

CAA

NEWS

Newsletter of the College Art Association Volume 30, Number 1 January 2005

What Business Are You In?

The 2005 CAA Members' Exhibition, entitled *What Business Are You In?*, takes place January 29–March 26 at the Atlanta Contemporary Art Center, also known as the Contemporary. Organized by Helena Reckitt, the exhibition explores the complex and contradictory relationships between artists and the corporate and academic worlds. Among the artists are: Michael Aurbach, Alex Bag, Andrea Fraser, Jason Irwin, Gunilla Klingberg, Lucy Kimbell, Matthieu Laurette, Irene Moon, Christian Phillip Müller, Adrian Piper, John Salvest, and Carey Young.

Despite the myth of the artist as romantic outsider, artists often depend on the support of institutions and corporations, much as they once did on the aristocracy or church. As contemporary artists engage in self-promotion and branding and outsource the production of their work, they redefine the ground shared by art, higher education, and commerce.

A number of artists immerse themselves in business life to revitalize the idea of what art is and might be. Some use mimicry to insert themselves in corporate or academic culture. Others take an anthropological approach, using the university or the corporation as subject matter.

Unlike first-generation conceptualists, whose tactics developed in tandem with—and were often absorbed by—mass media, artists today are not necessarily oppositional. Instead, by highlighting the interdependence of individuals and organizations, they explore the moral ambiguities and strategic identifications demanded in our ideologically impure times.

What Business Are You In? presents artists from Britain, France, Germany, Sweden, and the United States working in photography, sculpture, video, performance, and installation. Quizzical, playful, and self-critical, they explore the slippery definitions of art, artist, and entrepreneur. A publication with an essay by the art historian William Wood accompanies the show.

Sponsored by the CAA, the exhibition coincides with the 2005 Annual Conference in Atlanta. Additional support comes from the British Council and the International Artists Studio Programme in Sweden. The opening reception takes place Thursday, February 17, from 5:30 to 7:00 PM; directions to the Contemporary can be found in your conference *Program*. ■



John Salvest, *Paper Trail*, 2002. Shredded Enron letterhead. 32 x 34 x 78"

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Atlanta 2005: Choosing a Conference Site



Susan Ball

On February 16, CAA will convene the 93rd Annual Conference in Atlanta. It promises to be a very lively and exciting event—a full program of sessions and social events, book and trade show, and job fair. We hope to see many of you there. Recently, concerns have been raised by some CAA members about our decision to hold the conference in Georgia, given the recent passage of a discriminatory amendment to the state constitution banning same-sex marriages. CAA's Board of Directors takes seriously all such concerns from our members; in keeping with the spirit of CAA's mission, we abhor discriminatory practices. The Board discussed this matter after the November federal and state elections and determined not to cancel the 2005 conference.

Conference planning is a long-term process. The selection of Atlanta for 2005 was made in 2000, and the contracts were signed in 2001. At present, no boycott of Georgia or other states that have passed such laws is being enacted. The CAA Board therefore urges our members to use this opportunity to show support for the local arts and scholarly community in Atlanta and, as one CAA Board member writes, to “use our presence in Atlanta to support a more open-minded point of view. In addition, we could highlight our solidarity with the local lesbian, gay,

bisexual, and transgendered artist and art-historian community.” The newsletter for the Queer Caucus for Art, a CAA affiliated society, notes that the caucus is planning to have an open exhibition at a bookshop or other venue in Atlanta. We urge you to attend that exhibition as well, to show your support.

Another CAA Board member who has been active in planning the Atlanta conference writes, “This is my home, my country, and the state I have lived in with my partner for fourteen years. Atlanta is home to one of the largest lesbian, gay, bisexual, and transgendered communities in the country. It is a mecca in the South.... To those lesbian, gay, and transgendered people planning to come to the CAA conference: I urge you to attend in large numbers. Leaving is not an option for most of us who live, work, and raise children in Georgia. I prefer to stay and become much more politically active.” (For the complete text, see www.collegeart.org/conference/2005/letter.)

The CAA process of conference selection is rigorous and takes into consideration many factors, including political concerns that might affect CAA members. (Other issues are accessibility by air and rail; hotel accommodations and convention facilities able to accommodate a meeting as large as ours; geographical diversity and equity; and the participation of local museums, galleries, and educational and cultural communities.)

Standard CAA policy for conference site selection includes detailed research by CAA staff and presentations to the Board of several potential sites for each future year. Planning begins about eight or nine years in advance. Staff members visit the communities under consideration and make a comparative analysis of all factors. Because our conference is so large, we can only go to big cities with substantial facilities.

Weighing heavily in our decision to go to Atlanta was that CAA has never held a conference in this region of the South, despite the fact that 20 percent of CAA members reside in southern states. (We were in New Orleans in 1980, Houston in 1988, and San Antonio in 1995.) For

years, CAA's members and Board members, especially those from southern states, have lobbied to correct this imbalance. Like several other academic associations, CAA did not consider Atlanta as a potential site until the state repealed its anti-sodomy laws in 1998. More recently (subsequent to the Board's choice of Atlanta), a question was raised about the presence in the Georgia state flag of Confederate emblems; the issue was favorably resolved about a year ago.

It is essential that we sign hotel and other conference contracts as early as possible to secure affordable room rates and other benefits for attendees. Furthermore, it is important to emphasize that no contracts are signed without a thorough review and vetting by our legal counsel. Once signed, these contracts are binding; breach of contract carries a huge financial liability.

You, the members, elect the Board to “do all lawful things which they may deem expedient to promote the business and interests of the Association.... The Board of Directors shall have charge of the general interest of the Association, being vested with the power to control and manage the affairs, funds, and finances of the Association.” When faced with a request from a member to boycott a city where contracts have been signed in good faith, a Board of Directors may face the dreadful dilemma of having to exercise its fiduciary responsibility for the fiscal stability of the organization, rather than respond to political concerns that many of them personally share. CAA's Board examined this issue at length, weighing our deep disappointment at the passage of the discriminatory law, our feelings of solidarity with the Atlanta community, and our fiduciary responsibilities as trustees of CAA. We concluded that the present description of our site-selection process should be presented to you, our members, and posted on our website, together with a statement from an Atlanta-based Board member.

See you in Atlanta!
—Susan Ball, Executive Director, and
Ellen K. Levy, President

Volume 30, Number 1

CAA News is published six times per year by the College Art Association, 275 Seventh Avenue, 18th Floor, New York, NY 10001; www.collegeart.org.

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Editor Christopher Howard

Material for inclusion should be sent via e-mail to Christopher Howard at caanews@collegeart.org. Photographs and slides may be submitted to the above street and e-mail addresses for consideration. They cannot be returned. All advertising and submission guidelines may be found at www.collegeart.org/news.html.

