and how best to gain access to them. The directory, which recently received a major grant from the Getty Foundation, is scheduled to be available by the end of 2005. See <http://WAAND.rutgers.edu>.

Residencies, Workshops, Exchanges

The Jentel Artist Residency Program offers 1-month residencies throughout the year to visual artists in all media and writers in all genres. The residency is located in a remarkable setting on a working cattle ranch in the foothills of the Big Horn Mountains. The award includes comfortable accommodations, a separate private studio, and a \$400 stipend. Residents are invited to share their work through various outreach opportunities in the community. For more information, send an S.A.S.E. with \$0.60 postage to: Jentel Artists Residency Program, 130 Lower Piney Creek Rd., Banner, WY 82832; 307-737-2311; www.jentelarts.org. *Deadline: September 15 and January 15 each year.* ■

CLASSIFIEDS

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

For rent

Academic-year rental, Paris. 9eme, 2-bdrm duplex. Fully furnished. Available immediately. For details, contact mbatterman@wanadoo.fr.

Paris. Lovely fully-furnished and equipped one bedroom apartment., 50 sq. m., 17th (near Parc Monceau); two weeks to 11 months. abrpr@juno.com.

Paris. Sunny room with balcony for rent in flat near Parc des Buttes Chaumont (19th). Use of kitchen; meals with family if desired. €500 per month. Available June. Contact mbergman@maladiesrares.org.

Rome. Large, fully furnished one bedroom apartment with large terrace. Available immediately. \$1,350 plus utilities. jwasser1@verizon.net.

Opportunities

Attention specialists in Renaissance studies or architectural history. Receive a user-friendly, picture-rich, pedagogically oriented, pre-release e-book on Italian Renaissance architecture in exchange for your feedback on two hours of reading for accuracy. A non-profit production. Write mherke@lexcominc.net for details.

Dark Rooms: Photography and Invisibility. A two-day symposium, "Dark Rooms: Photography and Invisibility," will be held at Princeton University on October 7–8, 2005. The symposium, sponsored by the David A. Gardner '69 Magic Project and the Department of Art and Archaeology, focuses on the ways that photography has been used to document and explore the limits of the visible from its invention until the early twentieth century.



MUSEUM DIRECTOR

The J. Paul Getty Trust is an educational institution dedicated to enhancing the quality of life through an understanding and appreciation of the visual arts. The Trust consists of four very strong programmatic components — The Getty Museum, Research Institute, Conservation Institute, and Foundation — and it operates at two architecturally significant locations in Los Angeles, the Getty Center and the Getty Villa. It is known throughout the world for its respected professionals, marvelous collections, excellent programs, spectacular sites, all supported by a strong financial endowment. The Trust is currently seeking a Director for its Museum.

This individual will be critical to the success of the organization, reporting directly to the President, with fundamental authority for all Museum activities including acquisition strategy, budget, and personnel decisions. The position oversees seven curatorial departments, outreach, educational, and interpretive activities, conservation functions linked to each collection area, and wide ranging exhibitions, public programs, and publications. This unique responsibility also includes opportunities for the Director to advance the goals of the Museum in collaboration with other Trust programs.

The Getty is recruiting a Director who desires a very visible position, with significant influence, stature, and authority. The Director will work aggressively to continue the strengthening of our collections, drawing on a record of scholarly expertise within the Museum's established collecting areas. We seek a leader with a commitment to teaching and innovation in the visual arts and a dedication to diverse local audiences. The ideal candidate for this position will have, above all, a vision for guiding this museum within the framework of the Trust and the ability to implement that vision for hundreds of employees, thousands of colleagues, and millions of visitors.

We are seeking an inspiring leader, with an outstanding record, who has the skill to recruit, strengthen, and retain a group of professionals while generating positive morale throughout the organization. We need a strong colleague, with great passion for the visual arts who can build relationships and creatively and forcefully represent the institution with the international art world. It will be crucial to have someone who enjoys and demands extraordinary achievement, who can make tough decisions while accepting responsibility for them, who maintains an empathetic perspective with integrity and good humor, and communicates openly with elegance and effectiveness.

