

BAGHDAD REPORT: STATUS OF THE MUSEUMS AND ANCIENT SITES



The National Museum in Baghdad, June 2003



Col. Matthew Bogdanos (left) with Zainab Bahrani, June 2003

Since before the Iraq war this spring, Prof. Zainab Bahrani of Columbia University has been in regular contact with CAA, keeping us apprised of news regarding the condition and safety of museums, archaeological sites, and scholars of that country, and has agreed to act as our occasional informal reporter on this subject, which is of continuing concern to CAA members.

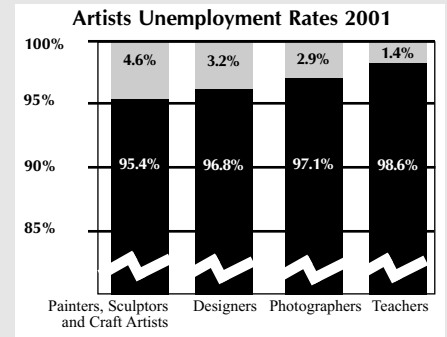
Since the first reports of the looting of Iraq's museums emerged on April 12, 2003, there have been numerous and conflicting accounts in the media regarding the extent of the damage to the collections and the losses incurred. After being called to two emergency UNESCO meetings that took place in Paris on April 17 and in London on April 29, I resolved to make my own way to Iraq in order to assist in the assessment of damages and in the recovery of objects, and to take some supplies to the museum.

In June I traveled to Iraq with two colleagues, Profs. Elizabeth Stone of the State University of New York, Stony Brook, and Paul Zimansky of Boston University. I was there for about two weeks. The object of our trip, which was independently organized and funded by a grant from the Andrew W. Mellon Foundation, was to take much-needed computer equipment and cameras to the National Museum of Iraq and the adjoining Department of Antiquities and Heritage. When the U.S. Department of State heard of our plan, they offered us a second grant, given by an anonymous donor, to assist in reconstruction work at the National Museum. We used that grant to purchase additional computer equipment as well as office furniture and supplies.

Providing the equipment, however, was only the first stage in the trip for me. During my time in Baghdad I worked closely with museum staff and with the U.S. military investigation team, headed by Col. Matthew Bogdanos of the United States Marine Corps, to assess losses in the museum, especially in the storage magazines. I now offer a short report of the

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Source: Bureau of Labor Statistics (Current Population Survey, annual average for all months)
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STATISTICAL SNAPSHOTS: VISUAL-ARTS EMPLOYMENT

Rosemary Feal, executive director of the Modern Language Association (MLA), was quoted in *USA Today* on May 20, 2003, saying: "Most people who write their dissertations think they'll beat the odds. They think 'I'm meant for this,' or 'I'll be one of the ones who makes it.'" In 2001, according to MLA, 977 Ph.D.s in English were awarded, but only 431 tenure-track jobs in the field were secured.

This provocative article by the education writer Laura Vanderkam contends that it is as difficult for humanities graduate students to find work as it is for actors—or, for that matter, visual artists. This is not a new idea; the author and distinguished professor of English at the Graduate Center, City University of New York, Louis Menand, among others, has noted (in a 2001 article from *The New York Review of Books*) the steady increase in graduate-student enrollments and the steady decrease in the number of liberal-arts undergraduate majors.

Some new evidence suggests that the

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FROM THE EXECUTIVE DIRECTOR

A STATE-OF-THE-ART CAREER CENTER



PHOTO CREDIT: ANDREI RALKO

Susan Ball, CAA
Executive Director

Next month, instead of peering in your mailboxes for a printed booklet of job classifieds, thousands of CAA individual members will be able to go to www.collegeart.org

and peruse our new Online Career Center. There, job seekers will be able to search the latest employment listings by keyword, specialization, and other criteria, apply for jobs online, post a c.v., and request email alerts in specific job categories. Employers will be able to post jobs on a few days' notice, receive applications online, and search a database of c.v.s.

CAA's position listings have come a long way since the days when schools and institutions tacked up job announcements on bulletin boards at the Annual Conference. The publication later called *CAA Careers* first appeared regularly in 1976, at once becoming an essential resource for most academic job seekers and employers in art and art history, and for many in museums and other arts organizations.

We announced in the July issue of *CAA News* that the printed edition of *CAA Careers* would be replaced by the new Online Career Center. Recently, we received a message from a member (by email, naturally) asking CAA not to discontinue the printed booklet, despite the long lag time between our receiving information and the publishing and mailing of it. This member commented, "With a printed version I circle things and make other notations, and feel I spend enough time in front of my computer as is with email, research, and maintaining a website."

I share with this member an affinity for the printed page and the occasional desire to unplug from an all-too-digital daily life. But the advantages of going online—as most professional job-search activity has already done—are compelling. The speed of posting and the ability of job seekers and hiring institutions to interact, along with many other features unknown to print, will greatly increase the efficien-

cy of matching positions with candidates. CAA's Online Career Center is not merely an electronic edition of the old *CAA Careers*; it is as different as a DVD from a microfiche.

One of the less obvious benefits of the Online Career Center is its capacity to generate statistical reports, both for employers and for CAA's research unit. For example, in 2002–3, more than one thousand classified ads were placed in the six issues of *CAA Careers*. About 33 percent were for artist positions, 25 percent for art-history positions, 14 percent for art-educator positions, 8 percent for graphic-designer positions, 8 percent for administrator positions, and 4 percent for curatorial positions. Not only is the number of listings likely to increase as familiarity with the Online Career Center grows, but we will be able to track these listings by institution type, profession, rank, and field of specialization.

In future years, we will apply this expanded set of specializations to CAA's annual listing of completed and in-progress U.S. and Canadian doctoral dissertations (which appears in the June issue of *The Art Bulletin* and the Publications section of our website), to our directories of graduate programs, and elsewhere. By gathering field data consistently and comprehensively, we will be able to analyze and disseminate statistical information about employment trends and workplace issues in art and art history.

This type of information is sorely needed. Although quantities of data are collected by a number of government and nongovernmental agencies, much remains unanalyzed or simply unknown. The March 2003 study, "PhDs in Art History—Over a Decade Later," funded by the Getty Grant Program, is a rare example of a multilayered investigation of art-history career paths. CAA was an endorsing organization for this study, and I and two former Board members, E. Bruce Robertson and Lowery Stokes Sims, served on its advisory board. This issue of *CAA News* includes a brief roundup of findings from this and other research on which CAA plans to build.

—Susan Ball, CAA Executive Director

ART JOURNAL FELLOWSHIP ESTABLISHED

In July 2002, CAA inaugurated a new graduate-student fellowship.

Concurrent with the appointment of Patricia C. Phillips as editor-in-chief of *Art Journal*, the *Art Journal* Graduate Fellowship is offered on an annual basis to a qualified student at the State University of New York, New Paltz, where Phillips is professor of art. Funded by CAA with in-kind contributions by New Paltz, the fellowship includes a stipend as well as a partial tuition waiver. This fellowship will be awarded to a New Paltz student for each year of Phillips's term as editor-in-chief. When the editorship is passed to a new editor (every three years), the fellowship will "migrate" to that editor's home institution.

For the year of the fellowship, the graduate student serves as the assistant to the editor-in-chief of *Art Journal*. Responsibilities include management of writers' and artists' submissions, communication and correspondence with contributors, and assistance with the planning and preparation of issues of the quarterly publication. The editorial assistant is encouraged to take an active interest in the intellectual and artistic content of each issue, while learning firsthand about the planning, development, and publication of a modern- and contemporary-art magazine.

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Erin Daily

Erin Daily is the *Art Journal* Graduate Fellow for 2003–4. She earned a B.F.A. from the University of Kansas and is beginning her second year in the M.F.A. program in metal at

New Paltz. Her thesis exhibition will be in May 2004.

Emily Watson was the *Art Journal* Graduate Fellow from July 2002 through June 2003. She received a B.A. from Oberlin College and completed her M.F.A. in metal at New Paltz in May 2003. This past summer, she moved to Rochester, NY, where she will continue to work as an independent artist.

The *Art Journal* Graduate Fellowship supports a graduate student who is interested in art criticism and contemporary issues in the visual arts. By serving as the editorial assistant, the student learns about art publishing, while providing invaluable support and assistance to the editor-in-chief and CAA staff editor of *Art Journal*.

CAA NAMES 2003 PROFESSIONAL DEVELOPMENT FELLOWS

CAA proudly announces our fellowship recipients for 2003. We administered six grants this year in our Professional Development Fellowship Program (PDFP), funded with the generous support of the National Endowment for the Arts (NEA), the National Endowment for the Humanities (NEH), the Terra Foundation for the Arts, the Geraldine R. Dodge Foundation, and the Wyeth Endowment for American Art Fellowship.

CAA initiated the PDFP in 1993 to help student artists and art historians bridge the gap between their graduate studies and professional careers. The program's main purpose is to support outstanding students from socially and economically diverse backgrounds who have been underrepresented in their fields. By supporting scholars and artists at this critical juncture in their careers, CAA assists the rising generation to complete degrees in a timely fashion and to find first employment opportunities easily. By nurturing outstanding artists and scholars at the beginning of their careers, CAA aims to strengthen and diversify the profession as a whole.

Here's how the grants work: First, the PDFP recipients receive awards of \$5,000 toward the completion of their M.F.A. or Ph.D. degrees in the 2003–4 academic year. In the following year, as the fellows seek postgraduate employment at museums, art institutes, colleges, or universities, CAA subsidizes their professional salary with a \$10,000 grant to the fellows' hiring institutions, which must be matched two to one.

The Terra Foundation Pre-1940 American Art Fellowship recipient receives a grant of \$5,000 toward the completion of his or her Ph.D. degree in the 2003–4 academic year. During the following summer, the fellow receives a \$10,000 stipend for a three-month residency at the Terra Museum of American Art in Chicago. The Geraldine R. Dodge Foundation fellowship requires that successful applicants work at a New Jersey

museum, art center, college, or university.

All recipients receive complimentary CAA membership and a travel grant to attend the 2004 Annual Conference, where they will be paired with mentors who will help them make the most of the conference's resources and provide advice as they pursue their professional goals during their fellowship term. At the conference each recipient will give a presentation about his or her work during a session entitled "Work-in-Progress: 2003 Professional Development Fellows."

Here are the 2003 fellows:



Lisa Bradley

Lisa Bradley is the recipient of the Professional Development Fellowship for Artists, funded by the NEA. She earned a B.F.A. (summa cum laude) in sculpture and extended

media from Virginia Commonwealth University in Richmond in 2001 and is currently pursuing her M.F.A. in studio art at the School of the Art Institute of Chicago. Bradley's educational experience includes ten years of independent studio work and research in non-art-related disciplines (aromatherapy in France, alternative healing in West Africa), all of which makes an impact on the scope of her work. Beginning this month, she will be a resident fellow at the Whitney Museum Independent Study Program in New York.

Bradley's current art practice is performative and examines concepts of the absurd as they relate to prevailing notions of gender, culture, and race. In a video piece entitled *Patriot's Parfait* (2002), she creates an action performance influenced by the historical writings of W. E. B. DuBois, particularly his concept of double consciousness in the life of African Americans. This video is representative of much of her work, employing objects of cultural significance (here, black jelly beans, hair rollers, burnt clothing, and cotton balls) and pairing them with humor and irony in a durational, task-based action. Bradley also makes sculptural objects that trigger performative acts and stages performances that often create residual objects. Her work is informed by Dada, folklore, Butoh, and the Cartoon Network.

Presently, Bradley is most interested in



Do You Know This Man?

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The Maya Vase Database is an archive created by Justin Kerr, who devised a specialized camera to create roll-out images of cylindrical vessels. The PreColumbian Portfolio contains images of sites, sculpture, and ceramics other than vases. Both databases include discussions relating to the material.

Our Bibliografía Mesoamericana lists titles of more than 62,000 volumes written about the ancient cultures of El Salvador, Belize, Guatemala, Honduras, and México. Search this online database by Author, Subject, or Title. Updates to our bibliography are ongoing and under the direction of Dr. John Weeks.

Photo from vase K1159 © Justin Kerr

examining theories of race and ethnography as they relate to the history and perception of beauty. She is discovering the work of the anthropologist Franz Boas and finds it exciting to compare and contrast his concepts with those of the philosophers Frantz Fanon and Michel Foucault. Her attraction to history has led her to study the folklore, language, and humor of the African Diaspora and their effects upon the collective culture.

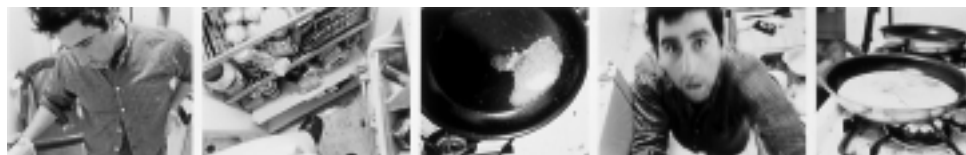


Erina Duganne

Erina Duganne is the recipient of the Wyeth Endowment for American Art Fellowship. She graduated Phi Beta Kappa from Reed College in Portland, OR, with a B.A. in art history. She received her M.A. in the Department of Art and Art History at the University of Texas at Austin, where she is currently completing her Ph.D. dissertation, "Looking In/Looking Out: African Americans and Photographic Practices, 1953–1967."

During the 1950s and 1960s, an intricate network of photographic images of and by African Americans circulated in the contexts of sociological studies, New York art exhibitions, and the print media. Using these contexts as models, Duganne considers how photographers of varying racial backgrounds constructed, and how different venues disseminated, representations of race during this period. Rather than assume that these images are transparent representations whose significance rests on the expression of a visual truth about African American people and culture, she explores the complex and contradictory relationship of photographers, subjects, and viewers to the representation of race during the 1950s and 1960s. A selection from her dissertation entitled "Transcending the Fixity of Race: The Kamoinge Workshop and the Question of a 'Black Aesthetic' in Photography" will appear in the anthology *New Thoughts on the Black Arts Movement*, forthcoming from Rutgers University Press in 2004.

Duganne's research has been supported by grants from her school's department; she is also a recipient of the American Association of University Women Dissertation Fellowship. In addition to teaching at the University of Texas at



Jonathan Gitelson. *Eat Eggs*, 2002. Digital print, 21 x 120"

Austin, she has served as a curatorial intern in the Department of American and Contemporary Art at the school's Jack S. Blanton Museum of Art and has recently organized the exhibition *Beyond the Academy: Encouraging New Talent From Texas* at Arthouse at the Jones Center in Austin.



Jonathan Gitelson

Jonathan Gitelson is the recipient of the Geraldine R. Dodge Foundation Fellowship. He is an M.F.A. photography student at Columbia College Chicago. He received his B.A. in literature

and photography from Marlboro College in Vermont in 1997. Upon graduation he moved to Guatemala City, where he taught photography to homeless teenagers living in garbage dumps. He also helped to establish an outreach program in which his students taught photography to other teenagers in rural areas of Guatemala in order to create a dialogue about their experiences during the country's civil war, then recently ended. Since returning to the U.S., he has lived in Boston, Philadelphia, New York, and Chicago and has taught photography at a number of schools and nonprofit organizations. His current work consists of artist's books and videos based upon found objects that he has collected from Chicago's side streets and alleys. He has regularly exhibited and published his work throughout the past two years and is currently working on an anthology of his artist's books, to be self-published.



James C. Hughes

James C. Hughes has received the Professional Development Fellowship for Art Historians, funded by the NEH. He grew up in North Carolina and attended public schools during and after the period of

desegregation. His early experiences instilled in him a concern for issues of fairness and human dignity. He planned to study law, with an eye to practicing constitutional law, an area focused on fundamental questions of social responsibility and justice. In college, he majored in government, and then for a number of years in the 1980s his idealism found an outlet in full-time volunteer work for several groups, including the World Student Service Corps. Returning to Harvard University in 1989, he graduated with an American political history degree and attended graduate school at the University of North Carolina, Chapel Hill. Currently Hughes is living in Lowell, MA, where he is finishing his dissertation, "Politics, Religion, and the Lost Michelangelo." It examines the details of the artist's design for a colossal fresco in the Florentine Palazzo della Signoria, the city hall, in the context of a spectrum of factors, public and personal, that imbue the composition with meaning. Hughes analyzes the project, never finished, in terms of the ambitions, fears, and dreams of those involved, encoded in surviving sketches and copies. In writing, as in teaching art history, he hopes to touch on a sense of human community across temporal and cultural boundaries.

Linda Kim is a Geraldine R. Dodge Foundation grant recipient. She earned her B.A. in women's studies with a concentration in art history from Barnard College in New York, where she was inspired by the school's strong tradition of feminist scholarship and art-history curriculum to pursue an advanced degree in art history. She received her M.A. from the History of Art Department at the University of California, Berkeley. Her master's thesis, entitled "Womanliness as Artifact in Hannah Höch's Ethnographic Museum Series," studies a series of photomontages by the Weimar Dada artist to explore issues of race, sexuality, museology, ethnographic description, and early-twentieth-century primitivism. She is currently completing her Ph.D. in the history of art at Berkeley

with a dissertation entitled “Somatotypes: Race and Materiality in Early Twentieth-Century Sculpture and Photography.” In it, Kim traces the history of a series of sculptures of racial types by Malvina Hoffman, commissioned by the Field Museum of Natural History in Chicago in 1930. Although this research focuses on American art, she pursues many of the same interests defined in her master’s thesis on European modernism. Her dissertation also probes into the training and reception of early-twentieth-century women artists, museums and critical histories of institutions, histories of anthropology and racial science, and postcolonial theory. She also explores the history and technical processes of sculpture and its relationship to other forms of three-dimensional media, such as plaster casts and mannequins.

Kim has been a teaching assistant for both the modern and premodern sections of the art-history survey at Berkeley. Most recently she lectured in the modern art-history survey course and a survey on twentieth-century avant-gardes at California State University, Fullerton. She has also worked as a gallery manager for the Tufts University Art Gallery and as a docent for the Berkeley Art Museum. In the 2003–4 academic year, she will defer her Dodge fellowship for a year to accept a fellowship residency at the Georgia O’Keeffe Museum Research Institute in Santa Fe, NM. Upon graduation, she plans to continue teaching while working in public museums.



Megan Smetzer

Megan Smetzer is a recipient of the Terra Foundation for the Arts Pre-1940 American Art Fellowship. Born and raised in Fairbanks, AK, she earned her B.A. in American

studies at Smith College in Northampton, MA, minoring in art history. After working at Sotheby’s, followed by a job designing art tours for museum groups, she returned to school and earned an M.A. in art history from Williams College in Williamstown, MA. Currently, she is a Ph.D. candidate in the Department of Art History, Visual Art, and Theory at the University of British Columbia in Vancouver.

Smetzer’s dissertation, “Assimilation or Resistance? The Production and

Consumption of Tlingit Beadwork,” examines a largely undocumented area of Tlingit women’s art: nineteenth- and twentieth-century beadwork. The art of the Southeast Alaskan Tlingit has been extensively researched within the fields of art history and anthropology. But unlike other aspects of Tlingit visual production, such as totem poles, masks, and Chilkat weaving, beadwork has been marginalized in the scholarly literature due to Western notions of authenticity, tradition, and the hierarchy of the fine and applied arts. As there is little written evidence for beadwork production, Smetzer’s research combines interviews with contemporary Tlingit beadworkers, the compilation of a digital database of beadwork in museum collections, the critical examination of historic photographs, and the reading of published texts against the grain in order to enrich the history of artistic production on the Northwest Coast. In a series of four case studies, beadwork is investigated in terms of tourism and collecting, gender, indigenous agency, and identity to understand how these objects become sites for the negotiation of meaning across cultural boundaries.