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Willie Cole and Lesley Dill at ARTspace

The artists **Willie Cole** and **Lesley Dill** will participate in the Annual Artists' Interviews at the 2005 Annual Conference in Atlanta. These exclusive events, taking place Friday, February 18, will be held in ARTspace, the "conference within the conference" programmed by CAA's Services to Artists Committee.

Willie Cole holds the 2004–5 Lamar Dodd Professorial Chair at the University of Georgia in Athens. In his assemblages, installation, and prints, he transforms ordinary domestic objects such as hair dryers, bicycle parts, irons and ironing boards, high-heeled shoes, and lawn jockeys into powerful works embedded with references to the African American experience and inspired by West African religion, mythology, and culture. The appropriation of discarded mass-produced American products, objects that have themselves acquired a prehistory through their earlier handling and use, becomes the raw material of Cole's creations. Drawing on personal experience and collective cultural histories, his work takes a playful, inquisitive,



Willie Cole. *Kitchen tji wara*, 2004. Vinyl, wood, and metal. 98 x 47 x 30" (249 x 119 x 76 cm). Photograph courtesy Alexander and Bonin, New York.

and intelligent approach to synthesizing the physical and spiritual worlds.

Represented by Alexander and Bonin Gallery in New York, Cole has exhibited nationally and internationally. In fall 2004, the University of Wyoming Art Museum organized and presented *Afterburn: Willie Cole: Selected Works 1997–2004*, which will travel in 2005–6 to the California African American Museum in Los Angeles; the Edwin A. Ulrich Museum of Art at Wichita State University in Kansas; the Worcester Art Museum in Massachusetts; the University of Kentucky Art Museum in Lexington; and the Herbert F. Johnson Museum of Art at Cornell University in Ithaca, N.Y.

Lesley Dill, a Brooklyn-based painter, printmaker, sculptor, photographer, and performance artist, explores the elusive boundaries between mind, body, and spirit. Her work examines language and its relationship to the physical. Words, both legible and illegible, bridge the private world of thought and the public discourse of shared experience; Dill uses them in combination with images to evoke the spiritual content of human experience. She is best known for her paper dresses printed with the poetry of Emily Dickinson; Dill refers to these garments as housing for the body, which in turn is housing for the soul.

Lesley Dill: A Ten Year Survey was organized by the Samuel Dorsky Museum of Art at the State University of New York, New Paltz, and traveled in 2002–3 to the CU Art Galleries at the University of Colorado in Boulder; the Chicago Cultural Center; the Contemporary Museum in Honolulu; the Scottsdale Center for Contemporary Art in Arizona; and the National Museum of Women in the Arts in Washington, D.C. Since 1995, Dill has shown her work at George Adams Gallery in New York.

ARTspace will also host a discussion, "Portrait of an Artist," led by Robert Storr and JoAnna Isaak, which will focus on the art and life of the late Leon Golub. In related events, Pam Longobardi has assembled a panel surveying Atlanta's new contemporary art venues, and Jerry Cullum of *Art Papers* and Patricia C. Phillips of CAA's *Art Journal* will guide artists through practical aspects of art publishing. Other ARTspace sessions explore artistic mediums: Clarence Morgan will present a panel on painting; Carmon Colangelo will explore printmaking; and

Anita Jung looks at ephemeral print, design, and installation art. And to keep our sense of humor, Victor Margolin will chair a mock-academic session on new directions in the study of popular culture.

Representatives from Creative Capital, the Marie Walsh Sharpe Art Foundation and the Foundation Center will be on hand, and Joe Seipel will offer an overview of a professional practice course for visual artists, with funding from the Emily Hall Tremaine Foundation.

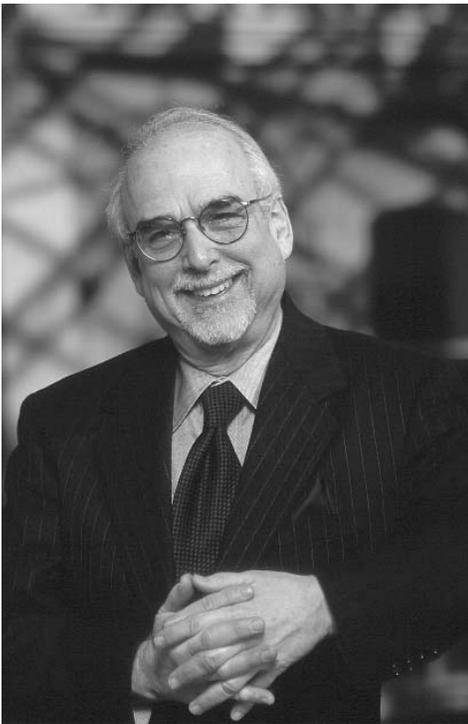
The Services to Artists Committee-sponsored session, "The Patriot Act and the Arts," coordinated by Joyce Hill Stoner, addresses issues facing artists, art historians, and museums stemming from the USA Patriot Act. Panelists include Nato Thompson, curator of a Mass MoCA exhibition that included work by Steve Kurtz and the Critical Art Ensemble, and Gregory Sholette, who will present a survey of political and activist art; representatives from the Department of Homeland Security and other government agencies have also been invited to speak.

Please check the online and printed *Program* for all dates and times.

CAA News thanks Beauvais Lyons and Susan Moldenhaur, director and chief curator of the University of Wyoming Art Museum, for contributing to this article.



Lesley Dill. *A Thought Went Up My Mind Today*, 1996. Ink and thread on black-and-white photograph, 69 x 40". Photograph courtesy George Adams Gallery, New York



Bruce Cole, chair of the National Endowment for the Humanities. Photograph courtesy the NEH

Bruce Cole Is 2005 Convocation Speaker

Bruce Cole, chair of the National Endowment for the Humanities (NEH) and a scholar of Renaissance art, will be the keynote speaker at Convocation for the 2005 CAA Annual Conference in Atlanta.

Cole joined the NEH as its eighth chair in December 2001. Previously he was distinguished professor of fine arts, professor of comparative literature, and chair of the department of the history of art at Indiana University's Hope School of Fine Arts in Bloomington. He has written fourteen books, many on Italian and Renaissance art, including studies of Giotto, Masaccio, Piero della Francesca, and Titian. His most recent volume is *The Informed Eye: Understanding Master-pieces of Western Art* (Chicago: Ivan R. Dee, 1999).

Cole is the first art historian to head the NEH. As such, he has been a strong, passionate, and distinguished advocate for our fields. We at CAA have an opportunity to work closely with the NEH and to support its vital work. Cole has worked with the agency since 1971, when he was awarded a fellowship to do research on the origins and development of early Florentine paint-

ing. He served as a panelist in the endowment's peer-review system and in 1992 was named by President George H. W. Bush to the National Council on the Humanities, the endowment's twenty-six-member advisory board, where he served for seven years.