Nominations and applications will be accepted and evaluated as they are received. Please forward suggestions to Caroline Nahas and Ann Kern of Korn/Ferry International as indicated below.

Caroline Nahas, Managing Director, Southern California
Tel 310.552.1834 Fax 310.553.6452
email: caroline.nahas@kornferry.com

Ann Kern, Managing Director
Tel 212.687.1834 Fax 212.986.5684
email: ann.kern@kornferry.com

Speakers will include Marta Braun, André Gunthert, Clément Cheroux, Andreas Fischer, Peter Geimer, Linda Henderson, Tom Gunning, Carol Armstrong, and others. The symposium coincides with the exhibition, *The Perfect Medium: Photography and the Occult*, held at the Metropolitan Museum of Art in New York from September 27–December 31, 2005. A bus trip and discussion in the galleries on Sunday, October 9, will be available for a limited number of participants on a first-come, first-served basis. Registration is free but required to ensure seating. For registration and travel information, please visit our website, <http://web.princeton.edu/sites/ArtandArchaeology/DarkRooms/>.

Female models wanted for art project. Must be located near Pittsburgh, PA. www.genefenton.com. 724-463-0648. ■

DATEBOOK

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 in New York

September 2, 2005

2006 CAA 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 Millard Meiss Publication Grant

Deadline for submissions to *After*, the annual CAA exhibition held during the 2006 CAA Annual Conference in Boston

November 10, 2005

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

December 2, 2005

Deadline for 2006 CAA Annual Conference 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

On page 28 of the May *CAA News*, we reported that Katherine Crum is affiliated with the Parrish Art Museum in Southampton, N.Y. She left the museum in November 2003 and now works as an independent curator in New York.

The photo of Michael Shapiro, Kellie Jones, and David C. Driskell that was published on page 25 of the May 2005 *CAA News* was taken by Jim Fritz. ■

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–May 10, 2005): Pat Adams, Lucy Adams, Diane Ahul, Ingrid Alexander-Skipnes, Joseph Ansell, Rudolph Arnheim, Paul B. Arnold, Frederick M. and Catherine B. Asher, Michael Aurbach, Austen B. Bailly, Susan Ball, George Bauer, Michael Belshaw, Annette Blaugrund, Suzanne Blier, 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 Carlvnt, 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, Carolyn Cummings, Charles D. Cuttler, Thomas E. Dale, Joe Deal, William J. Dewey, Eleanor Dickinson, Douglas Dreishpoon, Timothy W. Drescher, David C. Driskell, Sally Duncan, Francesca M. Eastman, Diane Edison, Eisai Medical Research Inc., Milton Esterow, Willande Exume, 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, Elaine K. Gazda, Lola B. Gellman, A. Yale Gerol, Parme P. Giuntini, Lawrence O. Goedde, Edward Goodstein, Anne C. Goodyear, Julie Goolsby, 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, Egbert Haverkamp-Begemann, Janet Headley, Andrew F. Hemingway, Robert L. Herbert, Kathleen S. Herrera, Edith Hoffman, Anne Hollander, Dan Howard, Linda Hulst, John Hyland Jr., Joel Isaacson, Michi Itami, Paul Jaskot, Dorothy L. Johnson, Frances Jowell, Brian Kelly, Tran T. Kim-Trang, Dale Kinney, Norman Kleeblatt, Theodore E. Klitzke, Anne Classen Knutson, Christine Kondoleon, 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, Leah Lipton, Adriane Little, William C. Loerke, Robert J. Loescher, 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, Jill Morse, Dewey F. Mosby, Carol A. Nathanson, Cynthia Navaretta, Minerva Navarette, 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.

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Gifts have been received in honor of the following people: Michael Aurbach, Susan Ball, Carmen Bambach, Richard Brilliant, 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, Nathan T. Whitman, Christopher Wilmarth, Brucia Witthoff.

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, Suzanne and Emmanuel Lemakis, Ellen K. Levy, Adriane Little, Joan Marter, Virginia Mecklenburg, 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–May 10, 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. ■

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ANNUAL CAMPAIGN
CAA

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

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