Smetzer’s research has been generously supported through several fellowships. She has received the ACLS/Luce Predoctoral Dissertation Fellowship in American Art, the Center for Advanced Study in the Visual Arts’ Chester Dale Fellowship, and several University Graduate Fellowships from her school. She plans to return to Alaska upon the completion of her dissertation and continue working with Tlingit artists.

From a highly competitive pool of applicants, the visual-artist and art-historian juries also chose to award honorable mentions to the following individuals:

Catherine Caesar of Emory University, **Jessica Mallios** of Bard College, and **Lydia Moyer** of Concordia University.

CAA thanks the PDFP jury members. The visual-artist jury included **Miguel Luciano**, a former PDFP recipient and an artist-in-residence at El Puente in Brooklyn, NY; **John Kissick**, director of the School of Fine Art and Music, University of Guelph; **Laura Heyman**, associate professor in photography, Syracuse University; and **Holly Hughes**, Rhode Island School of Design and an artist based in New York. The art-historian jury

comprised **Elizabeth Kennedy**, associate curator at the Terra Museum for American Art; **Bruce Altshuler**, director of museum studies at New York University; **Katherine Manthorne**, Graduate Center, City University of New York; and **Susan Aberth** of Bard College, a fellowship recipient in 2000.

CAA is grateful for the long-term support of its funders, without whom these programs would be impossible. CAA also thanks the numerous individual supporters who have contributed to the funding of these fellowships.

You too can support the fellowships through the purchase of an original print from CAA’s editions program, which includes works by Sam Gilliam, Miriam Schapiro, Kiki Smith, and Buzz Spector. All proceeds go toward the PDFP and truly make a difference. To request information on our print series, contact Susan Sacramone at 212/691-1051, ext. 252; ssacramone@collegeart.org.

To receive the guidelines and an application for the 2004 fellowships, contact Lauren Stark at 212/691-1051, ext. 248; lstark@collegeart.org. You may also send an S.A.S.E. to CAA, Professional Development Fellowship Program, 275 Seventh Ave., 18th Floor, New York, NY 10001; www.collegeart.org. *Deadline: January 31, 2004.*

MILLARD MEISS PUBLICATION GRANTS

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

For complete guidelines, deadlines, and application materials, visit www.collegeart.org/caa/resources/meiss/index.html.

Deadlines:
March 15 and
October 1 of
every year





This month the CAA Committee on Intellectual Property (CIP) launches a new feature in CAA News. Each

issue for the next year will contain a hypothetical question on some aspect of rights, permissions, fair use, and other intellectual-property topics of interest to our members. We will provide a short answer, with added commentary from a practical perspective. This feature is intended to provide general information and does not constitute legal advice. If you have specific legal questions, contact an intellectual-property attorney.

Q I want to publish images of three works of art in a book I am writing. The book is to be published by a nonprofit press. The images (a painting, a photograph, and a drawing) are in the collections, respectively, of a U.S. museum, a photo archive, and a library. The copyright on these works of art has expired; they are in the public domain, which means, I think, that they can be legally copied. Can I reproduce photographs of these works in my book without asking the institutions' permission? Would it make a difference if I were publishing at a for-profit press? And does it matter if I myself took the photos of the images or got them from the institutions?

A If the images are truly in the public domain, you do not need permission under U.S. copyright law to publish your own photographs of the works. (If the images were not created in the U.S., and/or your publisher is not in the U.S., non-U.S. copyright laws might apply, however.)

But even if you took the photos yourself, or obtained them from a source other than the institutions, you may not have permission to publish them. For example, if the institution prohibited or conditioned the taking of photographs, your having done so and then publishing the photographs may breach a contract.

If the museum, archive, or library provided you with its photograph of the object, that *photograph* may be protected by copyright—even if the image itself is in the public domain. (In one legal case, in

New York, a court held that no copyright can be asserted in a photograph that was a faithful reproduction of a work in the public domain. Some publishers choose to rely on that decision in determining if a photograph may be published; others do not.)

If the photograph of the image is protected by copyright, the institution that provided you with the photograph is entitled to control its reproduction and use. Therefore, the institution may legally charge you fees for 1) reproduction; and 2) creation and rental or loan of a photograph.

In short, you will need to make sure that you have all the rights from the institution to publish the photograph in all relevant formats (e.g., print and electronic).

CIP COMMENTARY

Fees for use of a photograph are set by individual copyright holders and may vary considerably. Professional photographs are costly to produce and lend. Institutions may choose to set a sliding scale of fees, depending on use. Fees are often waived or reduced when the image is to appear in

a noncommercial or scholarly publication, or one from a small press.

Other considerations that may affect the fee include size of the reproduction, size of the print run of the book or journal, whether the book or journal will be distributed in a limited territory (e.g., North America only) or worldwide, and whether the reproduction will be in color or black and white. When asking for rights to publish the photograph, therefore, you should provide detailed information about the proposed use of the image. Will it be used for a commercial product, such as a poster or tote bag? How many copies will be produced? What are the means of distribution—book, journal article, Internet, intranet, television? Will the publication be available electronically?

In addition, public institutions such as museums frequently have a legal obligation to maintain high quality of reproductions. Many will not permit cropping, overprinting of type, or other invasion of the image integrity. Some will require that they be given and have the right to approve color proofs. Such restrictions may even have been imposed by the donor

WHEN WORKS PASS INTO THE PUBLIC DOMAIN

DATE OF WORK	PROTECTED FROM	TERM
Created January 1, 1978, or after	When work is fixed in tangible medium of expression	Life + 70 years ¹ (or if work of corporate authorship, the shorter of 95 years from publication, or 120 years from creation ²)
Published before 1923	In public domain	None
Published 1923–1963	When published with notice ³	28 years + could be renewed for 47 years, now extended by 20 years for a total renewal of 67 years. If not so renewed, now in public domain
Published 1964–1977	When published with notice	28 years for first term; now automatic extension of 67 years for second term
Created before January 1, 1978, but not published ⁴	January 1, 1978, the effective date of the 1976 Act that eliminated common law copyright	Life + 70 years or December 31, 2002, whichever is greater
Created before January 1, 1978, but published between then and December 31, 2002	January 1, 1978, the effective date of the 1976 Act that eliminated common law copyright	Life + 70 years or December 31, 2047 whichever is greater

1. Term of joint works is measured by life of the longest-lived author.
2. Works for hire, anonymous, and pseudonymous works also have this term. 17 U.S.C. § 302(c).
3. Under the 1909 Act, works published without notice went into the public domain upon publication. Works published without notice between January 1, 1978, and March 1, 1989, effective date of the Berne Convention Implementation Act, retained copyright only if, e.g., registration was made within five years. 17 U.S.C. § 405. (Notes courtesy of Professor Tom Field, Franklin Pierce Law Center.)
4. The term “published” has a technical meaning under copyright law. Publication of the image in a magazine, scholarly journal, or made available in some other format that was distributed to the public would constitute “publication” for purpose of this chart; indeed, it is possible that if the library or archive identified in the hypothetical question made copies of the image (in photographs or otherwise) available to patrons or customers, then that, too, would constitute publication.

For updates to this chart, please visit www.unc.edu/~uncnlg/public-d.htm
 Chart created by Lolly Gasaway, University of North Carolina. Last updated September 18, 2001. Chart may be freely duplicated or linked to for nonprofit

of the artwork. Reproduction fees cover part of the cost of providing this service.

You asked about images from a museum, photo archive, and library. Each institution sets its own permissions policy, as do individuals who hold copyrights. There is no standard policy for a particular type of institution or rights holder.

If your book will be published or distributed outside the United States, and/or if the images you seek to reproduce are from non-U.S. sources, non-U.S. copyright laws may apply. You should therefore always consult your publisher to determine what rights and permissions you must seek.

For further information about museum rights-and-reproduction policies, see the *Visual Resources Association Guide to Rights and Reproduction at American Art Museums* at www.vraweb.org/specialbull.html.

RULES OF THUMB

- If the copyright on a work has expired, it is in the public domain. For rules about determining the date of expiration of copyright, see the chart on page 6.
- Works in the public domain may be reproduced without permission or fee for both scholarly and commercial purposes.
- Note that the photograph or scan of a

public-domain work often is protected by copyright and, in such case, permission to publish the photograph or digital file must be obtained.

- Publishing in either a for-profit or nonprofit context implicates copyright and may require permissions, although some institutions may choose to give nonprofit, scholarly publications a discount or waiver of fees.

CAA REPORTS ON ACLS MEETING

The 2003 annual meeting of the American Council of Learned Societies (ACLS) took place in Philadelphia in early May. ACLS is an organization that draws together learned societies such as CAA, the Society of Architectural Historians, and the American Historical Association, and shares concerns related to maintaining and improving conditions for scholarship, education, and communications among scholars in the humanities.

Interim ACLS President Francis Oakley (president emeritus of Williams College),

appointed following the untimely death of President John D'Arms, presided over the meeting and reported on ACLS activities over the past year, focusing on the organization as funder, convener, collaborator, and advocate. ACLS is best known for its research fellowships in the humanities and social sciences, but other recent activities include sponsoring exchange scholars between the U.S. and Cuba and Vietnam, maintaining programs for scholars specializing in China and Eastern Europe, supporting conferences, and publishing reference works such as the *The Correspondence of Charles Darwin* and *American National Biography*.

Two program sessions, "Understanding Our National Past: American History and Civic Life" and "Understanding Our Global Present: International Issues and Area Knowledge," and a public session, "Crises and Opportunities: The Futures of Scholarly Publishing," were presented, followed by lively questions and discussion between the panelists and the audience. National Endowment for the Humanities (NEH) Chairman Bruce Cole, a Renaissance art historian and founder of the Association for Art History, addressed the annual meeting at a luncheon. Cole spoke of the importance of and challenges to the humanities and the ways in which

AMERICAN ART NOW

AESTHETICS
AND POLITICS

CLARK SYMPOSIUM

Saturday, October 18, 2003

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

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

For more information, call 413-458-2303, extension 260, or visit www.clarkart.edu

STERLING & FRANCINE CLARK ART INSTITUTE
WILLIAMSTOWN, MASSACHUSETTS 01267

the endowment is working to strengthen the future of the humanities. He emphasized President George W. Bush's request for significantly increased funding and the new NEH initiative *We the People*. Cole also participated, along with several NEH program directors and officers, in round-table discussions about issues in the humanities and NEH with members of the ACLS Conference of Administrative Officers.

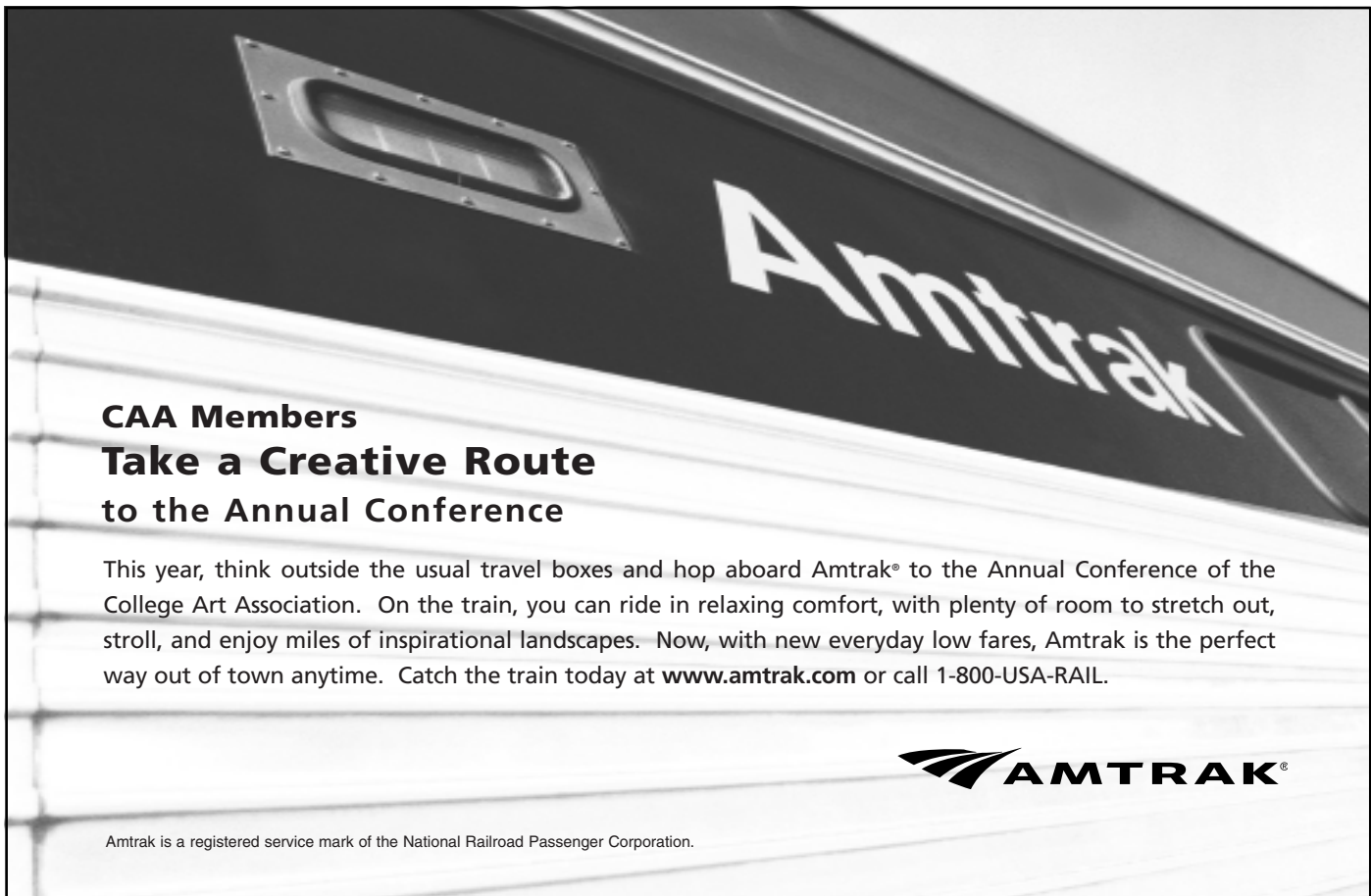
Highlights of the 2002–3 ACLS Fellowship Competition noted an increase in applicants from 925 (for the 2001–2 competition) to 1,018, but a decrease in awardees from 87 to 72 as a result of economic stringencies. There was a broad distribution of applicants across humanities fields, with 7.1 percent of the applicants in the 2002–3 competition identifying themselves as art historians. Under D'Arms's leadership, fellowship stipends were increased and new fellowships for faculty at critical stages of their careers were instituted: the Charles A. Ryskamp Research Fellowships for advanced assistant professors in the humanities and related social sciences, and the Frederick Burkhardt Residential Fellowships for Recently

Tenured Scholars. See www.acls.org for more information.

The ACLS History E-Book project will also be of particular interest to CAA members. Launched in September 2002, the project has digitized more than 500 books on its website, accessible to readers through licenses to libraries, and plans to add 275 more titles in September 2003. The project is currently working with eight learned societies (African Studies Association, American Historical Association, Association for Asian Studies, Latin American Studies Association, Middle East Studies Association, Organization of American Historians, Renaissance Society of America, and Society for the History of Technology) and a select group of university presses. In addition to placing books already published in paper online, the project plans to add 85 completely new electronic titles each year. CAA's Director of Publications, Eve Sinaiko, is working with the directors of the project to explore ways to include art-history books in the project. For more information, please visit www.historyebook.org.


CAA was represented by our delegate and past President Ellen T. Baird and

Executive Director Susan Ball. Also attending were former CAA President John R. Clarke, member of the ACLS board of directors; CAA Board member Michael Ann Holly, representing the Sterling and Francine Clark Art Institute; former CAA President Lucy Freeman Sandler, delegate of the International Center of Medieval Art; CAA member Carol H. Krinsky, delegate of the Society of Architectural Historians; and CAA staff member Eve Sinaiko. Attended by delegates and executive officers of the sixty-seven constituent societies, representatives of affiliate members, and college and university associate institutions, the ACLS meeting brought together a wide-ranging group of humanists to consider both the business of ACLS and the issues facing the humanities. President Elect Pauline Yu, dean of humanities and professor of East Asian languages and cultures at the University of California, Los Angeles, and member of the ACLS board of directors, met with delegates and representatives; she will become president this summer. —*Ellen T. Baird, Professor of Art History, Department of Art History, University of Illinois, Chicago*



**CAA Members
Take a Creative Route
to the Annual Conference**

This year, think outside the usual travel boxes and hop aboard Amtrak® to the Annual Conference of the College Art Association. On the train, you can ride in relaxing comfort, with plenty of room to stretch out, stroll, and enjoy miles of inspirational landscapes. Now, with new everyday low fares, Amtrak is the perfect way out of town anytime. Catch the train today at www.amtrak.com or call 1-800-USA-RAIL.

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CAA SEEKS INPUT ON TEACHING PORTFOLIOS

Teaching portfolios have grown increasingly important for artists, art historians, and arts educators working in academia. They are valuable tools for promotion and tenure evaluation and self-evaluation, and as evidence of successful teaching. Many entry-level positions now require emerging professionals to include portfolios as part of an application packet. In particular, job applications in the fields of visual art, architecture, and design often must supply samples of student work. What should be included, and how should slides be labeled? Are search committees looking for the best

work produced by a class or a representation of various assignments? Should students' names appear on the slides, or should only the course title be offered? For art-history portfolios, are course syllabi sufficient evidence of successful teaching, or should student work also be represented? What is the best method of doing this? Should complete essays, writing samples, or other documents be submitted?

CAA's Student and Emerging Professionals Committee (SEPC) seeks information from members about these questions and other uses, concerns, and components of the teaching portfolio. We plan to publish a set of guidelines for those who may not have experience assembling such material. These guidelines will suggest proper documentation methods and organizational structures.

Please send your recommendations and information about your experiences or your

department's criteria to Ben Schachter at schach1000@aol.com. Please label the subject heading "Teaching Portfolios."

NEW CONFERENCE TRAVEL GRANTS

CAA is pleased to announce two new Annual Conference travel grants, one for graduate students in art history and studio art and the other for international artists and scholars. The grants are funded by donations from the \$5 contribution check-off on last year's CAA membership application form. CAA deeply appreciates the contributions of those who gave in 2003 and hopes that members will check the appropriate box on the 2004 form.

CAA GRADUATE STUDENT CONFERENCE TRAVEL GRANT

CAA encourages all department chairs and directors of graduate programs to inform their Ph.D. and M.F.A. students of CAA's Graduate Student Conference Travel Grant. The \$100 grant is awarded to advanced graduate students as partial reimbursement of expenses for travel to attend the 2004 Annual Conference in Seattle. To qualify for the grant, students must be members of CAA. Applications should include a completed application form, a brief statement by the student stipulating that he or she has no external support for travel to the conference, and a letter of support from the student's adviser or head of department. For application and additional information, please contact Lauren Stark at 212/691-1051, ext. 248; lstark@collegeart.org. Send application materials to Graduate Student Conference Travel Grant, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: October 15, 2003.*

CAA INTERNATIONAL CONFERENCE TRAVEL GRANT

CAA introduces a \$500 grant to artists or scholars from outside the United States as partial reimbursement of expenses for travel to attend the 2004 Annual Conference in Seattle. Awards will be made solely on the basis of financial need; *preference will be given to applicants from*

GETTY RESEARCH GRANTS 2004

Getty Research Grants are open to scholars of all nationalities.