CAA Executive Director Susan Ball recently spoke with Cole about his work with the NEH.

Susan Ball: In your impressive career, you have written fourteen books, taught at Indiana in fine arts and literature, and served as a government advisor. What do you see as similarities and differences among academic, administrative, and scholarly life?

Bruce Cole: It is an honor to serve the American people at the NEH. We are an ideas-driven institution, much like a university. My job at the NEH allows me great freedom to explore old and new subjects and emerging as well as traditional scholarship—from presidential papers to work on illuminated manuscripts to the Sumerian Dictionary Project—as we work to fund the best of humanities scholarship. The chairmanship is a combination of intellectual and administrative duties that keeps me constantly in touch with my academic colleagues.

You served on the National Council of Humanities during the "Culture Wars" of the 1990s. How do you see the progress that the NEA and NEH have made since then?

For almost forty years, the NEH has enriched American life through every decade and every chairman. Thanks to President George W. Bush's support, our budget has risen dramatically. Just last year alone we were able to increase the number of our awards about 30 percent. As an art historian, I am especially heartened by the level of our support to individual scholars, museums, and other cultural institutions across the country.

In 2004, the NEH received its highest budget increase in thirteen years, but at the same time, agencies on the state and local level are experiencing drastic cuts. What is the climate in Congress today with regard to support for the arts and humanities?

I am proud that the federal government recognizes the role we play in strengthening the intellectual and cultural landscape of our country. The *We the People* initiative is a great success both for its contribution to our colleges and universities and to the U.S. as a whole. The NEH now enjoys unprecedented bicameral, bipartisan support in Congress. We have seen this in the record-breaking funding increases, as well as personal interest of members of Congress in strengthening the intellectual life of our country.

The greatest funding increase went to a new initiative of yours: We the People. What has the impact of this program been on the field of art history? Could you name some success stories and trouble spots?

We the People has benefited every part of NEH, including areas of art history. For example, we funded a teacher workshop on the art and architecture of the U.S. Capitol, the cataloguing and preservation of approximately 50,000 pieces of Civil War-era ephemera in both printed and manuscript form, a documentary film on the life of the architect Benjamin Henry Latrobe, the planning for an exhibition on American circus lithography, and research on Frank Lloyd Wright's later public architecture. The program has brought the humanities to more audiences—especially K-12 students and teachers—and it has provided all citizens a greater knowledge of their own history and culture. Stay tuned for more to come.

Have you been able to work on any new research or book projects?

My duties as chairman keep me very busy, so I don't have any plans to publish anything soon. However, I do enjoy the many possibilities I have to explore scholarly questions as a "consumer." By sitting in on peer-review panel discussions, reading applications, interacting with the erudite NEH staff, and consulting with members of the National Council on the Humanities, I have access to the best and most interesting scholarship in every humanities discipline. I also enjoy visiting the great museums of Washington, D.C., whenever I get the chance.

After so many years in the classroom, how does it feel not to be teaching?

I have found speaking to the public and delivering lectures on campuses extremely rewarding. It is very different from the classroom, but in those settings I've been able to recapture some of the excitement and intellectual exchange that comes from teaching.

Given your strong record of success at the NEH, would you consider a second term as chair?

My term as chairman lasts through 2005, so I still have a significant amount of my current term ahead of me. Whether I continue beyond that time is up to President Bush. It has been a great privilege for me to serve at the NEH, particularly under this president and in these times.

What can CAA members do to help support the endowments?

CAA members can help review grant applications as NEH panelists—please go to our website, www.neh.gov, and sign up. And they can continue to send us exceptional applications that advance the humanities in a significant way.

Finally, let me end with the question that will be on the minds of people planning to go to Atlanta: What will you talk about in your Convocation speech address?

It's a surprise, but I will give you a hint: I'm going to discuss art history, art historians, museums, and the NEH. ■

Richard Brilliant Is 2005 Distinguished Scholar

The CAA 2005 Distinguished Scholar's Session will honor **Richard Brilliant**, Anna S.

Garbedian Professor in the Humanities in the Department of Art History and Archaeology at Columbia University. This special panel is chaired by Bettina Bergmann of Mount Holyoke College and includes Jonathan



Richard Brilliant

Crary and David Rosand of Columbia University, Dale Kinney of Bryn Mawr College, and Shearer West of the University of Birmingham. It will take place on Thursday, February 17, from 2:30 to 5:00 PM at the Atlanta Marriott Marquis Hotel.

A leading member of the art-history community for many decades, Brilliant transformed the study of Classical art, opening the field to new critical methods of historical and stylistic analysis. Expanding the theoretical and critical range of the historiography of ancient art, he has made it a central part of the larger discourse on the interpretation of images and the understanding of visual culture. His scholarship has been primarily based in the study of ancient Greek and Roman art and has ranged widely in its approaches, from social semiotics to visual narratology. He is the author of countless articles, reviews, and essays; his principal publications include *Gesture and Rank in Roman Art: The Use of Gestures to Denote Status in Roman Sculpture and Coinage* (1963), *Visual Narratives: Storytelling in Etruscan and Roman Art* (1987), *Portraiture* (1991), *Commentaries on Roman Art* (1994), and, most recently, *My Laocoön: Alternative Claims in the Interpretation of Artworks* (2000).

Brilliant was editor-in-chief of *The Art Bulletin* from 1991 to 1994, the director of the *Corpus of Roman Sculpture, United States*, and the first director of the Italian Academy for Advanced Studies in America, based at Columbia. Most important, he has been an inspiring mentor to generations of younger scholars—first at the University of Pennsylvania from 1962 to 1970 and then, for most of his career, at Columbia. Many of his students have become the new leaders in the field. Like his scholarship, his adventurous and innovative teaching has been recognized by numerous awards.

As a writer, consultant, and director, he has contributed to television and film; a project on the ancient painted portraits of Fayum earned numerous prizes. Brilliant has collaborated with colleagues in courses in the art and culture of India and of the Renaissance, as well as classes in the historiography of art history; he has taught the Contemporary Civilization course that is part of the core curriculum of Columbia College and has served as chairman of that program—a signal acknowledgement of his intellectual breadth.

Born in Boston in 1929, Brilliant earned his B.A. in classics from Yale University, where he graduated magna cum laude in 1951. After earning an LL.B. at Harvard University in 1954, at which time he was admitted to the Massachusetts bar, he turned to art history and returned to Yale, where he earned an M.A. in 1956 and Ph.D. in 1960, with a dissertation on gesture in Roman art, the subject of his first publication.

Following the Distinguished Scholar's Session, the Samuel H. Kress Foundation will host a reception to celebrate its 75th anniversary from 5:30 to 7:00 PM at the same location. Highlighting the reception, Marilyn Perry, president of the foundation, will speak about its achievements and future directions.

In its fifth year, the 2005 Distinguished Scholar's Session has again been funded by the Kress Foundation. CAA is deeply grateful to the foundation for its continued support of this valuable contribution to the Annual Conference. Dedicated to celebrating the contributions of post-World War II scholars, the series fosters discussion within and among generations. Previous honorees are James Ackerman, Leo Steinberg, the late Phyllis Bober, and James Cahill. ■

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Annual Conference Highlights

Atlanta, February 16–19, 2005

2005 Conference Program Online

The *Program*, which contains session and meeting listings for the 2005 Annual Conference, can be found on CAA's website at www.collegeart.org/conference/2005. You may sample the approximately 150 program sessions in detail, search by keyword, and browse by conference day. Conference registration is also available online. You must be a paid 2005 member to take advantage of the discounted Advance registration: *Deadline for Advance registration: January 12, 2005.*

Grant-Writing Workshop for Artists

CAA will host a special preconference grant-writing workshop for visual artists on Wednesday, February 16, 2:00–5:00 PM. Led by Barbara Bernstein, an independent artist, and Douglas Chismar, program director of the Ringling School of Art and Design's Liberal Arts Program, the workshop comprises two parts that run back to back. The first is an overview of the complete grant-proposal-writing process for individual and/or collaborative projects, including background information, goals and objectives, activity plans, budget, and assessment. In part two, small groups will engage in hands-on practice exercises, including writ-

ing abstracts, conceiving goals and objectives, creating documentation and assessment plans, and formulating a budget. Information on researching sources of grant funding will be provided at both sessions. To register, write to bbdg5344@juno.com or dschismar@ringling.edu. Each session is limited to fifty people.

NYFA Workshop on Business for Artists

This full day of professional-development workshops, to be held 8:30 AM–5:00 PM on Tuesday, February 15, at the Marriott Marquis Hotel in Atlanta, aims to assist visual artists at all career stages. Presenters will provide practical information on how to manage the business of art without sacrificing creative time. Topics include: Goal Setting and Life Planning; Developing a Professional Artist Portfolio; NYFA Source Grants and Awards for Visual Artists; and Shooting Great Slides. The workshop is limited to the first 120 people; the price is \$110. To register, visit www.nyfa.org/caa.

M.F.A. Exhibition

This year's M.F.A. exhibition at the 2005 conference is organized by Robin Dana, director of the Lamar Dodd School of Art Gallery at the University of Georgia in Athens, and Bill Lowe, the owner and director of the Lowe Gallery. The exhibition will be held February 19–25 at the Lowe Gallery, with a reception on Saturday evening, 5:30–7:00 PM. Work by M.F.A. candidates from the following schools will be included: Clemson University; East Tennessee State University; Florida State University; Georgia Southern University; Georgia State University; Louisiana State University; Savannah College of Art and Design; Tulane University; University of Alabama, Tuscaloosa; University of Florida; University of Georgia; University of North Carolina, Chapel Hill; University of North Carolina, Greensboro; University of South Carolina, Columbia; and University of Tennessee, Knoxville.

Conference Tours Available

Atlanta Arrangements, an Atlanta hospital-ity organization, will provide two postconference tours on Sunday, February 20. One tour will visit the Michael C. Carlos Museum at Emory University, with its large collections of ancient and nineteenth- and twentieth-century African, European, and American art from the Renaissance to the present—all housed in a building designed by the architect Michael Graves. The tour will then stop at the Atlanta Botanical Gardens. This tour costs \$41.00.

The second tour will visit the Atlanta History Center, which traces the transformation of Atlanta's historic Buckhead District. Both tours will depart at 1:00 PM from the Atlanta Marriott Marquis Hotel. This tour costs \$36.00.

To register for these tours, please visit www.atlantaarrange.com/caa. For more information, call 800-883-3866. *Deadline: January 28, 2005.*

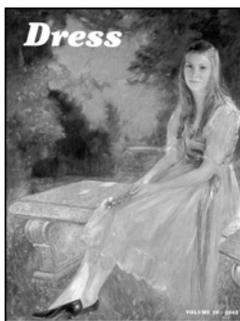
Meet the Editors at the CAA Booth

During the 2005 Annual Conference, come meet the editors-in-chief of *The Art Bulletin* and *Art Journal* at the CAA booth in the Book and Trade Fair. Discuss the journals, present your ideas, learn how to submit material for consideration, and ask questions. Prof. Marc Gottlieb of *The Art Bulletin* and Prof. Patricia C. Phillips of *Art Journal* will be at the booth on Friday, February 18, 10:00 AM–12:00 NOON.

Publications Committee Session

The session "Between 0 and 1: Digital Rights and the Future of Art Reproductions Online" addresses the complex issues surrounding the use of artworks online. Speakers discuss the importance of the online artworks for students, scholars, librarians, publishers, and artists—particularly its role in the development of online educational resources; furthering new art and new scholarship; and preserving intact, searchable digital archives of past scholarship.

The panelists will explore key questions: What are the aims of providing online information, and how are art images vital to that goal? What does the art image online enable or disable in academic and artistic communities? What



Costume and the Visual Arts

Papers from a conference co-sponsored by Costume Society of America and Winterthur Museum – *Dress*, vol. 29 (2002). 106 pages; 79 illustrations (29 color). Table of contents viewable at www.costumesocietyamerica.com.

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artworks are reproduced online? Why is access restricted to some images and not others? What permissions are needed for use of reproductions online? What are the needs and rights of artists regarding artworks online? How do institutions and individuals further art appreciation and scholarship through digital media and protect photograph collections? How do we satisfy the hunger for art and still safeguard artworks from copyright infringement? What distinctions should or can be made between commercial and noncommercial uses?

As CAA's various constituencies negotiate this complicated terrain, we look to intellectual-property laws concerning fair use and the public domain to provide viable, long-term solutions for the presentation of works of art online for our communities.

Chaired by Eve Sinaiko, CAA Director of Publications, this panel includes Christine Kuan, Grove Art Online, Oxford University Press; Max Marmor, ARTstor;

Ted Feder, Artists Rights Society; and Joy Garnett, independent artist.

Art Journal Roundtable: Rethinking Graduate Art Education

Twenty years ago, getting an M.F.A. usually meant two years working in the studio under the supervision of artists who encouraged students in much the same way that their teachers had encouraged them. The information economy, digital technologies, and the blurring of boundaries among artistic and academic disciplines now call for new pedagogic visions for graduate art education. Students must learn not only how to work within the broader cultural context and gain the skills necessary to realize their vision, but also how to continue to educate themselves after the degree. Universities, colleges, and art schools are rethinking their programs and formulating new models that blend

practical skills with theoretical and conceptual approaches, including a combined M.F.A./M.A. in studio art and critical theory, an M.A. in curatorial studies or visual culture, programs that embrace distance learning, and interdisciplinary programs that merge art and science.