Residential Grants at the Getty Center

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

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

Nonresidential Grants

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

How to Apply (All Grants)

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

Deadline for all Getty Research Grants:

November 1, 2003



The Getty Grant Program

emerging nations. To qualify for the grant, applicants must be members of CAA. Applications should include a completed application form, a brief statement by the applicant stipulating that he or she has no external support for travel to the conference, and two letters of recommendation. For application and information, contact Lauren Stark at 212/691-1051, ext. 248; lstark@collegeart.org. Send materials to International Conference Travel Grant, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: October 15, 2003.*

CAA JOURNAL MISSION STATEMENTS

At its May 2003 meeting, the CAA Board of Directors approved mission statements for The Art Bulletin and caa.reviews and a revised mission statement for Art Journal.

THE ART BULLETIN

The Art Bulletin publishes leading scholarship in the English language in all aspects of art history as practiced in the academy, museums, and other institutions. From its founding in 1913 the journal has published, through rigorous peer review, scholarly articles and critical reviews of the highest quality in all areas and periods of the history of art. Articles take a variety of methodological approaches, from the historical to the theoretical. In its mission as a journal of record, *The Art Bulletin* fosters an intensive engagement with intellectual developments and debates in contemporary art-historical practice. The journal, which welcomes submissions from scholars worldwide and at every career stage, is published four times a year, in March, June, September, and December, by the College Art Association.

ART JOURNAL

The mission of *Art Journal*, founded in 1941, is to provide a forum for scholarship and visual exploration in the visual arts; to be a unique voice in the field as a peer-reviewed, professionally mediated forum for the arts; to operate in the spaces between commercial publishing, academic presses, and artist presses; to be pedagogically

useful by making links between theoretical issues and their use in teaching at the college and university levels; to explore relationships among diverse forms of art practice and production, as well as among art making, art history, visual studies, theory, and criticism; to give voice and publication opportunity to artists, art historians, and other writers in the arts; to be responsive to issues of the moment in the arts, both nationally and globally; to focus on topics related to twentieth- and twenty-first-century concerns; to promote dialogue and debate. The journal, which welcomes submissions from authors and artists worldwide and at every career stage, is published four times a year, in spring, summer, autumn, and winter, by the College Art Association.

CAA.REVIEWS

caa.reviews, founded in 1998, publishes timely scholarly and critical reviews of studies and projects in all areas and periods of art history, visual studies, and the fine arts, providing peer review for the disciplines served by the College Art Association. Publications and projects reviewed include books, articles, exhibitions, conferences, digital and electronic productions, films, videos, and other works as appropriate. It also publishes peer-reviewed essays on these subjects, as well as on art education and policy, curatorial issues, and related topics. In reviewing and publishing recent texts and projects, *caa.reviews* fosters swift, worldwide access to the intellectual and creative materials and issues of contemporary art-historical and critical practice, and promotes the highest standards of discourse in the disciplines of art and art history. The journal is published electronically in a web format, on a continual basis, by the College Art Association.

JOIN A CAA COMMITTEE

PROFESSIONAL INTERESTS, PRACTICES, AND STANDARDS (PIPS) COMMITTEES

CAA urges members to join one of our diverse, active PIPS committees. Serving

on a PIPS committee is a great way to get involved in the issues and debates that concern our members, as well as to recommend programs and initiatives that further CAA's goals. Joining a CAA committee is also an excellent way to network with other members.

Committee members serve a three-year term (2004–7) with at least one new member rotating onto a committee each year. Candidates must possess expertise appropriate to the committee's work and must be CAA members in good standing. Members of all committees volunteer their services to CAA without compensation. CAA Vice President for Committees Andrea Norris and President Michael Aurbach will review all candidates and make appointments prior to the 2004 Annual Conference in Seattle next February. All new members will be introduced to their committees at their respective business meetings at the conference.

Nominations for PIPS committee memberships should include a brief statement (no more than 150 words), outlining the individual's qualifications and experience, and an abbreviated c.v. (no more than two pages). Self-nominated persons are encouraged to apply. Please send all materials to Vice President for Committees, c/o Rebecca Cederholm, Governance and Advocacy Associate, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. Materials may also be submitted to rcederholm@collegeart.org (all email submissions must be sent as Microsoft Word attachments). *Deadline: November 3, 2003.*

For information about the mandate and activities of each PIPS committee, please visit our website and follow the Committees link. You may also contact Marta Teegen, Director of Governance and Advocacy, at mteegen@collegeart.org for further information.

The following vacancies will be filled for terms beginning in February 2004: Cultural Diversity Committee: at least three members; Student and Emerging Professionals Committee: at least one member; Committee on Women in the Arts: at least three members; Services to Artists Committee: at least one member; Professional Practices Committee: at least two members; Museum Committee: at least one member; Intellectual Property Committee: at least one member; International Committee: at least one

member; Education Committee: at least two members.

AWARDS COMMITTEES

CAA's Awards for Distinction are influential and prestigious. Be one of the people who selects the winners! Submit your nominations or self-nominations for service on a CAA awards committee. CAA encourages the highest standards of scholarship, practice, connoisseurship, and teaching in the visual arts. To this end we publicly recognize achievements by individual artists, art historians, curators, and critics by regularly conferring annual awards, several of which are named for distinguished members of the profession. Awards are made to living individuals whose achievements transcend the immediate region or field in which they work to serve the profession and the larger community. The awards are presented each year at the Annual Conference on the recommendation of the individual awards committees. Members of awards committees are distinguished professionals, many of whom have been honored by CAA in the past.

Committee members serve a three-year term (2004–7) with at least one new member rotating onto a committee each year. Candidates must possess expertise appropriate to the committee's work and be CAA individual members in good standing. Collectively, a committee should represent a national perspective. Members of all committees volunteer their services to CAA without compensation. CAA Vice President for Committees Andrea Norris and President Michael Aurbach will review all candidates and make appointments after the 2004 Annual Conference in Seattle.

Nominations for awards committee membership should include a brief statement (no more than 150 words) outlining the individual's qualifications and experience and an abbreviated c.v. (no more than two pages). Self-nominated persons and past award recipients are encouraged to apply. Please send all materials to Vice President for Committees, c/o Brenna Johnson, Conference Assistant, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. Materials may also be submitted to bjohnson@collegeart.org (all email submissions must be sent as Microsoft Word attachments). *Deadline: November 3, 2003.*

For information about the mandate and activities of each awards committee, visit

THANKS TO OUR MEMBERS

CAA expresses its most sincere gratitude to our 2003 Patron, Sponsoring, and Sustaining members—individuals who contribute to CAA above and beyond their regular dues. These members receive *The Art Bulletin* and *Art Journal*. Membership fees cover less than half of CAA's operating costs, so voluntary contributions from our members significantly help to make possible the wide range of programs and services we offer.

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CHANGES TO ANNUAL CONFERENCE REGISTRATION PROCEDURES AND THE PRELIMINARY PROGRAM

Online registration for the 2004 Annual Conference in Seattle will be available this fall.

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

Beginning in October, session and meeting listings will be available online in an expanded electronic *Preliminary Program* on the CAA website, www.collegeart.org.

CAA's website and follow the Awards link.

The following committee vacancies will be filled for terms beginning in May 2004: *Art Journal* Award: at least one member; Alfred H. Barr, Jr., Award: at least two members; Arthur Kingsley Porter Prize: at least one member; Charles Rufus Morey Book Award: at least one member; Distinguished Lifetime Achievement Award for Art Writing: at least one member; Distinguished Teaching of Art History Award: at least two members; Frank Jewett Mather Award: at least one member.

ADVOCACY UPDATE

NEH & NEA FUNDING UPDATE

At press time, the fiscal year 2004 budgets for the National Endowment for the Humanities (NEH) and the National Endowment for the Arts (NEA) had not been finalized. In mid-July the Congressional Arts Caucus introduced an amendment, sponsored by Representatives Louise Slaughter (D-NY), Chris Shays (R-CT), Norm Dicks (D-WA), and Jim Leach (R-IA), to increase funding for the NEH by an additional \$5 million over the House Appropriations Committee's mark of \$137 million (for a total of \$142 million). The amendment also sought to increase funding for the NEA by \$10 million above the committee's mark of \$117 million (for a total of \$127.5 million). Thirty-five Republicans joined Democrats in passing the Congressional Arts Caucus amendment a few days after it was introduced.

U.S. REENTRY TO UNESCO STILL NOT FINAL

In early July, CAA was one of forty-nine organizations (and one of only three arts and cultural organizations) that sent a letter to Congress supporting U.S. reentry to UNESCO. Our efforts were successful: on July 16, 2003, the House took an important step toward U.S. reentry to UNESCO by overwhelmingly approving the *Foreign Relations Authorization Act* (H.R. 382-42), which authorizes the appropriation of \$71 million for the U.S. to pay its dues to rejoin UNESCO. At press time, Congress had not voted on the final appropriation

bill for UNESCO in fiscal year 2004, though the bill did contain the full \$71 million included in the *Foreign Relations Authorization Act*. Should the final appropriation be approved, the U.S. will rejoin UNESCO after a nineteen-year absence.

STUDENT ARTS-ADVOCACY GROUP LAUNCHED

Within the arts field, new voices need to be heard. The next generation of scholars and artists is eager to contribute to promoting a broader awareness of the role and the importance of the arts in our lives.

Founded in 2002, Student Advocates for the Arts (SAA) is a grassroots network of students and alumni working for positive change in the arts sector nationwide. SAA holds the firm conviction that it can make a difference as active participants in this country's democratic system. Their mission is to empower student voices to influence legislation and policy affecting the arts. We provide educational tools and a platform to engage in critical debate of arts advocacy issues.

Striving to represent a diverse cross-section of artistic academic disciplines and institutions nationally, SAA seeks students interested taking an active role in the formation of arts and cultural policy. As a member of SAA you will receive:

- action alerts specialized for your follow-through;
- a monthly e-newsletter with articles on national and local arts issues, workshop and exhibitions listings, and recommended readings;
- invitations to events, including advocacy trips to Washington, DC, and SAA's annual conference of arts and cultural leaders;
- opportunities to participate in collaborative projects with other student organizations and arts-advocacy groups;
- the opportunity to have a voice!

To become a member, to start a local chapter, or to learn more about SAA, please visit www.studentadvocatesforthearts.org.

CAA NEWS

CAA WELCOMES NEW EDITORIAL-BOARD MEMBERS

The following members have been appointed to serve on the editorial boards of CAA journals: *The Art Bulletin*: **Suzanne Preston Blier**, Harvard University; and **Michael Leja**, University of Delaware. *Art Journal*: **Catherine M. Soussloff**, Porter College, University of California, Santa Cruz; caa.reviews: **Stanley Abe**, Duke University; and **Frederick Asher**, University of Minnesota, Twin Cities.

MILLARD MEISS AWARD WINNERS ANNOUNCED

CAA is pleased to announce seven Millard Meiss Publication Grant recipients for spring 2003. Thanks to the generous bequest of the late Prof. Millard Meiss, these grants are awarded twice annually to publishers to support publication of scholarly books in art history and related fields.

The grantees are: **Sarah Burns**, *Painting the Dark Side: Art and the Gothic Imagination in Nineteenth-Century America* (University of California Press); **Erica Dodd**, *Medieval Frescoes of the Lebanon* (Reichert Verlag); **James Flath**, *Printing Culture in Rural North China: Reading Nianhua as History* (University of British Columbia Press); **Joseph Leo Koerner**, *The Reformation of the Image* (Reaktion Books); **David O'Brien**, *After the Revolution: Antoine-Jean Gros, Painting, and Propaganda under Napoleon Bonaparte* (Penn State University Press); **David Roxburgh**, *The Persian Album, 1400-1600: From Dispersal to Collection* (Yale University Press); and **Jane Sharp**, *Russian Modernism between East and West: Natalia Goncharova and the Moscow Avant-Garde* (Cambridge 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 guidelines are available at www.collegeart.org/caa/resources/meiss/index.html; or write to publications@collegeart.org. Deadlines: March 15 and October 1 of every year.

CAAREVIEWS
www.caareviews.org

KRESS RENEWS ART BULLETIN GRANT

CAA is pleased to announce that the Samuel H. Kress Foundation has renewed a grant to support color reproductions in *The Art Bulletin* for two more years. It is thanks to the generosity of the Kress that the journal has enjoyed its rich program of color images within the *Bulletin* since 1998 and on the cover since 2000. CAA is grateful for this significant support.

CAA SEEKS PUBLICATIONS-COMMITTEE MEMBER

CAA invites nominations and self-nominations for two member-at-large positions on the CAA Publications Committee for a three-year term (through June 2006, with the first meeting taking place in New York on October 19, 2003).

The Publications Committee is a consultative body that meets three times a year. It advises the CAA Publications Department staff and the CAA Board of Directors on publications projects; supervises the editorial boards of *The Art Bulletin*, *Art Journal*, and *caa.reviews* and the Millard Meiss Publication Fund Jury; sponsors a practicum session at the Annual Conference; and, with the Vice President for Publications, serves as liaison to the CAA Board, membership, editorial boards, Meiss jury, and other CAA committees.

Candidates must possess expertise appropriate to the committee's work and must be CAA members in good standing. We especially seek members who are professionals in book, journal, or museum publishing, as well as artists with an interest in publishing issues.

Appointment is by CAA President Michael Aurbach, in consultation with Vice President for Publications Catherine Asher. Applicants may not be individuals who have served as members of a CAA editorial board within the past five years. Appointments will be made prior to the October 2003 meeting. Members of all committees volunteer their services to CAA without compensation. CAA reimburses members for travel and lodging for the spring and fall New York meetings in accordance with its travel policy, but members pay their own expenses for the Annual Conference.

Nominations for Publications Committee membership should include a brief statement (no more than 150 words), outlining the individual's qualifications and experience, and an abbreviated c.v. (no more than two pages). Nominators should ascertain their nominee's willingness to serve; self-nominations are also encouraged. Please send all materials to Catherine Asher, Vice President for Publications, c/o Betty Leigh Hutcheson, Publications Assistant, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. Materials may also be submitted to bhutcheson@collegeart.org (all email submissions must be sent as Microsoft Word attachments). You may also contact Eve Sinaiko, Director of Publications, at esinaiko@collegeart.org for further information. *Deadline: October 1, 2003.*

CALL FOR ART-HISTORY AND VISUAL-STUDIES DISSERTATION LISTINGS

Dissertations in art history and visual studies, both completed and in progress, are published annually in the June issue of *The Art Bulletin* and listed online at www.collegeart.org. Ph.D.-granting institutions are requested to send a list of dissertation titles of your school's Ph.D. students to dissertations@collegeart.org. Full instructions regarding the format of listings may be found at www.collegeart.org/caa/publications/AB/dissertations/index.html; they will also be sent by email and fax to department heads later this fall. We do not accept listings from individuals. Improperly formatted lists will be returned to sender. For more information, write to the email address listed above. *Deadline: December 1, 2003.*

STAFF CHANGES

Betty Leigh Hutcheson has joined the CAA staff as publications-department assistant. She received an M.F.A. in photography from Bard College in 1998. Hutcheson taught photography and introductory art as an adjunct at the University of Memphis in Tennessee in 1997–8. Since moving to New York in 1998, she has divided her time between photography and editorial work and has participated in solo and group exhibitions.

ANNUAL CONFERENCE UPDATE

CURATORIAL PROPOSALS SOUGHT FOR 2005 CONFERENCE

CAA invites members to submit proposals for an exhibition, whose opening will coincide with the Annual Conference in Atlanta, February 16–19, 2005. There are no limitations on the theme or the media of work to be included in the exhibition, except that it must be a group show of CAA members' work (membership during the year of the show is required). CAA's Director of Programs will convene a committee to review and judge the proposals on the basis of merit. CAA will provide support for the exhibition with a \$10,000 grant. Proposals of no more than three pages should include the following information: 1) name(s) of curator(s) or organizer(s), affiliation(s), c.v.(s), and CAA membership number(s); 2) a brief statement of no more than 250 words, describing the exhibition's theme and explaining any special or timely significance; 3) the designated venue, including a brief description of the exhibition space, its staffing and security features, and the approval for this exhibition by the venue's appropriate officer or authority; 4) a detailed exhibition budget for expenses and income, showing other anticipated sources of funding or in-kind support; and 5) a self-addressed, stamped postcard, so that CAA can acknowledge receipt of the proposal (or you may send your proposal via certified mail).

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

SESSION ADDED TO 2004 CONFERENCE

National Council of Art Administrators "Those Who Do Can, and Those Who Do Not, Do Too: Balancing a Significant Art Practice with an Administrative Position"

Chair: Joe Lewis, Fashion Institute of Technology, joseph_lewisIII@fitnyc.edu.

Artists fall into administrative positions in a number of ways. Some want more control of the scope and shape of their institutions' aesthetic worldview, others are great organizers, and a few are looking to move up the food chain, but must become administrators by necessity. Regardless of the reason, administrative duties can exact a heavy personal toll, consuming large amounts of time, energy, and spirit.

Nonetheless, many administrators continue to create art. This 1½ hour session will look at both artwork and individual strategies for making art within the confines of the administrative territories. How do you keep your creative juices flowing while tied down to day-to-day operations, faculty or staff mediation, and signing time sheets? Besides the sometimes-elusive sabbatical leave, are there other successful professional-development models that can assist artists to recharge? Panelists will show their current work and offer solutions to these and other questions. The panel is open to all current art administrators who maintain a significant art practice.

CURATORS AND CRITICS NEEDED FOR ARTISTS' PORTFOLIO REVIEW

CAA is seeking curators and critics to participate in the eighth annual Artists' Portfolio Review during the 92nd Annual Conference in Seattle, February 18–21, 2004.

The Artists' Portfolio Review provides an opportunity for artists from a wide range of backgrounds to have slides or videos of their work critiqued by professionals. The program pairs a member artist with a critic or curator for a twenty-minute appointment. The individual sessions are scheduled on two days: Thursday, February 19, and Friday, February 20. Whenever possible, artists are matched with reviewers based on medium or discipline.

Volunteer curators and critics provide an important service to early-career artists, enabling them to receive professional criticism of their work. Given the competitiveness of today's art world, the value to artists of this contribution cannot be overestimated.

Interested candidates must be CAA individual members in good standing, register for the conference, and be willing to provide five successive twenty-minute cri-

tiques in a two-hour period. Please send a brief letter of interest and résumé to Programs Coordinator, Artists' Portfolio Review, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: November 3, 2003.*

MENTORS NEEDED FOR CAREER DEVELOPMENT WORKSHOPS

The 2004 CAA Annual Conference will mark the eighth anniversary of the Career Development Workshops. To date, more than two thousand CAA members who are beginning their careers have met with professionals in their respective fields to receive valuable professional advice and guidance.

To ensure the continued success of the program, we seek mentors from all areas of art history, studio art, the museum professions, and other related fields. Mentors provide a significant professional service to members. Many have described this experience as extremely rewarding.

Mentors spend twenty minutes with each candidate, reviewing cover letters, c.v.s, slides, and other pertinent material. Given the anxiety associated with conference placement, mentors should be sensitive to the needs of the candidates and able to provide constructive criticism.