At the CAA Annual Conference, the Editorial Board of *Art Journal* will convene a roundtable discussion on the value and nature of new approaches to graduate studio education and art history. We seek interested CAA members to join us for the discussion. The meeting will take place on Thursday, February 17, from 2:00 to 4:00 PM, at the Hilton Hotel. It will be chaired by two members of the Editorial Board: Maureen Connor, a New York-based artist and a professor at Queens College, City University of New York, and Saul Ostrow, dean of fine arts at the Cleveland Institute of Art.

As space is limited, please send a brief e-mail explaining the nature of your interest in the topic, why you would like to



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CAA 2005 Annual Conference
Atlanta, GA
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attend, and what you would bring to the conversation to jhannan@collegeart.org. In early February, we will contact approximately twenty invited participants with the location of the meeting. *Deadline: February 1, 2005.*

Show Your Art at Arts Exchange

CAA artist members are invited to participate in Arts Exchange, an open-portfolio session on Friday, February 18, 7:00–9:00 PM, at the Hilton Hotel, Galleria Hall. Six-foot tables have been reserved for artists to show prints, drawings, and/or photographs, work on battery-powered laptops, or anything else that will fit on the tables. There will be a cash bar. The general public may attend this session free of charge.

All reservations for tables will be filled on a first-come, first-served basis. Send your request via e-mail to Beauvais Lyons, University of Tennessee, Knoxville, at blyons@utk.edu with the subject heading “CAA Arts Exchange.” Include your CAA membership number and if you are showing a laptop-only presentation. Confirmation reply e-mails will be sent.

The deadline for reservations is February

1, 2005, though we expect to fill all slots sooner. Participants will be responsible for their work. CAA is not liable for any losses or damages. Sale of work is not permitted.

Atlanta Residents: Host a Student at the Conference

CAA’s Student and Emerging Professional Committee (SEPC) is once again coordinating the Host a Student Program for the 2005 Annual Conference. This program brings together CAA members living in the conference area with student members looking for accommodations. The committee appeals to all CAA members in the Atlanta area to host a student member during the conference. A willingness to accommodate more than one student or last-minute requests for accommodation is especially appreciated. Potential hosts and students interested in finding housing should contact Patricia Flores at pflores4@yahoo.com for further information. The SEPC hopes to find housing for all those who request it, but we cannot guarantee that all applicants will be matched with a host.

Student Survival Guide Online

CAA’s Student and Emerging Professional Committee (SEPC) has published the 2005 Student Survival Guide to the Annual Conference, which provides links to economical hotels, restaurants, and transportation in the Atlanta area, as well as to museums, galleries, and other sites of interest. Please visit www.collegeart.org/survivalguide.

Services to Artists Committee to Build “The Democracy Wall”

Many CAA members have felt the impact of the Patriot Act on their lives and work; the Services to Artists Committee wishes to provide them with a safe means to relay their stories to others. This conference project will collect testimonies—about the denial of a visa or the censorship of an exhibition, for example—and post them (with or without names) on the wall outside of the room in which a related session will take place. Because CAA members are visually oriented and may find text alone inadequate to tell their stories, images and short videos are also solicited. Send your testimony to Rebecca Rushfield, Services to Artists Committee member, at wittert@juno.com or 66-10 149th St., #4C, Flushing, NY 11367.

Museum Design and Construction at the High Museum of Art

The High Museum of Art is working with the architect Renzo Piano to expand its facilities. Taking place Saturday, February 20, 12:30–2:00 PM, in the museum’s Hill Auditorium, this session explores museum design and construction using the High as a case study. By having a representative from the major stakeholders (owner, project manager, architect), the session offers insights into the entire process and stimulate questions and audience involvement. The session is followed by hard-hat tours through the expanded museum. Participants include: Marjorie Harvey, director of architecture and design, High Museum of Art; Randy Shields, vice president and project director, Jones Lang LaSalle; and John Starr, principal, Lord Aeck Sargent. Attendance is by registration only; write to Linda.Boyte@woodruffcenter.org. ■

Visiting Artist Program 2004-2005
Southern Illinois University Carbondale School of Art & Design

Gardenfresh
Artists
Friday, September 17 at 5 pm

Ben Nicholson
Architect
Monday, October 18 at 7 pm

Robert Irwin
Artist
Monday, November 1 at 7 pm

Robert Farris Thompson
Art Historian
Friday, February 11 at 7 pm

Jeffrey Vallance
Artist
Monday, March 21 at 7 pm

For more information, locations and current scheduling Contact Joel Feldman, Director, VAP or Renea Kennedy at (618) 453-7792, vapsiuc@siu.edu or go to artanddesign.siu.edu

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Workshop topics will include:

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During the 2005 CAA Annual Conference in Atlanta

Tuesday

February 15, 2005

Atlanta Marriott Marquis
265 Peachtree Center Ave.

Space is limited

To register and for more information, visit:
www.nyfa.org/caa



CAA Statement Regarding the Patriot Act and Threats to Civil Liberties and Artistic Freedom

Approved by the CAA Board of
Directors on October 24, 2004*

In accordance with the College Art Association's mission to cultivate the ongoing understanding of art as a fundamental form of human expression and to support the contribution of artistic culture to society, we encourage our elected representatives to fulfill the promise of our nation's design and to take concrete steps to restore trust in free expression by:

- Protecting public access to a full spectrum of voices, ideas, and opinions from the United States and around the world.
- Protecting the privacy of individual artists and scholars in their professional pursuits to ensure the free exploration of information and ideas.
- Ensuring that United States policies reflect our country's fundamental commitment to free speech and that government ensure these rights at home and expand them internationally.

Delivering on the Promise of Our Nation's Design: The Significant Placement and Protection of Artistic Expression

The land between the Capitol and the Washington Monument is occupied almost exclusively by museums: almost a dozen buildings house a diverse spectrum of man-made achievements, from ancient Near Eastern art at the Freer/Sackler to contemporary sculpture at the Hirshhorn. These museums, like others around the country that are also supported by our tax dollars, are the repositories of our cultural patrimony and contain some of the finest examples of human creativity and invention from around the world. Visitors from across the globe are enlightened by their encounters with these works. Indeed, at

many points in our history, people have traveled here from faraway countries in order to be able to see great works of art that other governments have chosen to hide, and to witness the talents of artists who have thrived in the United States after enduring repression abroad. Clearly, our nation's designers knew well the symbolic and nurturing values of art and culture.