Mentor applicants must be members in good standing, must register for the conference, and must be prepared to give three consecutive hours of their time on one of the two days of the workshops: Thursday, February 19, and Friday, February 20. Art historians and studio artists must be tenured; curators must have five years of experience and have current employment with a museum or university gallery.

The workshops are not intended as a screening process by institutions seeking new hires. Applications will not be accepted from individuals whose departments are conducting a faculty search in the field in which they are mentoring. Mentors should not attend as candidates for positions in the same field in which workshop candidates may be applying.

Send a current c.v. and letter of interest to Programs Coordinator, Career Development Workshops, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: November 3, 2003.*

PROFESSIONAL DEVELOPMENT ROUNDTABLE MENTORS SOUGHT

CAA is seeking mentors and discussion leaders to assist with Professional Development Roundtables at the 2004 Annual Conference in Seattle.

Mentors will lead informal discussions on a wide range of topics relating to career choices, professional life, and work strategies. The roundtables will be geared toward two groups—emerging professionals and midcareer professionals.

Roundtable topics will reflect those frequently mentioned by CAA members as particular areas of concern within their lives and work. Past topics have included: Taking a First Job while Finishing School; Dealing with Demands from All Sides—The Demands on Junior Faculty Seeking to Secure Tenure; Disappointment, Even Despair: The Natural Consequences of Trying to Move Forward; and From Teaching to Administration.

Prospective mentors do not need to be career specialists but should have an interest in the emerging generation of scholars and artists or the desire to discuss midcareer issues with colleagues. Candor, a sense of humor, the ability to listen, and two hours of your time are required. Interested individuals must be CAA members in good standing, be registered for the conference, and be available on Thursday, February 19, 2004, from 12:30 to 2:00 P.M. Please send a brief letter of interest and résumé to Lauren Stark, Re: Roundtables, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: November 3, 2003.*

ARTISTS' PORTFOLIO REVIEW OFFERED

The Artists' Portfolio Review at the 2004 Annual Conference in Seattle will offer artist members the opportunity to have slides or VHS-format videos of their work reviewed by curators and critics in private twenty-minute consultations.

Appointments will be scheduled for Thursday, February 19, and Friday, February 20. Interested artists should complete the Artists' Portfolio Review coupon on the next page. The coupon may be copied and distributed. Be sure to indicate whether the work to be reviewed will be on slides or video. All applicants must be

CAA members in good standing for 2004.

Participants will be chosen by a lottery of the applications received by the deadline; all applicants will be notified by mail in January. Please send the completed coupon to Artists' Portfolio Review, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: November 7, 2003.*

CAREER DEVELOPMENT WORKSHOPS OFFERED

Artists, art historians, and museum professionals at all stages of their careers are encouraged to apply for a one-on-one consultation with veterans in their fields at the 2004 Annual Conference in Seattle. The Career Development Workshops offer a unique opportunity for participants to receive candid advice on how to conduct a thorough job search, present work, and prepare for interviews. The workshops will take place on Thursday, February 19, and Friday, February 20. Workshops are by appointment only; all participants must be CAA members in good standing for 2004.

To apply, complete the Career Development Workshop coupon on this page. Participants will be chosen by a lottery of applications received by the deadline; all applicants will be notified by mail in January. While CAA will make every effort to accommodate all applicants, workshop participation is limited. Please send the completed coupon to Career Development Workshops, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: November 7, 2003.*

PROJECTIONISTS AND ROOM MONITORS SOUGHT

Applications are being accepted for projectionist positions at the 2004 CAA Annual Conference in Seattle, to be held February 18–21, 2004. Successful applicants will be paid \$10 per hour and will receive complimentary conference registration.

Projectionists are required to work a minimum of four 2½-hour program sessions, from Thursday, February 19, to Saturday, February 21, and attend a training meeting at 7:30 A.M. on Thursday. Projectionists must be able to operate a 35-mm slide projector; familiarity with video and overhead projectors is preferred. Candidates must be U.S. citizens or permanent U.S. residents. Send a brief letter

2004 CAREER DEVELOPMENT WORKSHOPS

THURSDAY, FEBRUARY 19 & FRIDAY, FEBRUARY 20, 2004

Check one topic, indicating your area of specialization.
If choosing more than one specialty, please indicate the order of your preference.

ART HISTORY	STUDIO ART	OTHER
<input type="checkbox"/> Ancient to Medieval	<input type="checkbox"/> Painting	<input type="checkbox"/> Curatorial
<input type="checkbox"/> Renaissance, Baroque, 18th Century	<input type="checkbox"/> Sculpture / Installation	<input type="checkbox"/> Publishing
<input type="checkbox"/> 19th Century to Modern	<input type="checkbox"/> Ceramics / Metal / Jewelry	<input type="checkbox"/> Nonprofit
<input type="checkbox"/> Contemporary	<input type="checkbox"/> Drawing / Printmaking / Works on Paper	
<input type="checkbox"/> Africa, Asia, Oceania, Americas	<input type="checkbox"/> Photography / Film / Video	
<input type="checkbox"/> Architectural History	<input type="checkbox"/> Computer Graphics / Illustration / Graphic Design	
	<input type="checkbox"/> Performance	

NAME _____

ADDRESS _____

CITY / STATE / ZIP _____

EMAIL _____

PHONE _____ MEMBER ID# _____

Complete and return to Career Development Workshops, CAA, 275 7th Ave., New York, NY 10001
Deadline: November 7, 2003

of interest to CAA Projectionist Coordinator, c/o Conference Coordinator, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: January 1, 2004.*

Room monitors are needed for two of CAA's mentoring programs, the Artists' Portfolio Review and the Career Development Workshops, as well as for several offsite sessions, to be held during the 2004 Annual Conference in Seattle. Successful candidates will be paid \$10 per

hour and will receive complimentary conference registration. Room monitors will work a minimum of four hours, checking in participants and facilitating the work of the mentors. Candidates must be U.S. citizens or permanent U.S. residents. Send a brief letter of interest to CAA Room Monitors, c/o Conference Coordinator, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: January 1, 2004.*

2004 ARTISTS' PORTFOLIO REVIEW REGISTRATION

THURSDAY, FEBRUARY 19 & FRIDAY, FEBRUARY 20, 2004

NAME _____

ADDRESS _____

CITY / STATE / ZIP _____

EMAIL _____

PHONE _____ MEMBER ID# _____

DISCIPLINE / MEDIUM _____

I WILL BRING: _____ 35-mm SLIDES _____ VHS VIDEO

Complete and return to Artists' Portfolio Review, CAA, 275 7th Ave., New York, NY 10001
Deadline: November 7, 2003

AFFILIATED SOCIETY NEWS

CAA APPROVES FIVE NEW AFFILIATED SOCIETIES

On May 3, 2003, the Executive Committee of the CAA Board of Directors accepted affiliated-society applications from the **International Society for the Arts, Sciences, and Technology**; the **Mid-America College Art Association**; the **Southern Graphics Council**; the **American Institute of Graphic Arts**; and the **Glass Art Society**. The November

2003 issue of *CAA News* will contain this year's complete list of affiliated societies and their contact information.

RAC ELECTS OFFICERS

The **Radical Art Caucus (RAC)**, an affiliated society of CAA since its founding in 2001, has elected three executive officers to two-year terms. They are Stephen Eisenman, Northwestern University; Andrew Hemingway, University College London; and Janet Koenig, an artist based in New York. An election for RAC's treasurer and secretary, who serve three-year terms, will take place next spring.

RAC currently has about forty members,

half artists and half art historians. There are about one hundred subscribers to its electronic bulletin board, RAHL (Radical Art/Art History List-serve).

The founder, Paul B. Jaskot of DePaul University traces the formation of RAC to conversations at CAA's 1996 Annual Conference, which led to informal meetings at later conferences. Protests during the World Trade Organization meeting in Seattle in 1999 also signaled a need for this type of organization, which "has as its primary mission the promotion of art and art-historical scholarship that addresses historical and contemporary problems of oppression and possibilities for resistance."

Other learned societies have counterparts to RAC, such as the Radical Caucus of the Modern Language Association and the Radical Historians' Organization (MARHO), an affiliate of the American Historical Association. RAC's mission statement refers to "scholars and artists who ground their work in the material knowledge of cultural conditions and practices related to critiquing the fundamental issues of unequal distribution of resources, social hierarchies, and unjust political authority." The group differs from CAA's Marxist Caucus, which met in the 1970s and 1980s, in that it draws from various radical traditions, such as feminism and critical race theory, in addition to Marxism.

Jaskot notes that his students see RAC "as this odd thing that sits there in the corner...until something like 9/11 and the recent war happens. Then suddenly students are desperate for some kind of outlet for art and politics." Putting forward a Draft Manifesto on Art and War at CAA's Annual Business Meeting last February, RAC echoed the sentiments of many of CAA's Board members.

For RAC membership information, contact Paul Jaskot at pjaskot@depaul.edu. To subscribe to RAHL, please visit <http://mailman.depaul.edu/mailman/listinfo/rahl>.

NEW ISSUE OF ONLINE JOURNAL PUBLISHED

"The Darwin Effect: Evolution and Nineteenth-Century Visual Culture" is the theme of the new issue of *Nineteenth-Century Art Worldwide*, the online journal published by the Association of Historians of Nineteenth-Century Art. The journal can be found at www.19thc-artworldwide.org.

2004-2005 CLARK FELLOWSHIPS



RESEARCH
AND
ACADEMIC
PROGRAMS

The Sterling and Francine Clark Art Institute, a public art museum and center for research and higher education, offers fellowships for national and international scholars, critics, and museum professionals who are engaged in projects that enhance the understanding of the visual arts and their role in culture. The program supports all genres of art historical scholarship about all places and periods, but especially those projects with a critical commitment to research in theory, history, and interpretation.

Clark Fellows are in residence for one to ten months and are provided with offices in the Institute's exceptional art history library, which includes an extensive visual resources collection. The Clark Art Institute is within walking distance of Williams College and its libraries and museum of art, and is a short drive from the Massachusetts Museum of Contemporary Art (MASS MoCA). Clark Conferences, Symposia, Workshops, and Colloquia, as well as frequent lectures, are a vital part of the Institute's activities. The Clark also houses a graduate program in the history of art, which it co-sponsors with Williams College.

Clark Fellows receive generous stipends, dependent on sabbatical and salary replacement needs, and reimbursement for travel expenses. They are housed in apartments in a scholars' residence across the road from their offices in the Institute, located in a rural setting in the Berkshire Hills of western Massachusetts. Both Boston and New York City are about three hours away by car.

Applications are invited from scholars with a Ph.D. or equivalent professional experience in universities, museums, and related institutions. For guidelines, an application form, as well as further information, please visit www.clarkart.edu or contact Michael Ann Holly, Director of Research and Academic Program, Clark Art Institute, Williamstown, Massachusetts 01267. Telephone: (413) 458 2303, extension 260
E-mail: research@clarkart.edu

The application deadline for fellowships awarded for the 2004-2005 year is November 15, 2003.

STERLING & FRANCINE
CLARK ART INSTITUTE
WILLIAMSTOWN, MASSACHUSETTS 01267

WWW.CLARKART.EDU



Sharon Allicotti. *Wellspring*, 2002. Charcoal on paper, 30 x 22"

SOLO EXHIBITIONS BY ARTIST MEMBERS

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

ABROAD

Grimanesa Amoros. Artco Gallery, Lima, Peru, May 28–June 14, 2003. *Installations of Drawing.*

Luca Buvoli. Autori Cambi, Rome, Italy, May 15–July 6, 2003. *Dov'è la vittoria?*

Rebecca Cartwright. R. K. Burt, London, England, September 10–19, 2003. *Salome and Other Worlds.* Artist's books, drawing, and prints.

Julie McNeil. Vallila Library, Helsinki, Finland, August 2003. *Chromatica: New Drawings.*

MID-ATLANTIC

Ruth Bernard. Ganser Gallery, Ganser Library, Millersville University, Millersville, PA, July 14–August 22, 2003. *Still Life with Self Portrait.* Painting.

Babette Martino. Salon des Amis Gallery, Malvern, PA, September 7–October 5, 2003. *Cast Shadows.* Painting.

Armin Mühsam. Olin Gallery, Roanoke College, Salem, VA, September 2–29, 2003. *Recent Paintings.*

Rebecca Murtaugh. Pentimenti Gallery, Philadelphia, August 3–25, 2003. *22 Day Window.* Installation.

MIDWEST

Ronald Christ. Elliot Smith Contemporary Art, St. Louis, MO, June 13–July 19, 2003. *Ronald Christ: New Paintings.*

Cynthia Greig. Weitman Gallery of Photography, Washington University, St. Louis, MO, September 3–October 25, 2003. *Cynthia Greig: Representations.*

Milla Guldbeck. Hanover College Art Gallery, Hanover, IN, October 27–November 22, 2003. *Methodical Uncertainty.* Painting and prints.

Kurt Perschke. Columbia College, Chicago, May 30–June 30, 2003. *389 Steps.* Digital prints.

NORTHEAST

Michael Beatty. Barbara Krakow Gallery, Boston, September 13–October 22, 2003. *Low Fat.* Sculpture.

Robert Ladislav Derr. CAVE, New York, April 26–May 25, 2003. *Intellectual Economy.* Installation.

Roslyn Fassett. Port of Call Gallery, Warwick, NY, April 9–May 4, 2003. *Clear Shadows.* Painting, collage, and drawing.

Don Hazlitt. Andre Zarre Gallery, New York, June 10–July 10, 2003. *Painting After....*

Ron Kuivila. DeCordova Museum and Sculpture Park, Lincoln, MA, September 13, 2003–January 18, 2004. *Ron Kuivila: An Outgoing Message.* Sound installation.

Emily Mason. David Findlay Jr., Inc., New York, March 10–April 5, 2003. *Emily Mason: Recent Paintings.*

Lee Mingwei. Museum of Modern Art, New York, September 25–November 24, 2003. *Projects 80: Lee Mingwei.* Installation.

Michael Rich. 12 Orange Fine Art, Nantucket, MA, July 18–31, 2003. *Michael Rich: New Landscapes.*

Jo Sandman. Gallery Kayafas, Boston, June 11–July 19, 2003. *Jo Sandman: Inside the Image.* Photography and drawing.



Babette Martino. *2 Houses in Belmont Hills.* Oil on canvas, 16 x 20"

Judith Thorpe. New Britain Museum of American Art, New Britain, CT, August 3–September 28, 2003. *Femme (Woman).* Iris prints.

SOUTH

Michael Aurbach. Spartanburg Museum of Art, Spartanburg, SC, July 7–August 24, 2003. *Michael Aurbach: Sculpture.*

Ashley Hope Carlisle. Jonathan Ferrara Gallery, New Orleans, LA, June 5–July 23, 2003. *Internal Features.* Sculpture.

Caren Cunningham. Bittners, Louisville, KY, June 6–July 6, 2003. *Garden Temples: New Limestone Sculptures.*

Jessica Barnett DeCuir. Ursuline Hall, Southwest School of Art and Craft, San Antonio, TX, July 3–September 6, 2003. *Grid Rhythm.* Mixed media.

WEST

Sharon Allicotti. Charleston Heights Art Center, Las Vegas, NV, September 9–October 19, 2003. *Wellspring from the Desert.* Works on paper.

Sean Duffy. East Gallery, Howard House, Seattle, July 19–August 23, 2003. *Sorry Entertainer.*

Michael Ferris, Jr. Roswell Museum and Art Center, Roswell, NM, June 6–July 6, 2003. *Michael Ferris, Jr.*

Holly Gilchrist. Fast Frame, Boise, ID, May 1–31, 2003. *Roadside Nostalgia.* Prints.

Rob Keller. Catharine Clark Gallery, San Francisco, May 29–July 3, 2003. *New Projects and Photographs.*

Julie McNeil. First Street Gallery, Humboldt State University, Eureka, CA, August–September 2003. *Glamour Wood.* Painting.

IF YOU WOULD LIKE YOUR WORK TO BE CONSIDERED FOR INCLUSION IN CAA NEWS, PLEASE PROVIDE:

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

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

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

BOOKS PUBLISHED BY CAA MEMBERS

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

Alexander Alberro. *Conceptual Art and the Politics of Publicity* (Cambridge, MA: MIT Press, 2003).

Pamela Allara. *Coexistence: Contemporary Cultural Production in South Africa* (Waltham, MA: Rose Art Museum, Brandeis University, 2003).

Grimanesa Amoros. *Grimanesa Amoros: Instalacion de Dibujos* (Lima: Artco Gallery, 2003).

Nina Athanassoglou-Kallmyer. *Cézanne and Provence: The Painter in His Culture* (Chicago: University of Chicago Press, 2003).

Frederick N. Bohrer. *Orientalism and Visual Culture: Imagining Mesopotamia in Nineteenth-Century Europe* (New York: Cambridge University Press, 2003).

Susan Braden. *The Architecture of Leisure: The Florida Resort Hotels of Henry Flagler and Henry Plant* (Gainesville: University Press of Florida, 2002).

Meiling Cheng. *In Other Los Angeleses: Multicentric Performance Art* (Berkeley: University of California Press, 2002).

Cynthia Maris Dantzie. *Antique Pocket Mirrors: Pictorial and Advertising Miniatures* (Atglen, PA: Schiffer Publishing, 2003).

Joan DelPlato. *Multiple Wives, Multiple Pleasures: Representing the Harem, 1800–1875* (Madison, NJ: Fairleigh Dickinson University Press, 2003).

Laurie Toby Edison. *Familiar Men: A Book of Nudes* (San Francisco: Shifting Focus Press, 2003).

Pamela J. Eyerdam. *Using Internet Primary Sources to Teach Critical Thinking Skills in Visual Arts* (Westport, CT: Libraries Unlimited, 2003).

Jennifer Fisher and Jim Drobnick. *Museopathy* (Kingston, Ontario: Agnes Etherington Art Centre and DisplayCult, 2002); *CounterPoses* (Montreal: Oboro Gallery and DisplayCult, 2002).

Eloise Quiñones Keber, ed. *Representing Aztec Ritual: Performance, Text, and Image in the Work of Sahagún* (Boulder: University Press of Colorado, 2002).

Lubomír Konecný. *Mezi textem a obrazem: Miscellanea z historie emblematicky (Between Text and Image: Miscellaneous Studies on the History of Emblematics)* (Prague: National Library of the Czech Republic, 2002).

Andrea Murrill. *Between Regular Heaven and Funnel Cake Heaven* (Savannah, GA: Gadabout Editions, 2003).

Roberta J. M. Olson and Margaret K. Hofer. *Seat of Empire* (New York: New York Historical Society, 2002).

Priscilla Paton. *Abandoned New England: Landscape in the Works of Homer, Frost, Hopper, Wyeth, and Bishop* (Hanover, NH: University Press of New England, 2003).

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



Gary Shapiro. *Archaeologies of Vision: Foucault and Nietzsche on Seeing and Saying* (Chicago: University of Chicago Press, 2003).

Edward J. Sullivan with Gabriel García Márquez. *Tomás Sánchez* (Milan: Skira, 2003).

Carol Ventura. *Maya Hair Sashes Backstrap Woven in Jacaltenango, Guatemala* (Cookeville, TN: Carol Ventura, 2003); *More Tapestry Crochet* (Cookeville, TN: Carol Ventura, 2003).

Mike Walsh. *C. R. W. Nevinson: This Cult of Violence* (New Haven: Yale University Press, 2002).

Marek Wieczorek. *Het heelal in de huiskamer: George Vantongerloo en de Nieuwe Beelding van De Stijl (The Universe in the Living Room: George Vantongerloo in the Space of De Stijl)* (Utrecht: Centraal Museum, 2002).

Linda Weintraub. *In the Making: Creative Options for Contemporary Art* (New York: Distributed Art Publishers, 2003).



Janet Wolff. *Anglo-Modern: Painting and Modernity in Britain and the United States* (Ithaca, NY: Cornell University Press, 2003).

PEOPLE IN THE NEWS

IN MEMORIAM

Marilyn Cole Fischbach, founder of the Fischbach Gallery in New York, died June 20, 2003, in Paris. She was 72.

Fischbach started her gallery in 1960 and was its sole owner until the early 1980s; she remained a partner until her death. Over the years she discovered and represented many young artists who became well known, including Ronald Bladen, Eva Hesse, and Alex Katz.

William Forsyth, emeritus curator for the Metropolitan Museum of Art in New York, died May 14, 2003, at the age of 96.

A graduate of Princeton University, Forsyth worked at the museum for nearly 40 years and, with fellow curator James Rorimer, helped create the Cloisters, a center for medieval art and a branch of the museum in upper Manhattan, in 1938. He was the author of several articles and one book on the Cloisters and wrote *The Entombment of Christ: French Sculptures of the 15th and 16th Centuries* (Cambridge, MA: Harvard University Press, 1970) and *The Pietà in French Late Gothic Sculpture: Regional Variations* (New York: Metropolitan Museum of Art, 1995).

Peter Lasko, an art historian and director of the Courtauld Institute of Art in London from 1974 to 1985, died on May 19, 2003. He was 79.

Born in Berlin, Lasko studied at the Courtauld from 1946 to 1949. In 1950 he was appointed assistant keeper at the British Museum, working in the collections of early Christian, Byzantine, and medieval art. In 1965 he became the first dean of the School of Fine Art and Music at the University of East Anglia in Norwich and played a leading role in shaping the school into an important center for art history. He was also responsible for the opening of the school's Center for Visual Arts and for securing the donation of a major private art collection from Robert and Lisa Sainsbury. At the Courtauld, Lasko negotiated the financing for the institute's Witt and Conway Photographic Libraries from the Getty Trust in Los Angeles. His most significant contribution was the institute's move from Portman Square to its current location at Somerset House.

Lasko wrote *Ars Sacra, 800–1200* (Harmondsworth, U.K.: Penguin Books, 1972), a book from the Pelican History of Art series on medieval metalwork and ivory carving. His most recent volume, *The Expressionist Roots of Modernism* (Manchester: Manchester University Press, 2003), has just been published.

Dorothy Miller, one of the first curators at the Museum of Modern Art (MoMA) in New York and a supporter of American modernism, died July 11, 2003. She was 99.

After graduating from Smith College in 1925, Miller worked for the Newark Museum in New Jersey before joining MoMA in 1934. She was known for her "Americans" exhibitions, a controversial series of group shows of contemporary artists held at the museum from 1942 to 1963. Her most influential exhibition was *The New American Painting*, which featured the work of many Abstract Expressionists and which toured Europe in 1958–59.

In 1969 Miller retired from MoMA and became an adviser to several corporate art collections. With Eleanor Price Mather, she wrote *Edward Hicks: His Peaceable Kingdom and Other Paintings* (Newark: University of Delaware Press, 1983).

Pierre Restany, a French art critic and exhibition organizer, died on May 29, 2003, in Paris. He was 72.

Restany is best known as a champion of the New Realism movement of the 1950s and 1960s, which introduced artists such as Yves Klein, Christo, and Daniel Spoerri. He was also one of the first to support the American artists Jasper Johns, Cy Twombly, and Robert Rauschenberg in Europe.



Virginia Wageman

Virginia Wageman, a nationally recognized art editor and a former director of publications at CAA, died July 3, 2003, at age 62.

Wageman was CAA's first in-house professional manager of publications, hired in 1989. Before her arrival, CAA publications were managed by volunteers, freelance copyeditors and proofreaders, and editors appointed from the CAA membership. Production oversight of all CAA publications at the professional staff level was long overdue. Wageman, who was hired after a national search, had previously served for many years as editor at the Smithsonian Institution's Hirshhorn Museum and Sculpture Garden and the Princeton University Art Museum and had edited many scholarly and popular art books for Hudson Hills Press and other publishers. Many current and past Board members worked with her, and she had a well-deserved reputation as one of the most adroit and skilled art editors in the field. At CAA she immediately set about establishing our in-house publishing operations single-handedly. Under her guidance, CAA's journals and other publications reached a new level of editorial professionalism. And she was always willing to serve as our in-house talking thesaurus and dictionary!

Ever eager to proselytize for the highest editorial standards, Wageman authored a style guide for art editors, produced for the Smithsonian Institution Press. She was a founder of the Association of Art Editors, now a CAA affiliated society, and served several terms as its president. At the CAA conference she served on panels and was available to members for consultation on many editorial matters.

It was our great fortune to have worked with her until 1996, when she left CAA to

move to Hawai'i with her husband, Jim, an award-winning designer of art books. Wageman continued to work as an editor and writer, joining the staff at *The Honolulu Advertiser* as an art critic. In fact, she continued to do occasional freelance work for CAA, including occasionally editing the *Abstracts* for our Annual Conference as well as sections of the journals.

Eve Sinaiko, CAA's current director of publications and an old friend and colleague, says, "Virginia was as witty an editor as she was rigorous. She was a consummate professional who worked with dedication and love of her craft. Authors whose texts passed under her blue pencil emerged better writers from the experience."

Although diagnosed with terminal brain cancer 18 months ago, Wageman persisted in fighting her illness with her characteristic determination and positive attitude; she continued to work until very recently. We will all miss her.

—Susan Ball, CAA Executive Director

C. C. Wang, a Chinese American artist and art collector, died on July 3, 2003, at age 96.

In 1949, he moved to the U.S., where he painted, taught, and worked for Sotheby's as a consultant for real estate and art. He sold many classical Chinese works to the Metropolitan Museum of Art and other institutions. An exhibition of his work, *Mind Landscapes: The Paintings of C. C. Wang*, was held at the Henry Art Gallery in Seattle in 1989.

ACADEME

George R. Bent, associate professor of art history in the Art Dept. at Washington and Lee University in Lexington, VA, has been appointed associate dean of the College of Arts and Sciences.

Daniel F. Cuffaro has been appointed chair of industrial design at the Cleveland Institute of Art in Ohio.

Dave Hickey is no longer affiliated with the Dept. of Art at the University of Nevada, Las Vegas (UNLV). He has joined the International Institute of Modern Letters and teaches in the English Dept. at UNLV.

Amelia Jones, formerly a professor in the Dept. of Art History at the University of California, Riverside, has accepted the position of Pilkington Chair in the History of Art in the School of Art History and Archaeology at the University of Manchester in England.

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

Libby Lumpkin, formerly of the Dept. of Art at the University of Nevada, Las Vegas, has been appointed assistant professor of art history and director of the museum-studies program at California State University, Long Beach.

Sharon Marcus, head of the Fibers Dept. and Liberal Arts Dept. at the Oregon College of Art and Craft, has retired after nearly 3 decades of dedicated instruction and involvement with the school.

Craig M. McDaniel has been selected chair of the Dept. of Fine Arts at the Herron School of Art, Indiana University-Purdue University Indianapolis.

Saul Ostrow has been selected as chair of painting and dean of fine arts at the Cleveland Institute of Art in Ohio.

Nila Petty has been appointed assistant professor of studio art in the Dept. of Fine and Performing Arts at Saint Louis University in Missouri.

Ruth B. Phillips has been appointed to a Canada Research Chair in Modern Culture in the doctoral program of the Institute for Comparative Studies in Literature, Art, and Culture at Carleton University in Ottawa, Ontario.

Greg Sholette of the School of the Art Institute of Chicago will serve as the Batza Family Visiting Chair in Art and Art History at Colgate University in Hamilton, NY, for the spring 2004 semester.

The Dept. of Art and Art History at Michigan State University in East Lansing has appointed **Stan Weed**, **Blake Williams**, and **Chris Van Wyck** as visiting assistant professors of the history of art. **Alisa Henriquez** has been promoted to associate professor of art at the school.

The Ontario College of Art and Design in Toronto has appointed **Richard Fung** to associate professor. **Wendy Coburn** and **Pete Sramek** will serve as associate deans for the 2003–4 academic year.

The Art Dept. at Smith College in Northampton, MA has appointed **James Saslow** the 2003–4 Ruth and Clarence Kennedy Visiting Professor in Renaissance Studies, and **Lynne Yamamoto** as assistant professor of 3-D media.

MUSEUMS



Lynn Berkowitz

Lynn Berkowitz, former curator of education at the University of Arizona Museum of Art, has been appointed director of education at the Tucson Museum of Art.

Marie-Thérèse Brincard has been appointed curatorial advisor for African art at the Neuberger Museum of Art at the State University of New York, Purchase College.

Susan Ehrlich has been appointed west coast regional collector for the archives of American art, a bureau of the Smithsonian Institution. She will work

from the Huntington Art Library, Art Collections, and Botanical Gardens in San Marino, CA. She will continue to serve on the art-history faculty at Loyola Marymount University in Los Angeles.

Anita Gonzalez, formerly director of education at the Minnesota Museum of American Art in St. Paul, has been appointed curator at the museum.



Eungie Joo

Eungie Joo has been appointed director for the CalArts Gallery at the Roy and Edna Disney CalArts Theater (REDCAT) in Los Angeles.

Erin Kane has been appointed assistant curator at the Scottsdale Museum of Contemporary Art in Scottsdale, AZ.

Sidney H. Lawrence III has retired from the Office of Public Affairs at the Smithsonian Institution's Hirshhorn Museum and Sculpture Garden in Washington, DC.

Charles A. Shepard III has been named executive director at the Fort Wayne Museum of Art in Fort Wayne, IN.

Lori Starr, formerly director of public affairs and communications for the J. Paul Getty Trust and the J. Paul Getty Museum, has been named director of the Skirball Museum in Los Angeles.

Richard V. West, executive director of the Frye Art Museum in Seattle, has retired.

ORGANIZATIONS

Véronique Chagnon-Burke has been appointed director of studies of Christie's Education in New York. She will head an M.A. program in modern art, connoisseurship, and the history of the art market.

Katharine Coffey has been selected association manager at the National Art Materials Trade Association in Huntersville, NC, and will be responsible for supervising the overall operation of the organization.

Tim Griffin has been promoted to editor-in-chief of *Artforum*, replacing **Jack Bankowsky**, who has resigned and will become editor-at-large for special projects for the magazine. **Scott Rothkopf** has been appointed senior editor.

The Aperture Foundation in New York has named **Roy Eddey**, formerly deputy director at the Brooklyn Museum of Art and CFO of the Solomon R. Guggenheim Museum, director of finance and administration. **Alan Yamahata**, formerly director of development at the Dia Center for the Arts, has been chosen as director of development. **Diana Edkins** has been promoted to director of special projects, and **Andrew Hiller** to associate editor.

GRANTS, AWARDS, AND HONORS

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

Jane Ingram Allen, a sculptor, installation artist, and adjunct instructor in the Art Dept. at the College of Saint Rose in Albany, NY, has received a Fulbright Scholar Award. She will be an artist-in-residence at the SuHo Memorial Paper Culture Foundation and Museum in Taiwan for 6 months, beginning January 2004.

Nina Athanassoglou-Kallmyer has been awarded an Ailsa Mellon Bruce Visiting Senior Fellowship at the Center for Advanced Study in the Visual Arts in Washington, DC, for fall 2003. She has also received a Stanley Seeger Fellowship at the Program in Hellenic Studies at Princeton University in spring 2004. She will be writing *After Classicism: Mediterranean Antiquity and the European Imaginary in the Late Nineteenth Century*.

Karen Baldner has received a Creative Renewal Fellowship from the Indianapolis Arts Council for her work in the book arts.

Philip Betancourt, Laura H. Carnell Professor of Art History and Archaeology at Temple University in Philadelphia, has been awarded the Archaeological Institute of America's 2003 Gold Medal for Distinguished Archaeological Achievement. This annual award is the highest honor given to a U.S. archaeologist.

Cris Bruch, a Seattle-based artist, has received an Alumni Achievement Award from the School of Education at the University of Wisconsin, Madison.

Aurore Chabot, professor of ceramics in the School of Art at the University of Arizona in Tucson, completed a \$35,000 public-art commission in 2002 for the Phoenix Arts Commission.

Marie Clifford, assistant professor of art history at Whitman College in Walla Walla, WA, has been awarded a Society for the Preservation of American Modernists publication grant for her forthcoming book, *Built by Beauty: Helena Rubinstein's Art Collection, Fashion, and the American Reception of Modern Art*.

Janice M. Coco, visiting assistant professor of art history at Lewis and Clark College in Portland, OR, has been awarded a publication grant from the Society for the Preservation of American Modernists for her book, *John Sloan's Women: A Psychoanalysis of Vision*.

Georgia J. Cowart has received this year's James L. Clifford Prize, awarded annually by the American Society for Eighteenth-Century Studies for the best article on an eighteenth-century topic, for her "Watteau's *Pilgrimage to Cythera* and the Subversive Utopia of the Opera-Ballet." The article appeared in the September 2001 issue of *The Art Bulletin*.

Eve D'Ambra, professor of art history at Vassar College, has received fellowships from both the National Endowment for the Humanities and the John Simon Guggenheim Memorial Foundation for the academic year 2003–4. She will work on a study entitled "Beauty and the Roman Imperial Portrait."

Chisato O. Dubreuil, a doctoral candidate in the Dept. of the History of Art at the University of Victoria in British Columbia, has been awarded the Henriette Ann Schmidt Graduate Scholarship for excellence in the study of indigenous art.



Caroline Elam

Caroline Elam, Andrew W. Mellon Professor at the Center for Advanced Studies for the Visual Arts in Washington, DC, has been named the next I Tatti Mongan

Prize winner from the Villa I Tatti, Harvard University Center for Italian Renaissance Studies.

Holly Gilchrist has received a grant from the Boise City Arts Commission in Idaho to create 3 new prints that document historical signage of the city's urban landscape. The works will be included in the Boise Visual Chronicle, a city-owned collection of works that depict contemporary life in the city.

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

Carmine Iannaccone has been awarded a \$5,000 fellowship from the Sordna Arts Teachers Fellowship Program. He will travel to several museums to conduct research on 19th-century American landscape painting for use as the basis for a suite of sculptures. The Los Angeles County High School for the Arts, where Iannaccone teaches, has received a complementary grant of \$1,500 to support his postfellowship activities at the school.

Michi Itami, professor of art and director of the M.F.A. program in the Dept. of Art at the City College of New York, was honored as Distinguished Alumna at the spring 2003 graduation ceremonies at the University of California, Berkeley.

Barbara J. Johnston has been awarded the 2003 Penelope Mason Fellowship in

Art History from Florida State University in Tallahassee. The fellowship will help support the completion of her dissertation, "Le Vie de La Magdalene by Godefroy le Batave: Passion Plays, Politics, and the Life of Louise of Savoy."

April Kingsley, curator at the Kresge Art Museum at Michigan State University (MSU) in East Lansing, has been awarded an MSU Intramural Research Grant to do research for a 2006 touring exhibition and catalogue to be called *American Figurative Expressionism after 1950*. Grants from the Judith Rothschild Foundation and the Richard Florsheim Foundation have funded acquisitions for this project since 2000.

Cynthia Kukla has received 2 artist residencies in 2003: the first is a full fellowship at the Vermont Studio Center in Johnson, VT, from the Greater Cincinnati Foundation, and the second is in Budapest through the Hungarian Multicultural Council.

Ellen G. Landau has been awarded 2004 membership in the School of Historical Studies, Institute for Advanced Study, in Princeton, NJ, where she will work on a book entitled *Mexico and American Abstraction*.

Leonard Lehrer, dean of fine and performing arts at Columbia College Chicago, has been awarded a 2003–5 Fulbright Senior Scholar Alumni Initiative Award for "A Contemporary Collaborative Art Center for the Athens School of Fine Arts."

Rachel Leibowitz, the 2001–3 Vincent Bellafiore Fellow in Landscape History in the Dept. of Landscape Architecture at the University of Illinois, Urbana-Champaign, has been awarded the 2003 Douglas Dockery Thomas Fellowship in Garden History from the Garden Club of America and the Landscape Architecture Foundation. She was also awarded the 2002 Sally Kress Tompkins Fellowship from the Society of Architectural Historians and the Historic American Buildings Survey.

Jeffrey W. Lerer has received a New York Foundation for the Arts Fellowship in computer arts for the ongoing development of *Manuscript Fragments Found at the Gilbert Hotel*, a 3-D computer animation project.

Joanne Lukitsh, associate professor of art history at Boston's Massachusetts College of Art, has received a research fellowship from the Henry Moore Institute and a research support grant from the Paul Mellon Centre for Studies in British Art.

Janet T. Marquardt, professor of art history and women's studies at Eastern Illinois University in Charleston, has been awarded a 2003–4 National Endowment for the Humanities Fellowship for her project, "French National Heritage and Medieval Art History: Visualizing Cluny."

Joseph Masheck, professor of art history at Hofstra University in Hempstead, NY, has received a 2003 research grant from the Malevich Society. He will reconsider a series of essays published when he was editor-in-chief of *Artforum* in the late 1970s.

Thomas F. Mathews of New York University's Institute of Fine Arts has been awarded a 2003–5 Collaborative Research Grant from the Getty Grant Program (with Norman Muller and Vincent Rondot) for a project entitled "From Pagan to Byzantine Icons in Late Antique Egypt."

Julie McNeil of the College of the Redwoods in Eureka, CA, has been awarded a College of the Redwoods Foundation Grant for the purchase of photographic materials for a slide lecture on the arts scene in Helsinki, Finland, and Bristol, England. She was also awarded an artist residency for drawing by the Morris Graves Foundation in Loleta, CA.

Virginia E. Miller, associate professor of art history at the University of Illinois, Chicago, has received a visiting research fellowship for spring 2004 at the Sainsbury Research Unit at the University of East Anglia in Norwich, England, to continue work on her book on Chichén Itzá.

Pamela Patton, associate professor of art history at Southern Methodist University in Dallas, TX, has been selected for participation in a 2003 National Endowment for the Humanities summer seminar on "Representations of the 'Other': Jews in Medieval Christendom," to be held at Oxford University's Centre for Hebrew and Jewish Studies.

Linda S. Phipps, visiting assistant professor of art history at Stanford University in California, has been awarded support as a scholar-in-residence by the Rockefeller Archive Center in 2003–4. The subject of her research, "IBEC Programs for Modernizing Latin America Through Architecture and Planning, 1947–1960," involves Nelson Rockefeller's work with architects, planners, and civil engineers on housing and infrastructure improvements.

Rose Marie Prins has been awarded the John Brown Memorial Award for Painting for the best painting in *12th Annual All Florida Juried Exhibition*, which was held May 9–June 27, 2003, at the Arts Center in St. Petersburg, FL.



Carolee Schneemann

Carolee Schneemann has been awarded an honorary degree from CalArts in Valencia, CA.

Tamara Scronce has received an honorable mention in the 2002 Artists' Services Program from the Nevada Arts Council for her work in sculpture.

Jered Sprecher has received a 2003 Space Program grant from the Marie

Walsh Sharpe Art Foundation for free studio space in New York.

David M. Stone, associate professor in the Dept. of Art History at the University of Delaware in Newark, was appointed a member for 2002–3 in the School of Historical Studies, Institute for Advanced Study, in Princeton, NJ, to work on his book, *Caravaggio and the Knights of Malta*.