Potent art mirrors or challenges social reality and may suffer accordingly. Artistic monuments are often destroyed to signal political change; the equestrian statue of Louis XIV was destroyed following the French Revolution; many monuments from the Socialist era in Eastern Europe were disposed of at the end of the Cold War, and the Taliban dynamited two giant fifth-century Buddha sculptures in March 2001. Art also can be a balm in troubled times. Throughout the bombings of World War II, the National Gallery of London kept a "picture of the month" on display for citizens seated listening to live chamber music as the shrapnel fell nearby. The Vietnam Veterans Memorial designed by Maya Lin continues to offer veterans and the families of the soldiers who gave their lives a site for contemplation and mourning that is metaphorically potent for all its stylistic restraint.

The personal response to art felt by our elected officials may vary. John Adams objected to the "allusions to heathen mythology" in early designs for the east portico of the Capitol. In 1999, New York Mayor Rudolph Giuliani found the combination of religious and scatological references in a Chris Ofili painting on view at the Brooklyn Museum to be highly objectionable. However, American values are best served by upholding the constitutional right of freedom of expression. Artistic innovation entails freedom of speech and inquiry. Scholarship and public education of the highest quality require unfettered access to a wide range of information, ideas, and artifacts. In the same way that scientists must test all known possibilities in order to arrive at sound conclusions about the physical world, scholars of the arts must look at a broad range of materials to make sound judgments about the qualities and characteristics of all cultures. The collections of museums, like public libraries, must be administered with trust and freedom; not every taxpayer will appreciate everything that is housed therein, but valuable col-

lections must be comprehensive.

"Modern" art defines itself by its challenge to traditions and has often served as a catalyst for social change. The museums of the National Mall in Washington, D.C., contain Whistler's portrait of his red-haired mistress in a white dress—a scandal of 1863—as well as the Kienholz sculpture, *In The Infield was Patty Peccavi*, that comments on the state of women's rights in 1981. Since the 1960s, the artists in America have addressed a wide variety of complex and controversial issues, from AIDS, racism, sexism, homophobia, environmental degradation, corporate control of culture and politics, and even genetic engineering. In some regrettable instances in our country's history, public officials and law enforcement have treated artists and educators who express dissenting views through legally protected means as if they were traitors and criminals. Sadly, they only recognize the error after damage is done to artworks, careers, and personal lives. Hundreds of brilliant and dedicated scholars lost their university positions during the McCarthy era solely on the basis of their political views. As a nation and a culture, America was enriched by the rescinding of the rulings that once banned such works as James Joyce's *Ulysses*. However, we suffered an unfortunate loss when Andy Warhol's mural, *Thirteen Most Wanted Men*, was painted over at the New York World's Fair in 1964. More recently, in 2000, Philadelphia puppeteers who were fashioning their puppets for a Republican convention were arrested for harboring "instruments of crime," and their artworks were destroyed by police. We believe that such actions run counter to our principles and our national interests.

The tragic events of September 11, 2001, ushered in a period of great anxiety about the safety of the United States and its citizenry. Federal authorities have responded to new dangers with a number of legislative measures that are ostensibly designed to safeguard our borders and root out possible subversion emanating from within the country. A decade prior to 9/11, Steven C. Dubin wrote:

Whenever a society is overwhelmed by problems and its sense of national identity is shaky or diffuse, a probable response is for states to attempt to exercise control by regulating symbolic expression. (*Arresting Images*, 1992, p. 19)

The heinous attacks on the World Trade

Center and the Pentagon occurred during the era of a digital revolution that introduced us all to the Internet, a phenomenon that has transformed the way and the rate at which communication occurs among Americans and between Americans and other people throughout the world. Americans' capacity to access, send, and receive information has increased exponentially. The digital revolution has expanded the possibilities of scholarship and cultural exchange and has enabled American arts professionals to present their creative accomplishments to the rest of the world in new ways. Federal and state authorities have responded to this rapid expansion of public access and circulation of information by instituting laws that permit the government to arbitrarily survey the private correspondence of U.S. citizens.

The members of the College Art Association abhor terrorism and fully understand the need to safeguard the United States and its citizens from actual threats. However, we maintain that safety should not become a pretext for the erosion of core American values, and freedom of speech and the right to privacy are foremost among them. It is our government's responsibility to protect the constitutional rights of Americans and to uphold internationally recognized human rights and freedoms such as the right not to be subject to arbitrary arrest, detention, invasion of privacy as well as freedom of thought, opinion, expression, and assembly. Our country's ability to exercise a leadership role internationally depends on the adherence to democratic principles at home and our support for those principles abroad. Finally, our country's artists, scholars, and other arts professionals cannot exercise their professions effectively or excel at them in ways that have, up to now, enhanced our national image without the preservation of the right to free speech and free exchange of ideas.

By instituting the USA PATRIOT ACT and related legislation, federal authorities have increased their power to monitor the daily activities of U.S. citizens. These measures have created a shadow legal system that undercuts basic due process protections and curtails other constitutionally protected freedoms. Aspects of post-9/11 security measures and new controls have had what is now called "a chilling effect" on free expression by artists and scholars

and have interfered in the free exchange of ideas among artists and arts professionals. We offer the following general and specific examples as the tip of an iceberg:

- Established areas of academic inquiry are now being treated as potential national security threats and even as criminal activity. Sadly for all of those who treasure freedom of inquiry for academic research, this year Congress voted to establish an advisory board to monitor how effectively campus international studies centers serve "national needs related to homeland security." The congressional discussion of this measure, which singled out Middle Eastern studies as particularly threatening, represents an ominous offensive against academic freedom and oppositional views. In light of the fact that numerous art historians dedicate their research to the study of the art and history of the Near and Middle East, including antiquities and Islamic art, many CAA members stand to be affected by this measure. Artistic innovation, which has defined itself as the engagement with new ideas and materials for over century, is now considered a threat to national security. Artists with no history of involvement in violence or any form of subversive political activity have been treated as criminals in an overzealous interpretation of national security needs. For example, artist and professor Steven J. Kurtz was recently investigated by the FBI on suspicion of bioterrorism based on his using for his artwork bacteria that is frequently found in research laboratories.¹ Numerous artists involved in legitimate political protests have been arrested, harassed, and spied on by federal agents over the past three years.
- Works for museum exhibitions have been delayed in customs, sometimes missing the entire exhibition schedule.
- Translation of texts from countries listed as "enemy states" is now being criminalized.² This move not only limits what contemporary literary texts from such countries as Iran and Cuba can be made available to American readers, but it impinges upon the ability of arts professionals to produce both scholarly publications and catalogues and monographs that accompany exhibitions. We submit that now, more than ever, the ability to read and translate these languages should be encouraged.
- Increased travel restrictions imposed on

scholars, artists, and other arts professionals impede scholarship, inhibit international cultural exchanges, and limit possibilities for American artists to create and present their work.