Edward J. Sullivan, professor of art history at New York University, has been awarded a John Simon Guggenheim Memorial Foundation grant for his next book on the "language of objects" in Latin America in the 16th–20th centuries.

Carol Wax has received a 2003 Artists' Fellowship in printmaking from the New York Foundation for the Arts. She also received the Boston Printmakers Purchase Prize in the 2003 *North America Print Biennial* for her mezzotint engraving, *Hunter Zephyr*.



Corey J. Willis

Corey J. Willis has been chosen for a 9-week residency at the Skowhegan School of Painting and Sculpture in June–August 2003.

Allen Zaruba, a sculptor and adjunct professor at Towson University in Towson, MD, has been awarded a Fulbright Scholar grant to lecture and conduct research at Sung Kyun Kwan University in Seoul, Korea, during the 2003–4 academic year. His project, "Bridging Global Identities through Collaborative Art," involves a collaborative cell of graduate students who will create a series of public works and performances that explore issues of identity in the emerging global village.

The Cue Art Foundation in New York has exhibited work in summer 2003 by the 2000 and 2001 Joan Mitchell Foundation M.F.A. award recipients. CAA members include: **Evelina Brozgul, Xiaoqing Ding, Emily Holt, Wade Kramm, Natalija Mijatovic, Amy Morel, Lisette Morel, Yoko Ohashi, Soo Sunny Park, Joey Slaughter, Heide Trepanier and Shamek-Imin R. Weddle**.

The Graduate Center of the City University of New York congratulates their 2003–4 fellowship winners from the doctoral program in art history. CAA members include: **Poyin Auyeung, Preston Bautista, Melissa Bell, Jonathon Clancy, Celeste Donovan, Marianne Egger-Gerozissis, Jennifer Farrell, Philip Glahn, Vivien Greene, Angela Herren, Christian Huemer, Jennifer Katanic, Lars Kokkonen, Karen Lemmey, Tod Magreta, Hayes Mauro, Elizabeth Moran, Caterina Pierre, Natasha Poor, Emily Pugh, Yasmin Ramirez, and Dara Sicherman, Jennifer Wagelle, Elizabeth Watson, James Wechsler, Kathleen Wentrack, Gregory Willimas, and Claire Zimmerman**.

The Los Angeles-based Getty Grant Program has awarded research grants to the following CAA members. The winners of curatorial fellowships include: **Isabelle M. Dervaux, Alla Efimova, Robin Elizabeth Held, and Amy Claire Smith**. Postdoctoral fellowship winners are: **George Thomas Baker, Ahmet Abdullah Ersoy, Marian Helen Feldman, Susan Francis Jones, Ingrid Muan, Kathleen Marie Ryor, and Andrew Michael Shanken**.

The Metropolitan Museum of Art in New York has awarded 2003–4 fellowships to these CAA members: **Jennifer Ahlfeldt, Anthony Cutler, Claude Dickerson, Isabelle Duvernois, Elizabeth Easton, Emma Guest, Catherine Jenkins, Jacqueline Jung, Abdallah Kahil, Karen Lemmey, Liliana Leopardi, Sara Lipton, Stephaie Lussier, Heather McCarthy, Jessica Murphy, Ellen Prokop, Anna Russakoff, Isabel Stuenkel, and Thelma Thomas**.

The Pew Fellowships in the Arts, funded by the Pew Charitable Trusts, has announced recipients of the 2003 fellowship awards. CAA members receiving the \$50,000 awards are **Andrea Cooper, Michael Olszewski, and Kukuli Velarde**.

INSTITUTIONAL NEWS

The Courtauld Institute of Art in London and the **State Hermitage Museum** in St. Petersburg have formed an alliance to promote research between the two institutions. This partnership will support teaching and research at the Courtauld and fund Edmond J. Safra visiting curators from the Hermitage to the Courtauld. The grant also supports the administration of the Hermitage Rooms and an exhibition program in London.

Studio Art Centers International (SACI) has won an award for its website, www.outsideproject.org, at the 2003 Italian Web Awards Ceremony. The website, which won best design, was designed by Dejan Atanackovic and Oscar Antino for SACI's "Outside Project." With this website, SACI relates art education to contemporary art practices in the cultural and artistic environment of Florence.

The Terra Museum of American Art's Board of Directors has decided to close the museum in October 2004. The art collection assembled by the late Daniel Terra will remain in Chicago. The Terra Foundation for the Arts, which oversees the museum, said many of the works will be lent to the **Museum of the Art Institute of Chicago**.

CONFERENCES & SYMPOSIA

For an expanded list of conferences and symposia, visit www.collegeart.org/caa/resources/index.html.

CALLS FOR PAPERS

The Illinois Medieval Association at Northwestern University seeks papers for "The Central Ages—Periods and Boundaries," a conference to be held February 27–28, 2004. Proposals for interdisciplinary panels that involve key dates such as A.D. 1215, 1348, and 1453, for example, are welcome. For more information, contact Barbara Newman, Dept. of English, Northwestern University, Evanston, IL 60208; bjnewman@northwestern.edu. *Deadline: October 1, 2003.*

The 25th Annual 19th-Century Studies Association Conference, entitled "Cultural Imperialism and Competition: Travel, World's Fairs, and National/Colonial Image," will be held in St. Louis, MO, March 11–13, 2004. During the 19th century, increased production, colonial expansion, and unstable economic conditions fueled competition among nations for commercial and cultural dominance. Exhibitions, world's fairs, and contests developed as important venues for displaying prowess in commercial, athletic, and cultural arenas while promoting the pride and identity of nations. New publications such as *The Illustrated London News* provided coverage of contemporary events and revealed unfamiliar places, peoples, and customs to readers living in an age of heightened curiosity and rapid transformation. Abstracts for 20-minute papers on the themes identified and on all aspects of cultural change within the 19th century are encouraged. Proposals must include a 1-page, single-spaced abstract, with the title of the paper and author as heading, and a 1- to 2-page c.v., including your name, address, telephone number, and email address. Proposals and program inquiries may be sent to Carol A. H. Flores, Program Chair, Dept. of Architecture, College of Architecture and Planning, Ball State University, Muncie, IN 47306; cflores@bsu.edu (email preferred). For questions regarding local arrangements (hotel, travel), write to Robert Craig, College of Architecture, Georgia Institute of Technology, Atlanta, GA 30332-0155. *Deadline: October 1, 2003.*

The Paul Mellon Centre for Studies in British Art and the **Society of Architectural Historians** have organized "Sir John Summerson and Henry-Russell Hitchcock: A Centenary Conference on Aspects of Architectural Historiography in the 20th Century" to be held in London June 11–12, 2004. It will commemorate the centenaries of the births of Hitchcock

in 1903 and Summerson in 1904 and will consider the nature of architectural history as it emerged and developed as a discipline in the English-speaking world. We invite proposals for 30-minute papers. These might investigate the approaches and methodologies of Hitchcock and Summerson and the ways in which they have influenced or circumscribed subsequent developments in architectural historiography; examine the problematic relationship between 19th-century studies and the formulation of modernism in which both men were involved; or reflect upon the contributions of Hitchcock and Summerson to the definition of particular periods or genres of historical architecture or to the significance of their monographic work on individual architects. Abstracts of no more than 300 words should be sent to Frank Salmon, Assistant Director for Academic Activities, Paul Mellon Centre for Studies in British Art, 16 Bedford Sq., London WC1B 3DG, U.K.; frank.salmon@paul-mellon-centre.ac.uk. Potential speakers will be notified of acceptance by October 31, 2003; their travel expenses will be met. *Deadline: October 1, 2003.*

The Salvador Dalí Museum in St. Petersburg, FL, will host a conference entitled "Persistence and Memory: New Critical Perspectives on Dalí at the Centennial," March 18–20, 2004, in celebration of the centennial of Dalí's birth. Possible areas of focus include Surrealism's legacy, the construction and instability of identity in Dalí's work, the persistence of the avant-garde, and concepts of the marvelous. Paper proposals should include an abstract of no more than 500 words and a professional résumé or c.v. For more information, contact Kelly Reynolds, Assistant Curator, Salvador Dalí Museum, 1000 Third St. S., St. Petersburg, FL 33701; 727/823-3767, ext. 3042; kreynolds@salvordalimuseum.org. *Deadline: October 1, 2003.*

The Winterthur Museum, Garden, and Library and the **Victorian Society in America** are sponsoring the conference "Rethinking Decorative Arts and Design, 1850–1920," to be held in Winterthur, DE, October 29–30, 2004. This conference will take a fresh look at decorative arts and design from 1850 to 1920. Rather than separating artists, designers, and artifacts into discrete movements (e.g., Colonial Revival, Aesthetic, Arts and Crafts), we will investigate the language of artifacts that bound designers, manufacturers, and consumers together in this time of commercial expansion and moral environmentalism. How did American and English understand artifacts and images, and how should we then "read" them today? We welcome paper proposals that consider a wide variety of literary and material sources and that connect ideas to things. Possible topics might include, but are not limited to: objects that challenge or reinforce accepted categories of design; the commercial display or use and consumption of specific types of artifacts; a comparison of pro-

motional materials to actual artifacts made by a particular company or artist; an analysis of literary descriptions of artifacts and interiors; an analysis of images of period interiors; eclecticism in architectural design and ornament; the role of particular schools or international exhibitions in design education; the influence of patronage on the development of design; or design and clothing. Send a 2-page paper proposal to Gretchen Buggeln, Academic Programs, Winterthur Museum, Garden, and Library, Winterthur, DE 19735; 302/888-4640; gbuggeln@winterthur.org. *Deadline: October 1, 2003.*

The Henry Moore Institute will host a conference June 4–5, 2004, entitled "Object, Excavation, Intervention: Dialogues between Sculpture and Archaeology." We are interested in papers that trace historical moments when there may have been a symbiosis between sculpture and archaeological discovery from A.D. 1700 to the present. Other topics could include: the history of archaeological thought and discovery in relation to the history of sculpture; archaeology as a metaphor in modernity and psychoanalysis; issues of depth or surface and the role of discovery and revelation; myths of origins and the way in which archaeologists dig; the philosophy of place and the ways in which questions of site-specificity are significant to both sculpture and archaeology; and how notions of archaism and classicism have been constructed through archaeology and have been taken up politically by sculptors, archaeologists, and writers at different times. Proposals of 500 words may be submitted to Liz Aston, Henry Moore Institute, 74 The Headrow, Leeds LS1 3AH, U.K.; liz@henry-moore.ac.uk. *Deadline: October 6, 2003.*

The American Bible Society announces their 2004 conference, "Art and the Formation of Religious Communities," which will be held March 5–6, 2004. It will consider the role of art and material culture in the definition of identity and the formation of religious community in the Jewish and Christian traditions—historically and in the 21st century. We invite papers that address such concepts from various perspectives: art and religious history, popular culture, theology, social history, and anthropology. Please send a 2–3 page abstract and c.v. to Ena Heller, Director, The Gallery at the American Bible Society, 1865 Broadway, New York, NY 10023; eheller@americanbible.org; fax: 212/408-1456. *Deadline: October 10, 2003.*

TO ATTEND

The Grantmakers in the Arts (GIA) 2003 conference will take place in Seattle on October 19–22. The conference theme, "The Edge," is inspired by Seattle's location on the edge of a continent, by today's changing economic climate, and by GIA's continuing dialogue about working across cultures and sectors. Conference pro-

grams will explore the lines and edges that arts grantmakers walk today, including funding across cultural borders; the role of museums and cultural institutions as caretakers of cultural properties; the application of cultural values in collection management and curatorial practices; and indigenous concepts of ownership and cultural transmission. For more details, contact GIA at 206/624-2312; gia@giarts.org.

The Hood Museum of Art at Dartmouth College will host a scholarly symposium November 6–8, 2003, that offers a multidisciplinary perspective on the history of children in the ancient world by examining images of children in ancient Mediterranean societies such as Greece, Egypt, and Rome. Concurrent with the symposium is an exhibition at the museum, *Coming of Age in Ancient Greece*. For more information, call 603/646-2808; www.hoodmuseum.dartmouth.edu.

The Huntington Library, Art Collections, and Botanical Gardens will host "William Morris and His Legacy: Art, Design, and Politics" December 5–6, 2003, coinciding with the exhibition "*The Beauty of Life*": *William Morris and the Art of Design*. Bringing together an international group of art, design, and architectural historians and curators, the conference will provide a forum for new scholarship on the work of the artist and his legacy in the history of design in Britain and America. Registration is \$25 (graduate students free) with optional lunches available at an additional cost. To receive a brochure and a registration form, contact Carolyn Powell at 626/405-2194; cpowell@huntington.org.

Turner 2004: New Perspectives will take place January 10–11, 2004, at the Barber Institute of Fine Arts, University of Birmingham. In fall 2003–winter 2004, the city of Birmingham will host 2 major exhibitions of work by J. M. W. Turner: the Birmingham Museum and Art Gallery will present *Turner's Britain*, examining the artist's creation of a composite image of the nation, and the institute will stage *Turner's Early Seascapes*. The conference's emphasis will be on new and alternative approaches to the study of the artist's work and the ways in which it has been perceived, understood, misunderstood, or manipulated. Papers will center around 4 themed sessions: Turner and the Sea; Turner's Influences/Influences of Turner; Turner and Modern Life; and Turner, Race, and Empire. Registration includes a reception and private viewing of *Turner's Early Seascapes*; cost is £65 (£45 students). For information and bookings, contact Jason Shron, Turner 2004, Dept. of History of Art, University of Birmingham, Barber Institute of Fine Arts, Edgbaston, Birmingham B15 2TS, U.K.; +44-121-414-2218; turner@whonotes.com.

The Wallace Collection, Hertford House, in London will host a conference, "Auctions, Agents, and Dealers: The Mechanisms of the Art Market,

1660–1830,” December 2–3, 2003. Papers presented will consider the 18th-century art market, the economic background of its development, networks set up by agents and dealers, and the mechanisms devised to create clients and markets. For details, contact Adriana Turpin at turpinadriana@hotmail.com.

RESOURCES & OPPORTUNITIES

For an expanded list of resources and opportunities, visit www.collegeart.org/caa/resources/index.html.

AWARDS

The Ohioana Library Association is accepting nominations for awards that honor Ohioans who have made outstanding contributions to the arts and humanities as authors, poets, musicians, artists, and performers. Among the awards is the Ohioana Career Award, awarded each year to a native Ohioan who has had an outstanding career in the arts and humanities. The recipient is an honored guest at Ohioana Day and must be present to receive the award. Forms are available from Ohioana Library Association, 274 E. First Ave., Ste. 300, Columbus, OH 43201; 614/466-3831; ohioana@sloma.state.oh.us. *Deadline: December 31, 2003.*

CALLS FOR ENTRIES

Target Gallery seeks artwork for *Material World: Contemporary Fiber Art*, to be held January 8–February 15, 2004. Works must be made of fiber materials or constructed using a fiber technique. For more information, contact Claire Huschle, Target Gallery Director, Torpedo Factory Art Center, 105 N. Union St., Alexandria, VA 22314; 703/838-4565, ext. 4. *Deadline: October 3, 2003.*

Central Missouri State University will host the *Greater Midwest International XIX* January 26–February 27, 2004. Artists 21 or older working in any media except video and performance are invited to submit 35-mm slides of their work for consideration. Entry fee is \$25 for up to 3 entries; no student work will be considered. Four awards totaling \$1,600 will be given. For prospectus, send an S.A.S.E. to *Greater Midwest International XIX*, Art Center Gallery, Warrensburg, MO 64093. *Deadline: October 15, 2003.*

Schmucker Art Gallery at Gettysburg College seeks work for an exhibition tentatively entitled *Art in the African Diaspora in the Age of Globalization*, scheduled to coincide with the 2004

Central Pennsylvania Consortium African American Studies Conference, “Globalizations and the African World,” to be held February 27–March 21, 2004. Artists from the African Diaspora are invited to submit artworks dealing with, but not limited to, the African American experience in America in relation to globalization; shared cultures of the African world; migration and immigration of African peoples; and the middle passage, slavery, and other relevant topics. Invited artists will be asked to participate in a panel discussion. Please send slides or JPEGs, artist biography, c.v., and a statement explaining how submitted works relate to the conference topic to Molly Hutton, Director, Schmucker Art Gallery, Dept. of Visual Arts, Gettysburg College, 300 N. Washington St., Campus Box 2452, Gettysburg, PA 17325; mhutton@gettysburg.edu. *Deadline: October 31, 2003.*

The 17th Parkside National Small Print Exhibition will be held January 18–February 19, 2004. All original print mediums, including monoprints, will be considered; work should not exceed 18 inches in any direction. For prospectus, send an S.A.S.E. to Doug DeVinny, Parkside National Small Print Exhibition, Art Dept., University of Wisconsin, Parkside, Kenosha, WI 53141; 262/595-2581; devinny@uwp.edu. *Deadline: November 7, 2003.*

GRANTS AND FELLOWSHIPS

The Frederick Burkhardt Fellowship Program of the American Council of Learned Societies (ACLS) offers 9 fellowships to faculty in the humanities and related social sciences who have begun tenured contracts at U.S. or Canadian institutions during the 5 years preceding their proposed fellowships. Further information and applications are available from the ACLS Fellowship Office, 228 E. 45th St., New York, NY 10017-3398; grants@acl.org. Please state clearly that you wish to apply for the ACLS Burkhardt Fellowships. *Deadline: October 1, 2003.*

The Woodrow Wilson International Center for Scholars awards 21 residential fellowships every year to scholars and professionals with outstanding social science and humanities proposals that have relevance to public policy. Fellows are provided with a stipend and roundtrip transportation for work in the center. For full details, write to Scholar Selection and Services Office, Woodrow Wilson International Center for Scholars, 1 Woodrow Wilson Plaza, 1300 Pennsylvania Ave. NW, Washington, DC 20004-3027; 202/691-4170; lyonrd@wwic.si.edu; www.wilsoncenter.org. *Deadline: October 1, 2003.*

The Princeton Society of Fellows in the Liberal Arts is offering 3-year postdoctoral fellowships for recent Ph.D.s

(January 2001 or sooner) in the humanities and related social sciences to pursue research and teach half-time. Stipend for the fellowship is approximately \$58,000. For details, see www.princeton.edu/~sf. *Deadline: October 8, 2003.*

The Columbia Society of Fellows in the Humanities will appoint a number of postdoctoral fellows in the humanities for the 2004–5 academic year. Fellows must have received the Ph.D. between January 1, 1998, and July 1, 2004. The stipend will be \$42,000: half for independent research and half for teaching in the undergraduate program in general education. An additional \$3,000 is available to support research. Application forms can be obtained by writing to the Director, Society of Fellows in the Humanities, Heyman Center, Mail Code 5700, Columbia University, 2960 Broadway, New York, NY 10027; www.columbia.edu/cu/societyoffellows. *Deadline: October 15, 2003.*

The National Humanities Center offers 40 residential fellowships for advanced study. Applicants must hold doctorates or have equivalent scholarly credentials; a record of publication is expected. Both senior and younger scholars are eligible for fellowships, but the latter should be engaged in research other than the revision of a doctoral dissertation. Fellowships are for the academic year (September–May). Scholars from any nation and humanistically inclined individuals from the natural and social sciences, the arts, the professions, and public life, as well as from all fields of the humanities, are eligible. Fellowships up to \$50,000 are individually determined, the amount depending on the needs of the fellow and the center’s ability to meet them. The center provides travel expenses for fellows and their dependents to and from North Carolina. Applicants submit the center’s form and a c.v., a 1,000-word project proposal, and 3 letters of recommendation. For application materials, write to Fellowship Program, National Humanities Center, P.O. Box 12256, Research Triangle Park, NC 27709-2256; nhc@ga.unc.edu; www.nhc.rtp.nc.us. *Deadline: October 15, 2003.*