- New visa and immigration regulations for foreigners, compounded by extended delays, have interfered with scholarly exchanges among curators, guest speakers, and professors who work with art and artifacts from Cuba, Iran, and Iraq as well as elsewhere. Given that a substantial amount of art-historical scholarship is devoted to the study of the art and culture of the Near and Middle East, and that great works of twentieth-century Cuban art are in the collections of such celebrated institutions as the Museum of Modern Art, these restrictions affect a sizeable portion of CAA's membership. According to the Center for Cuban Studies, exchanges with Cuba that involved more than five hundred scholars, curators, artists, and collectors have now been terminated.

In sum, the members of the College Art Association, as artists, art historians, curators, conservators, and other arts professionals, and citizens of the world who value democracy, join the PEN American Center to call for a review of the USA PATRIOT ACT and the full range of antiterrorism laws and orders enacted since 9/11. ■

* At its May 2004 meeting, CAA's Board of Directors approved a resolution submitted by the Radical Art Caucus concerning art and intellectual freedom in times of war. (The resolution is available at www.collegeart.org.) The statement regarding the Patriot Act that the Board approved in October 2004 is a more complete elaboration of the issues that necessitated and supported the May 2004 resolution.

1. After a grand jury hearing, Kurtz was arraigned and charged in Federal District Court in Buffalo in July 2004 on four counts of mail and wire fraud (18 U.S.C. §§ 1341 and 1343), which each carry a maximum sentence of twenty years in prison.

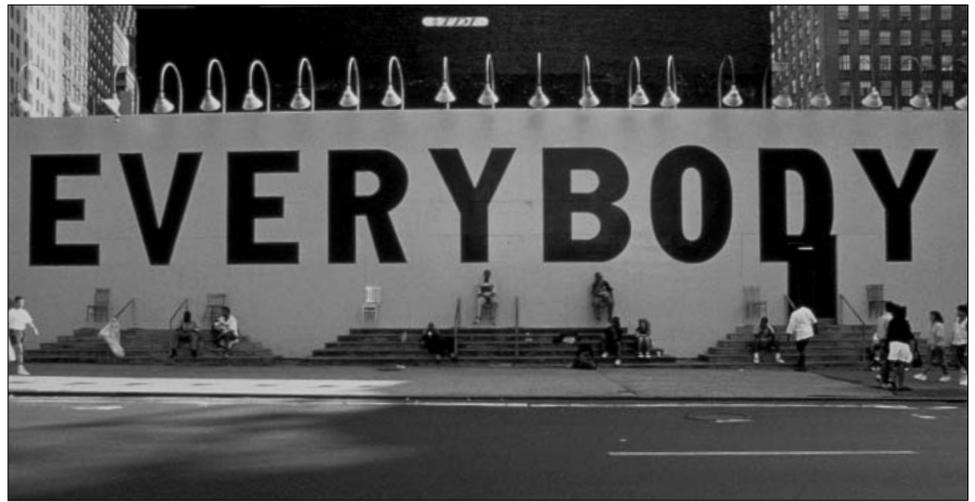
2. Congress has declared that U.S. trade embargos may not be able to restrict the free flow of ideas. However, the Office of Foreign Assets Control of the Department of the Treasury is making ordinary publishing activities illegal. The OFAC has declared that Americans cannot provide substantive or artistic alterations or enhancements to works by authors in embargoed countries, effectively prohibiting routine activities such as editing and translation. The OFAC insists that publishers cannot promote works from authors in embargoed countries, effectively barring publication. For example, in September 2003 the OFAC, responding to inquiries from U.S. entities interested in publishing works by Iranian authors in the U.S. and in working with Iranian publishers to publish U.S. works there, ruled that these activities would not be covered by the exemption and would therefore be barred.

Archiving Alternative Spaces

Julie Ault's groundbreaking volume *Alternative Art New York, 1965–1985* (Minneapolis: University of Minnesota Press, in association with the Drawing Center, 2002) makes a persuasive argument that New York alternative spaces and artists' groups and organizations continue to influence the contemporary international art world. The cross-pollination of artistic venues during this time exemplifies how communities overlapped, thrived, and otherwise extended themselves in multitudes of directions—be it through artists' books and periodicals, in performance spaces, within gallerylike venues, or in public spaces as small as alleyways and as expansive as Times Square. A primary figure of the New York art scene in the 1980s, Ault was present for and participated in activities within the city's alternative spaces and was a member of the artists' collective Group Material.

But how do later art historians research the avant-garde of not only New York but also the nation, especially when these spaces were busy promoting new art rather than commodifying or institutionalizing artistic practice or even documenting their own activities? Few catalogues were produced of programming, rare reviews appeared in newspapers or periodicals, and perhaps a postcard, handbill, or other ephemeral element marked the moment in a time before websites were de rigueur. The collective memories of participants, residual materials, and a few surviving artworks can speak to an important time, space, and energy that transformed artistic practice. Many of these organizations have only the most cursory grasp of their own histories and perhaps do not recognize their file cabinets, banker boxes, or waste bins as valuable repositories—historically and monetarily.

So, where does the history reside? Collective memories serve a historical purpose but, again, primary documents are the lasting lifeblood of our disciplines, and for the most part they are untended by those who produced them. Depositories such as museums, research centers, and universi-



Tibor Kalman and Scott Stowell, *Everybody*, 1993. Part of the 42nd Street Art Project. Photo © 1993 Maggie Hopp. Photograph courtesy Creative Time.

ties have not provided adequate access to the study of materials in their collections. For living organizations, history is seen as a storage problem and not a resource: archives are stacks of teetering boxes rather than Rosetta Stones of past activity, a fire hazard rather than vivid documentation of groundbreaking activities. Moreover, the work of professional archivists is expensive, and for organizations that are no longer active, today's archival materials are tomorrow's recycling pile.

In summer 2003, the Art Spaces Archive Project (ASAP) was founded by a consortium that included CAA (which is providing ASAP with office space), *Bomb* magazine, Franklin Furnace, Printed Matter, the New York State Council on the Arts (NYSCA), the New York State Artist Workspace Consortium, and the Skowhegan School of Painting and Sculpture. ASAP's nonprofit mandate is to help living and defunct alternative spaces of avant-garde activity from the 1960s to the present to preserve and protect their archival heritage. However, without a guiding index of these organizations, or even an assessment of need to quantify the location and state of condition of these archives, where do we begin?

With funding provided by NYSCA, the National Endowment for the Arts, and the Andy Warhol Foundation for the Visual Arts, ASAP has begun to compile a national register of such spaces and projects and to assess the needs for archiving,

preserving, and creating archiving standards for alternative spaces.