The Penn Humanities Forum of the University of Pennsylvania is awarding 5 Andrew W. Mellon postdoctoral fellowships for the 2004–5 academic year for untenured junior scholars who received or will receive their Ph.D. between December 1995 and December 2003; applicants must be no more than 8 years out of their doctorate and must have defended or have degree in hand no later than December 31, 2003. The forum’s programs are conceived through yearly topics that invite broad interdisciplinary collaboration: “Sleep and Dreams” is the topic for these fellowships. Research proposals are invited on this topic from a variety of theoretical perspectives in all areas of humanistic study except educational curriculum building and the performing arts. Fellows teach 1 course each of 2 terms and receive a \$37,000 stipend,

plus health insurance. For more information, contact Jennifer Conway, Associate Director, Penn Humanities Forum, University of Pennsylvania, 3619 Locust Walk, Philadelphia, PA 19104-6213; 215/898-8220; humanities@sas.upenn.edu; <http://humanities.sas.upenn.edu>. *Deadline: October 15, 2003.*

The American Academy in Rome invites applications for the Rome Prize competition. One of the leading overseas centers for independent study and advanced research, the academy offers up to 30 residential fellowships for periods ranging from 6 months to 2 years. Rome Prize winners reside at the academy’s center in Rome and receive room and board, study or studio, and a stipend. Stipends in the arts are \$10,500 for 6-month fellowships and \$21,000 for 11-month fellowships. Stipend amounts in the humanities for 11-month fellowships are \$15,750 for predoctoral awards and \$21,000 for postdoctoral awards. For further information or to download guidelines and application, contact the American Academy in Rome, Attn: Programs, 7 E. 60th St., New York, NY 10022; info@aarome.org; www.aarome.org. *Deadline: November 1, 2003.*

The American-Scandinavian Foundation offers fellowships and grants to individuals to pursue research or study in 1 or more Scandinavian countries for up to 1 year. Grants, normally \$3,000, are considered for postgraduate scholars, professionals, and candidates in the arts to carry out research or study visits of 1–3 months. Fellowships are intended to support a year-long stay. Priority is given to candidates at the graduate level for dissertation-related study or research. For an application, contact the American Scandinavian Foundation, 58 Park Ave., New York, NY 10016; www.amscan.org. *Deadline: November 1, 2003.*

Dumbarton Oaks Garden and Landscape Studies offers 2004–5 fellowships and project grants. The full application is at www.doaks.org/fellowships.html (or request one by mail). Follow the link for “Additional notes for applicants for Fellowships in Garden and Landscape Studies.” A list of recent fellowship topics is available by email. For more information, contact Sheila Gagen, Assistant to the Director of Garden and Landscape Studies, Dumbarton Oaks, 1703 32nd St. NW, Washington, DC 20007; 202/339-6460; www.landscape@doaks.org. *Deadline: November 1, 2003.*

The Pollock-Krasner/Stony Brook Research Fellowship is a residential fellowship, beginning September 2004, for scholarship in Abstract Expressionism and related topics, using the research collections of the Pollock-Krasner House and Study Center and the State University of New York, Stony Brook. Applications are invited from postdoctoral academic scholars, independent scholars, and museum professionals pursuing advanced

research on post-WWII American art. One fellowship is awarded each year, for a term of 3–10 months. The university's Dept. of Art, Art History, and Art Criticism will also provide an office on campus and a graduate assistant. The fellowship carries a stipend of \$3,000 per month, for a minimum of 3 months, or \$30,000 for a 10-month residency from September to June, with an additional research and travel allowance of up to \$5,000. Accommodations are provided in the Pollock-Krasner House, although fellows may make other arrangements at their own expense. A 1½-day conference must be organized. Applicants will be evaluated on the relevance of their research topics to the center's mission and resources, their professional achievements, and the quality of their conference proposal. The application must include: an application cover sheet (available on our website); a narrative description of the proposed research project (6 double-spaced pages max), including the names, addresses, phone numbers and email addresses of 2 references; a c.v.; a conference proposal (2 double-spaced pages max), including a description of the topic and the names and affiliations of possible participants. Mail 5 copies of the application to Pollock-Krasner/Stony Brook Fellowship Committee, Dept. of Art, 2225 Staller Center, Stony Brook University, Stony Brook, NY 11794-5400. Three letters of recommendation should be sent separately to the same address. For more information, contact Pollock-Krasner House and Study Center, 830 Fireplace Rd., East Hampton, NY 11937-1512; 631/324-4929; www.pkhouse.org. *Deadline: November 3, 2003.*

The Alexander von Humboldt Foundation grants numerous research fellowships and research awards to highly qualified scholars and scientists of all nationalities other than Germany, enabling them to undertake periods of research in Germany. Research fellowships to highly qualified German scholars are also available, allowing them to spend periods of research at the institutes of former Humboldt guest researchers abroad. For more information, please visit www.humboldt-foundation.de. *Deadline: ongoing.*

INTERNSHIPS

Women's Studio Workshop offers internship opportunities for young artists to work alongside our staff artists and learn about papermaking, printmaking, book arts, ceramics, and arts administration. Interns assist in day-to-day operations and have access to WSW's studios during their free time. Interns are awarded an exhibition in the WSW gallery at the end of their session. Housing and a \$150/month stipend are provided. All meals and material expenses are the responsibility of the intern. Three interns are selected for each session. For more information and application procedures, visit www.wsworkshop.org. *Deadlines:*

October 15, 2003, for January–July 2004; April 1, 2004, for August–December 2004.

The Albright-Knox Art Gallery's Museum Internship Program is designed to provide experience and exposure to professional work in a museum environment to undergraduate and graduate students. Internships are available throughout the school year and during the summer. Under the supervision of a dept. head and key staff members, interns will participate in daily administrative and research activities conducive to their academic and professional growth. Students who wish to obtain academic credit for their internship must make their own arrangements with their college or university. Prospective interns must submit an application, which includes a standardized application form, a résumé or c.v., an essay, official academic transcripts, and 2 academic recommendations. Selected applicants will then be interviewed and considered for placement based on the needs of the gallery as well as the candidate's interests and experience. For program details and an application form, visit www.albrightknox.org/internships.html or email kmullaney@albrightknox.org. *Deadline: October 31, 2003, for spring 2004 semester; March 15, 2004, for summer 2004 session.*

MANUSCRIPTS AND JOURNAL CONTRIBUTIONS

exposure, the journal of the Society for Photographic Education, welcomes the submission of manuscripts for publication. For more than 30 years, *exposure* has brought its readers a lively mix of scholarly insight, historical perspectives, and critical dialogue. Texts may be scholarly treatments from any methodological point of view of the history, theory, criticism, or pedagogy of photography and related media. Manuscripts should be 3,000–7,000 words long. Send manuscripts to *exposure*, Joel Eisinger, Editor, 4505 Oakland Ave. S., Minneapolis, MN 55407; eisingj@mrs.umn.edu. *Next manuscript review deadline: October 5, 2003.*

James Harper requests abstracts for *The "Turk" and Islam in the Western Eye (1453–1832)*, a volume of essays that he is editing. Western images of "Turks" often reveal more about Europe than they do about the Islamic world. Contributions are invited that consider European responses to the military threat and cultural otherness of the Ottoman Empire. With varying access to or interest in documentary facts, Western artists created images that addressed the European imagination and often satisfied certain collective needs. Submissions might analyze specific images or groups of images, problematizing the truths they present and analyzing the context that shape the presentation of Ottoman or Islamic subject

matter in European art. The essays in the volume will range chronologically from the fall of Constantinople in 1453 to the late 18th century. Possible topics might include images that report or allegorize military victory; artworks that celebrate enslavement; portraits of Ottoman dignitaries by Western artists; exoticizing genre painting; "Eastern" settings for biblical narratives; or the illustration of travel writing. Mail abstracts or draft essays and a c.v. to James Harper, Villa I Tatti, Via di Vincigliata 26, Firenze 50135, Italia. *Deadline: November 15, 2003.*

ONLINE

Art Opportunities Monthly offers a newly revised website that features more than \$3.7 million in calls for artists. These include juried shows, residencies, fellowships and grants, slide registries, public-art commissions, apprenticeships, and special contests. In addition, it lists screenings for group and solo shows at universities, community colleges, and art centers, as well as calls for mail art, political art and posters, and Internet-based art projects. Access to all parts of the site is free, but artists wishing to receive regular updates may subscribe for \$15/year by email or \$25/year by ground mail. For a free sample copy, please contact Art Opportunities Monthly, Box 502, Benicia, CA, 94510-0502; emailsample@ArtOpportunitiesMonthly.com; www.ArtOpportunitiesMonthly.com.

PROGRAMS

Watkins College of Art and Design, located in Nashville, TN, offers a B.F.A. in fine art, film, graphic design, interior design, and photography. A Watkins degree offers each student a well-rounded education, with classes in an academic major program, liberal-arts classes to help add a global perspective, and the foundation art classes needed for anyone seeking to be a true artist. Watkins College believes that a unique, creative voice lies within each individual. Our mission is to provide a distinctive, quality education in visual arts and design that enables the expression of that voice and prepares students for productive, professional careers. For more information, please visit www.watkins.edu or call 615/383-4848.

RESIDENCIES

The Women's Studio Workshop (WSW) offers 1 residency and 1 grant for artist's books. The Artist's Book Residency Grant enables artists to produce a limited-edition artist's book project at WSW; artists print and bind their own works. WSW provides technical guidance, advice, and, when possible, help with editing. The grant includes a stipend of \$2,000 for 6 weeks, materials up to \$450, access to all studios necessary to the production of the book, and hous-

ing. Artist's Book Production Grants are awarded to artists working offsite. They are designed to assist artists working in their own studios with the publication of a small-scale project. Funds cover production costs up to \$1,000. For more information and application procedures, visit www.wsworkshop.org. *Deadline: November 15, 2003.*

The Kimmel Harding Nelson Center for the Arts offers 2–8 week residencies to visual artists and writers during 11 months of the year, from February 1–May 31, June 1–July 31, and August 1–December 31. Six additional residencies per year are reserved for recent master's degree program graduates. Residents are provided with housing, studio space, and a \$100/week food allowance. For an application and complete guidelines, contact Kathy Puzey, Program Director, Kimmel Harding Nelson Center for the Arts, 801 3rd Corso, Nebraska City, NE 68410; 402/874-9600; kathy@khncenterforthearts.org; www.KHNCenterfortheArts.org. *Deadlines: March 1, 2004, for June 1–July 31, 2004; May 1, 2004, for August 1–December 31, 2004; October 1, 2004, for February 1–May 31, 2005.*

Wellspring House welcome writers and artists for periods of a week to a month or longer. The cost is \$135/week. To apply, send a résumé (or a page describing yourself and your artistic efforts), a cover letter, and a sample of your work (or a photocopy of your artwork). We intend to be inclusive but are looking for an indication of seriousness of purpose. Contact Wellspring House, Preston and Ann Browning, P.O. Box 2006, Ashfield, MA 01330; 413/628-3276; browning@wellspringhouse.net. *Deadline: ongoing.*

SCHOLARSHIPS

The Pacific Northwest Renaissance Society (PNRS) Award for Graduate Scholarship will be given in conjunction with the society's annual conference. This newly created award will recognize excellence in scholarly writing at the graduate level and offers a \$250 prize and the opportunity to present a paper at the Renaissance Society of America (RSA) annual conference. Candidates must be enrolled in a program of graduate study in the greater Northwest region (British Columbia, Alberta, Saskatchewan, Manitoba, Oregon, Washington, Alaska, Idaho, California, Nevada, Utah, and Wyoming) and must submit a scholarly essay (5,000–20,000 words) that will be used as a basis for a presentation at the annual meeting of the PNRS and subsequently at the RSA annual meeting. Manuscripts should not identify the author except on an accompanying title page and should be mailed to Marc Geysler, PNRS President, Dept. of English, Western Washington University, Bellingham, WA 98225. *Deadline: March 15, 2004.*

CLASSIFIEDS

For more information about advertising in CAA News, visit www.collegeart.org or write to caanews@collegeart.org.

FOR RENT

SALZBURG, AUSTRIA. LARGE 2 BEDROOM, BEAUTIFUL, FURNISHED APARTMENT, ROOFTOP TERRACE, STUNNING VIEWS. AVAILABLE 9/1/03 OR 10/1/03 FROM 3 MONTHS TO 1 YEAR. \$1,200 + UTILITIES. CELLA@RUNBOX.COM.

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OPPORTUNITIES

ARTISTS' ENCLAVE AT I-PARK. FOUR TO FIVE WEEK RESIDENCIES, RURAL NATURAL PARK SETTING. OPEN TO ARTISTS, WRITERS, MUSICIANS, LANDSCAPE DESIGNERS, AND ARCHITECTS WORLDWIDE. INCLUDES ACCOMMODATIONS AND STUDIO SPACE. \$20 APPLICATION FEE. I-PARK, P.O. BOX 124, EAST HADDAM, CT 06423; 860/873-2468 OR 877/276-1306 (VOICE MAIL), EMAIL IPARK2002@UREACH.COM; WWW.RADEKASSOCIATES.COM FOR COMPLETE DESCRIPTION. *DEADLINE: JANUARY 15, 2004.*

CALL FOR PAPERS: THE CLARK ART INSTITUTE WELCOMES PROPOSALS FOR "THE LURE OF THE OBJECT," A CLARK CONFERENCE SCHEDULED FOR APRIL 30–MAY 1, 2004. THIS CONFERENCE WILL ADDRESS A HOST OF ISSUES SURROUNDING ART HISTORY'S CONTINUING ENGAGEMENT WITH THE POWER OF THE MATERIAL OBJECT AND WILL CONSIDER PRACTICES RANGING FROM THE PHENOMENOLOGIST'S MUSING TO THE CONNOISSEUR'S ACCOUNTING. MAIL PROPOSALS TO MICHAEL ANN HOLLY, DIRECTOR OF RESEARCH, CLARK ART INSTITUTE, 225 SOUTH STREET,

WILLIAMSTOWN, MA 01267. *DEADLINE: OCTOBER 15, 2003.*

ENCAUSTIC WORKSHOPS IN SANTA FE: MONOTYPES, PAINTING, COLLAGE, AND DRAWING TECHNIQUES. ONGOING SCHEDULE. WWW.PAULAROLAND.COM OR 505/989-3419.

JENTEL FOUNDATION OFFERS ONE-MONTH RESIDENCIES IN A RURAL RANCH SETTING IN WYOMING THAT INCLUDE ACCOMMODATION, STUDIO, AND \$400 STIPEND TO VISUAL ARTISTS IN ALL MEDIA AND WRITERS IN ALL GENRE. FOR APPLICATION, DOWNLOAD WWW.JENTELARTS.ORG. *JANUARY 15, 2004 DEADLINE FOR MAY 15–DECEMBER 13, 2004, AND SEPTEMBER 15, 2004 DEADLINE FOR JANUARY 15–MAY 13, 2005.*

MASTER OF ARTS IN CURATORIAL STUDIES. THE CENTER FOR CURATORIAL STUDIES AT BARD COLLEGE OFFERS AN INNOVATIVE, INTERDISCIPLINARY GRADUATE PROGRAM IN THE CURATING AND CRITICISM OF CONTEMPORARY ART. THE TWO-YEAR PROGRAM HAS TWO TRACKS, BOTH LEADING TO AN M.A. DEGREE IN CURATORIAL STUDIES. STUDENTS ADMITTED TO THE TRACK IN CURATORIAL PRACTICE PREPARE EXHIBITIONS AND CATALOGUE ESSAYS FOR THEIR FINAL M.A. PROJECTS; STUDENTS ADMITTED TO THE TRACK IN CRITICISM, THE VISUAL ARTS, AND EXHIBITION PRESENT A BODY OF CRITICAL WRITING ABOUT RECENT ART OR A SCHOLARLY STUDY OF THE HISTORY, PRACTICES, OR INSTITUTIONS OF EXHIBITION. FOR INFORMATION CONTACT: THE CENTER FOR CURATORIAL STUDIES, BARD COLLEGE, ANNANDALE-ON-HUDSON, NY 12504-5000; TEL: 845 758-7598; E-MAIL: CCS@BARD.EDU; WEB SITE: WWW/BARD.EDU/CCS/.

METROPOLITAN MUSEUM OF ART 2004–2005 FELLOWSHIPS. THE METROPOLITAN MUSEUM OF ART OFFERS ANNUAL FELLOWSHIPS IN ART HISTORY AND CONSERVATION TO QUALIFIED GRADUATE STUDENTS AT THE PRE-DOCTORAL LEVEL, AS WELL AS TO POSTDOCTORAL RESEARCHERS. FELLOWSHIP APPLICATIONS FOR SHORT-TERM RESEARCH FOR SENIOR MUSEUM CURATORS AND CONSERVATORS ARE ALSO CONSIDERED. THE FELLOWSHIP PERIOD IS USUALLY FOR ONE YEAR. PROJECTS SHOULD RELATE TO THE MUSEUM'S COLLECTIONS. THE FIELDS OF RESEARCH FOR ART HISTORY CANDIDATES INCLUDE ASIAN ART; ARTS OF AFRICA, OCEANIA AND THE AMERICAS; ANTIQUITIES; ARMS AND ARMOR, COSTUMES; DRAWINGS, PAINTINGS, PHOTOGRAPHS, PRINTS, SCULPTURE, TEXTILES AND WESTERN ART. SOME ART HISTORY FELLOWSHIPS FOR TRAVEL ABROAD ARE ALSO AVAILABLE FOR STUDENTS WHOSE PROJECTS INVOLVE FIRST-HAND EXAMINATION OF PAINTINGS IN MAJOR EUROPEAN COLLECTIONS. CONSERVATION FELLOWS MAY WORK WITH PAINTINGS; PAPER; PHOTOGRAPHS; OBJECTS (INCLUDING SCULPTURE, METALWORK, GLASS, CERAMICS, FURNITURE AND ARCHAEOLOGICAL OBJECTS); TEXTILES; MUSICAL INSTRUMENTS AND COSTUMES. IT IS DESIRABLE THAT APPLICANTS FOR THE CONSERVATION FELLOWSHIP PROGRAM SHOULD HAVE REACHED AN ADVANCED LEVEL OF EXPERIENCE OR TRAINING.

THE DEADLINE FOR ART HISTORY FELLOWSHIPS IS NOVEMBER 7, 2003.

THE DEADLINE FOR CONSERVATION FELLOWSHIPS IS JANUARY 9, 2004.

FOR APPLICATION PROCEDURES AND FURTHER INFORMATION, CONTACT MARCIE KARP, MANAGER FOR ACADEMIC PROGRAMS, THE METROPOLITAN MUSEUM OF ART, 1000 FIFTH AVENUE, NEW YORK, NEW YORK 10028-0198. TELEPHONE: (212) 650-2763, FAX: (212) 396-5168, EMAIL: EDUCATION.GRANTS@METMUSEUM.ORG; WEBSITE: WWW.METMUSEUM.ORG.

DATEBOOK

September 12, 2003

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

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

October 1, 2003

Deadline for fall submissions to the Millard Meiss Publication Grant

Deadline for nominations and self-nominations for two member-at-large positions on the CAA Publications Committee

October 15, 2003

Deadline for non-U.S. members to apply for the CAA International Conference Travel Grant

Deadline for students to apply for the CAA Graduate Student Conference Travel Grant

November 3, 2003

Deadline for critics and curators to apply for the Artists' Portfolio Review at the 2004 CAA Annual Conference in Seattle

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

Deadline for mentors and discussion leaders to apply for the Professional Development Roundtables at the 2004 Annual Conference in Seattle

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

Deadlines for nominations and self-nominations for membership in CAA's Professional Interests, Practices, and Standards Committees and Awards Committees

November 7, 2003

Deadline for applications to the Artists' Portfolio Review and Career Development Workshops for the 2004 Annual Conference in Seattle

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

December 1, 2003

Deadline for Ph.D.-granting institutions to send in dissertation information for their school's Ph.D. students

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

December 15, 2003

Deadline for Early Bird registration and inclusion in the Directory of Attendees for the 2004 CAA Annual Conference in Seattle

December 19, 2003

Deadline for paying 2004 calendar-year membership dues to guarantee timely receipt of the January 2004 issue of *CAA News*

January 1, 2004

Deadline for applications for projectionist and room-monitor positions at the 2004 Annual Conference in Seattle

January 8, 2004

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

January 12, 2004

Deadline for Advance registration for the 2004 CAA Annual Conference in Seattle

January 31, 2004

Deadline for applications to the CAA Professional Development Fellowship Program

February 18–21, 2004

92nd CAA Annual Conference in Seattle

March 12, 2004

Deadline for submissions to the May 2004 issue of *CAA News*

March 15, 2004

Deadline for spring submissions to the Millard Meiss Publication Grant

May 10, 2004

Deadline for submissions to the July 2004 issue of *CAA News*

February 16–19, 2005

93rd CAA Annual Conference in Atlanta

HAVE YOU VISITED www.collegeart.org LATELY?

odds may not be as long as sometimes reported, at least in art history. According to “PhDs in Art History—Over a Decade Later,” a March 2003 study of 359 women and 149 men (out of a population of 746) who received an art-history Ph.D. between 1985 and 1991: “Respondents painted a bleak picture of the (academic) job market and the ability for art historians to earn a decent living. In general, the data contradicted these notions.”

In fact, compared with doctoral candidates in English, art-history Ph.D.s, of which approximately 120 are awarded annually, have a wider range of employment opportunities within the field but outside the university, including curatorial, conservation, and education positions in museums and work in commercial and non-profit galleries, corporate collections, auction houses, and with publishers.

“PhDs in Art History—Over a Decade Later” examines the motivation to study art history, the job market and career trajectories, and the intersection of family and career, among other issues. This important study, funded by the Getty Grant Program, is published online in a PDF format at www.educ.washington.edu/COEWebSite/Cirge/HTML/getty.html. It was conducted by Renate Sadrozinski of the University of Washington’s Center for Innovation and Research in Graduate Education (CIRGE), Maresi Nerad, director of CIRGE, and Joseph Cerny of the University of California, Berkeley. Initial results of the survey were first published in the September 2002 issue of *CAA News*, available at www.collegeart.org/caa/news/2002/Sept/NationalStudy.html.

In the present article, several of this study’s results are intermingled with statistics from other sources of information on employment trends in the visual arts and art history. Please note that this compilation of summarized excerpts from reports with varying sample sizes is intended as a snapshot of the field. It is not a status report or as support for a particular interpretation. Website addresses are provided when each organization is first cited. CAA strongly encourages you to visit the listed websites to gain a fuller picture.

ARTIST EMPLOYMENT IN THE U.S.

- Artists—art directors, fine artists, and multimedia artists—held about 147,000 jobs in 2000. More than half were self-employed. Of the artists who were not self-employed, many worked in motion-picture, television, computer-software, printing, publishing, and public-relations firms. Some self-employed artists offered their services to advertising agencies, design firms, publishing houses, and other businesses. (Graphic designers are considered in a separate category.)
- Median annual earnings of salaried fine artists, including painters, sculptors, and illustrators, were \$31,190 in 2000. The middle 50 percent earned between \$20,460 and \$42,720. The lowest 10 percent earned less than \$14,690, and the highest 10 percent earned more than \$58,580. *U.S. Department of Labor, Bureau of Labor Statistics, “Occupational Outlook Handbook, 2002–03 Edition,” www.bls.gov/oco/ocos092.htm*
- Unemployment levels in 2001 were generally highest

among the “traditional” visual and performing-arts occupations, led by actors and directors at 9.9 percent; followed by dancers at 6.3 percent; painters, sculptors, and craft artists at 4.6 percent; and musicians and composers at 3.7 percent.

- Architects and teachers of art, drama, and music enjoyed the lowest unemployment levels in 2001, at 1.7 percent and 1.4 percent respectively.

Princeton University’s Firestone Library and the Princeton Center for Arts and Cultural Policy Studies, “Cultural Policy & the Arts National Data Archive,” based on 2001 Current Population Survey, <http://artsdata.princeton.edu>

Additional information on faculty employment and earnings in postsecondary schools can be found in the National Center for Education Statistics’s “Digest of Education Statistics, 2001,” at <http://nces.ed.gov/pubs2002/digest2001/ch3.asp>. The American Association of University Professors’s “Unequal Progress: Annual Report on the Economic Status of the Profession, 2002–03” is available at www.aaup.org/surveys/zrep.htm.

ART-HISTORY EMPLOYMENT IN THE U.S.

- Ten to fifteen years after earning doctorates, almost all of the 508 participants in “PhDs in Art History—Over a Decade Later” were employed (97 percent of the women and all of the men). Fifty-nine percent of the women and 74 percent of the men held some kind of faculty positions in a college or university, but not all were tenured or tenure track; 17 percent of the women and 16

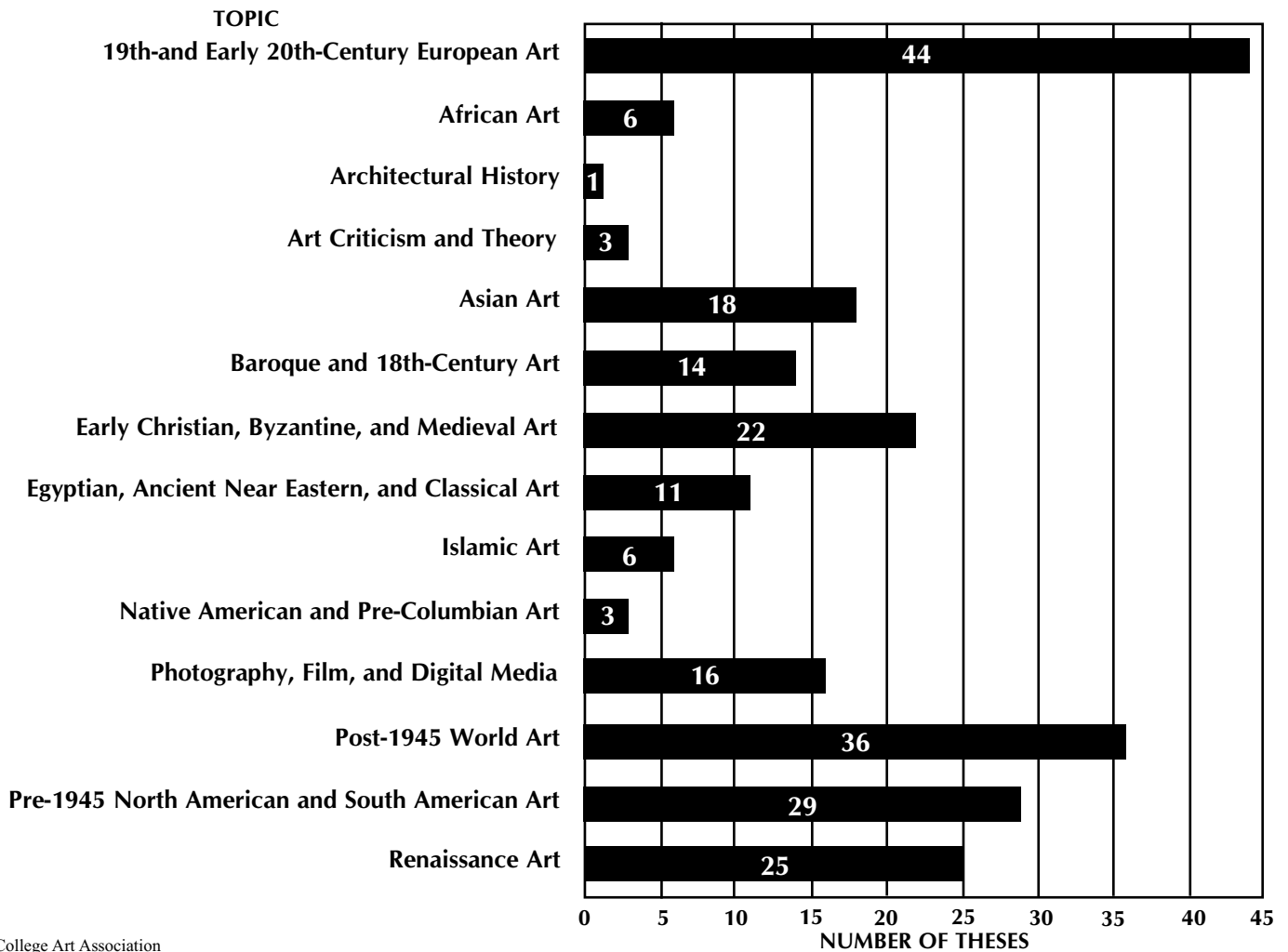
percent of the men worked as curators or museum directors. More women (16 percent) than men (6 percent) held jobs in business and nonprofit organizations or were self-employed independent scholars, writers, or artists. Altogether, only 3 percent of women and 1 percent of men worked in careers that were not related to art history.

- Forty-five percent of the male tenured faculty and 63 percent of women who are tenured and who worked full-time since earning their Ph.D.s earned between \$50,000 and \$70,000. Almost one-third of the tenured men were high earners (\$70,000 or more), but only 16 percent of tenured women fell into this category.
- Fifty-three percent of male curators and museum directors earned more than \$70,000; only 41 percent of women did so. Salaries for those who held other jobs related to art history ranged between those of non-tenure track and tenured faculty. *“PhDs in Art History—Over a Decade Later”*

ART-HISTORY SPECIALIZATIONS

- Among women who participated in “PhDs in Art History—Over a Decade Later,” the most popular subfields were American art (i.e., art of the United States), twentieth-century art, and art of the Middle Ages, followed closely by sixteenth-century Renaissance art and nineteenth-century art. Among male respondents, the most popular subfields were twentieth-century art, Asian art, and sixteenth-century Renaissance art.
- Those who specialized in the

2002 US and Canadian Dissertations Completed



Source: College Art Association

smaller subfields fared better in first job searches than their peers in more popular areas. For example, 85 percent of men who specialized in Asian art and who wanted to become professors earned tenure or won tenure-track first jobs. Only 52 percent of men who specialized in twentieth-century art and 50 percent of men who specialized in sixteenth-century Renaissance art did so.

- Sixty-five percent of women who specialized in American art and who wanted to become professors secured tenure or obtained tenure-track first jobs as compared with 46 percent of women who specialized in art of the Middle Ages and 55 percent of women who specialized in twentieth-century art.

- Asian art and American art seemed to be subfields that, at the time respondents graduated, offered job opportunities in academia, while the art of the Middle Ages and twentieth-century art opened opportunities in the museum sector.

"PhDs in Art History—Over a Decade Later"

"PhDs in Art History—Over a Decade Later" studies those who received a Ph.D. before 1991. What about those who have earned their degree since then, or are working on their dissertation now? While no study on fresh Ph.D.s is being conducted, CAA has compiled an unscientific chart of the number of recently completed and in-progress dissertations by U.S. and Canadian institutions

(see above). Here are a few observations:

- Of the 234 completed U.S. and Canadian dissertations reported to CAA for 2002 and published in the June 2003 issue of *The Art Bulletin*, 44 (19 percent) were in nineteenth- and early-twentieth-century European art, 36 (15 percent) were in post-1945 world art, 29 (12 percent) were in pre-1945 North American and South American art, 25 (11 percent) were in Renaissance art, and 22 (9 percent) were in early Christian, Byzantine, and medieval art. The other subfields were, in descending order: Asian art; photography, film, and digital media; Baroque and eighteenth-century European art; Egyptian, ancient Near

Eastern, and classical art; African art; Islamic art (same number as African art); art criticism and theory; and Native American and pre-Columbian art (same number as art criticism and theory).

- Since 1999, the rank (by percentage of total dissertations reported to CAA) of the subfield of Egyptian, ancient Near Eastern, and classical art has descended from fifth to ninth. The rank of the subfield post-1945 world art has ascended from fourth to second. The rank of most of the other subfields has stayed relatively constant.

College Art Association

—Richard Selden, CAA
Director of Marketing and Communications

conditions of the Department of Antiquities and Heritage, the National Museum, and its galleries and storage rooms, all of which I had the opportunity to examine in person. It is important to clarify that while the looting did indeed appear to be organized, the military investigation has not accused any of the curatorial staff of being involved, despite some press reports to the contrary.

The building that houses the Department of Antiquities and Heritage as well as the National Museum had clearly been ransacked, looted, and damaged. Everywhere office doors had huge, gaping holes in them where people had broken in. Of the office furniture, only a handful of old chairs were left behind, so that we were often reduced to sitting on the floor or on small tables. Files and cabinets had also been ransacked, although these had been cleaned up by the time of my arrival. The museum catalogue appears to be complete and intact. It is perhaps unnecessary to state that there is only sporadic electricity and there is certainly no telephone or email communication. My colleagues and I provided the staff with two Thuraya satellite phones in order to improve communication with the outside world, one

of their biggest obstacles in returning to working conditions.

The galleries had also been ransacked and attacked. Vitrines could still be seen in their smashed condition. The staircase leading to the upper galleries had been destroyed when looters apparently dragged a large Akkadian seated nude male statue down the stairs. In all, forty objects were taken from the galleries, and only ten of these have now been recovered. Most important of the recovered objects is the Uruk vase of 3200 B.C. The objects still missing include the famous female head of 3200 B.C. from Uruk and the mid-third-millennium portrait of Enmetena of Lagash. In the Hatra sculpture galleries, a number of heads were cut off of the life-size stone sculptures and taken by the looters. It is important to state, given the conflicting



PHOTO: ZAINAB BAHIRANI

The recovered Uruk vase, also known as the Warka vase. It is badly damaged but mostly intact

accounts published in the press, that these forty objects were taken from among the limited number of works that had been left in the galleries when the war began. Prior to that date, the museum staff had put a large part of the collection into storage and it therefore has survived.

Approximately 10,000 objects, however, remain missing from the storage rooms. This number is confirmed by both the National Museum staff and the U.S. military investigation led by Col. Bogdanos. The number is approximate at this time, and no final number can be provided until a complete inventory of the storage rooms is made. After inspecting these rooms, I estimate (based on my previous experience as a curator at the Metropolitan Museum of Art in New York) that an inventory in these ransacked magazines will take between five and ten years to complete. The museum and department are still in desperate need of curatorial and conservational supplies and staff. They also need basic necessities such as electricity, telephones, and email as well as academic publications, to which they have had no access since 1990.

In addition to the approximately 10,000 National Museum objects that remain missing, it is also important to remember that the National

Museum of Modern Art, the Mosul Museum, and other, smaller provincial museums were also looted, and no assessments have yet been made of those losses.

A more pressing problem right now is the continuing looting at the archaeological sites across the country, the looting of works of modern art from city squares and of standing monuments of more recent Islamic heritage. Finally, we should be concerned about the possible destruction of archaeological sites as a result of the large-scale development and construction planned for Iraq.

While the progress in the recovery of lost heritage has been encouraging and the efforts of the U.S. military investigation into this disaster has been Herculean, much work remains to be done before we can say that proper steps have been taken to ensure the protection of the cultural heritage of Iraq. I intend to return to Iraq in the early fall in order to continue assisting in this endeavor. Donations are welcome; interested parties should contact me directly at zb2101@columbia.edu.
—Zainab Bahrani, Edith Porada Associate Professor of Art History and Archaeology, Department of Art History and Archaeology, Columbia University

NEW DEVELOPMENTS

At press time, *CAA News* reports on these recent developments.

The so-called Treasure of Nimrud, at first thought to have been lost in the sack of the National Museum, has been found in a storage vault of the National Bank of Iraq (along with a substantial number of other artifacts). This cache of some 650 Assyrian gold objects, some studded

with gems, was unearthed from a series of royal tombs at Nimrud, near Mosul, in 1988–92 and dates to the ninth and eighth centuries B.C. On July 3, gold objects and other artworks and artifacts were shown to the international press in the museum, two rooms of which were opened temporarily for the occasion. Administrators in the provisional American-led government have proposed to send the Nimrud treasure and other

Iraqi artifacts on tour to the U.S. within the coming year.

In a related press conference, Pietro Cordone, minister of culture in the provisional government, noted that heavy pillaging of archaeological sites continues, despite the recent presence of military patrols and helicopter overflights. In some cases, heavy earth-moving equipment has apparently been used.

Dr. McGuire Gibson of the Oriental Institute at the

University of Chicago has reported that the U.S. Bureau of Immigration and Customs Enforcement, which is working with museum staff to inventory the collection, noted that among the thousands of objects still missing are a collection of some 4,800 cylinder seals, the museum's study collection, a great deal of uninventoryed material from recent digs, and collections of important ceramic and ivory objects.

Call for Entries for
College Art Association
Members' Exhibition
in Seattle, Washington

Suspension: Sonic Absorption

February 17–April 4, 2004

Consolidated Works



www.collegeart.org

THE EXHIBITION Sound art demands a sensory re-education. Sonic information often bends and fractures our ability to orient what we are hearing with a certain time or place. One can experience a sort of disconnect or suspension as sound creates and disrupts space. This exhibition will focus on the physical reception of sound in terms of emotional responses, bodily reactions, and intellectual revelations.

The curatorial team is interested in sound works experienced in space or through headphones, 2D and 3D multi-media installations, acoustic and digital “instruments,” objects that incorporate sound elements, video, and works that attempt to tangibly show us what sound looks or feels like. We will consider existing works and have a limited budget to commission new works.

CURATED BY Heather Dwyer, Arts Manager, Jack Straw Productions; Sara Krajewski, independent curator; Alex Muse, independent curator; Ann Powers, Curator, Experience Music Project/Writer; Meg Shiffler, Co-Founder/Director of Visual Art, Consolidated Works.

WHO MAY APPLY The call is open to all 2004 CAA individual members. Membership forms will be available after September 1, 2003. Please call CAA directly for membership information at 212/691-1051, ext.12.

APPLICATION Send up to 10 slides or digital images of work to be considered with a checklist, résumé, and statement; or send a proposal for a new commissioned piece with accompanying slides/video of past work for support. Video submissions and MIDI files will also be accepted. Please indicate whether equipment will be provided or if Consolidated Works needs to supplement your requirements. Keep in mind that there are limited resources for high-tech equipment.

WHERE Send materials along with an SASE to: Meg Shiffler, Consolidated Works, 1100 Republican, Seattle, WA 98109. **Submissions must be received by October 1, 2003. Notification of acceptance will be sent by November 1, 2003.**



SEPTEMBER 2003

College Art Association

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www.collegeart.org

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