In November 2004, ASAP launched the first of two Web-based surveys, found at www.as-ap.org. The first, Survey I, solicited alternative or avant-garde centers to register with ASAP and to provide us with basic contact information (e.g., dates of founding, basic organization data, the status of their archive). This simple, ten-question undertaking will build upon data collected by the Archives of the Avant-Garde, a project of Franklin Furnace Archive. This winter, Survey II will seek detailed information regarding the archives of respondents to Survey I, such as the physical state of individual archives, types of documents held, their state of preservation, and conditions of access to scholars. Survey II respondents receive a modest stipend for participating.

Of course, simply generating surveys will not save archives; with proper funding, ASAP would like to provide additional fiscal and professional assistance to Survey II respondents in developing archiving strategies. Meanwhile, ASAP will make its data public, allowing scholars to begin to gain insight into the alternative and avant-garde structure, spaces, artists' groups, and organizations nationwide.

ASAP will present a panel on the project at CAA's Annual Conference in Atlanta, on February 17, 2005 at 5:30 PM. For more information, write to David Platzker at david@as-ap.org.

—David Platzker, Project Director, Art Spaces Archive Project, New York

The Forgotten Era: Modern Art in Iraq

News about the destruction of Iraq's cultural heritage often takes a back seat to reports on political and military issues and information about the wanton destruction, lack of protection, and severe neglect of Iraq's archaeological sites and museum collections. But the destruction of the modern cultural heritage that was a pioneering force in worldwide modernism is a tragedy that should not go unnoticed. Many seem to forget that the cradle of civilization is also the land of a contemporary country with a thriving culture.

Since the mid-twentieth century, Iraq hosted important regional and international cultural events, which exhibited many works of art that entered the permanent collection of the Iraqi Museum of Modern Art, formally known as the Saddam Center for the Arts. Iraqi artists once led the Arab world in successfully forging a modern national style and provided a model for other artists in the region. In addition to Iraqi and other important regional works, the museum also owned works by Pablo Picasso, Joan Miró, and other modern European masters. In the wake of the U.S.-led invasion in 2003, nearly all of the museum's collection was destroyed, looted, or lost.

The modern art museum was one of many buildings severely damaged during the U.S. bombing raids over Baghdad. The collection of over seven thousand works of art was viciously looted as the Ba'ath regime collapsed, and as the occupying power failed to provide security to protect Iraq's important cultural institutions. A number of the works were smuggled out of the country, while others are still available on the black market in Baghdad. Many have petitioned the Coalition Provisional Authority (CPA) and the U.S. State Department for help in stopping the pillaging of the museums and the recovery of the stolen works of art, but the official position has been to insist on the voluntary return of the stolen works; thus, nothing has been done. Only recently did the new Iraqi government authorize the repossession of works by force with the aid of the

recently formed Iraqi police. About 1,300 works have been recovered and are in the custody of the Ministry of Culture. Most of these are severely damaged and are in desperate need of restoration. It is not certain the extent to which the Iraqi government will actively retrieve other stolen works.

Luckily, a number of successful individual efforts were undertaken by concerned Iraqi citizens and are helping to locate, acquire, and protect missing artworks. It is presumed that most of them are still in Iraq; thus, it is possible that with concerted and coordinated efforts most can be recovered. Almost immediately after the looting of museums, some works were purchased personally by Iraqi gallery owners with the publicly stated intention of preserving them until they could be returned to a new Iraqi museum.

A wider and more efficient effort has been organized by the renowned Iraqi sculptor Mohammed Ghani. Returning to Baghdad weeks after the collapse of the former regime, Ghani found the Iraqi Museum of Modern Art in ruins, with mounds of shattered sculptures and broken or empty frames whose canvases had been hastily cut out. With the help of his colleagues and students, he initiated and funded a campaign to buy back some of the stolen works in the neighborhood near the museum.

Ghani contacted the CPA, pleading for financial support and help to continue his endeavor. Failing to secure any aid, he solicited funds from friends, personal acquaintances, and other concerned individuals within the Iraqi community. His plan was simple: his eager students were to locate and purchase the stolen works through word of mouth. The individuals who donated the funds for the effort signed an agreement, retained by Ghani, establishing them as the temporary custodians of the specific works purchased until the museum is reconstituted. In return, these individuals will be publicly acknowledged as donors. He has been able to retrieve a considerable number of works in various conditions, which are currently stored in private Iraqi houses. Ghani's efforts persist, but, unfortunately, the price of stolen works continues to rise while his limited funds are being depleted, making his task slower and much harder

to complete.

Time is critical: most of the missing works will vanish into private collections, and the history of modern Iraqi art will be lost forever. Many have either been damaged beyond recovery or face the risk of severe damage, due to the lack of a safe, controlled environment. Iraq's infrastructure has been destroyed, and resources are in short supply. During the hot temperatures of summer, most households, businesses, and establishments only had electricity for few hours every day.

Recently, Abbas Jawar was appointed the director for the planned new modern art museum. He is operating under the administration of the Institute of National Heritage, but no funds have been allocated to retrieve, restore, or document the works previously held at the museum, or those recovered so far by the government or by individuals. Furthermore, while the museum is a government institution, administered since its inception by the Ministry of Information and Culture, there is talk of converting it into a self-sufficient private institute, eliminating much-needed government funding altogether.

There are controversial reasons for the government's abandonment of Iraq's modern art. Art of the last twenty years may be perceived by authorities as problematic because of concern about the political identity or patronage of the artist. In other words, the fear is that a policy of "de-Ba'athification" might determine the value and worth of a work of art.

To my knowledge, there exists no official or comprehensive catalogue of the museum's collection, since its archives were destroyed with the building. One consequence of this is the inability of the authorities, including the Interpol, to track stolen works. When I relayed the information I received about attempts to sell specific stolen works by the artist Faiq Hassan in Amman, Jordan, to Interpol, I was told that unless authenticated full information and images are provided, they cannot even add the items to the database of stolen works published on their website. With this level of complacency, many valuable pieces will disappear without documentation.

—Nada Shabout, *School of Visual Arts, P.O. Box 305100, University of North Texas, Denton, TX 76203; shabout@unt.edu.*



This is the sixth in a series of articles sponsored by the CAA Committee on Intellectual Property (CIP),

in which a hypothetical question is posed on some aspect of rights, permissions, fair use, and related topics. We provide a short answer on the legal aspects of the question, followed by commentary from a practical perspective. This feature is intended to provide general information and does not constitute legal advice. If you have specific questions, please contact an intellectual-property attorney.

Image Fees

Q I'm an art historian publishing a book. Several of the artworks illustrated in my book are protected by copyright. Though it is a scholarly publication, the press has asked me to get permission from the copyright holders to publish these photographs and pay any fees these parties might charge. Do I need to do this? How do I begin? How can I determine whether or not the fees are fair? Also, some of the artworks are old and not in copyright. Do I have to pay fees for them too?

A Yes, usually you need to obtain permission for publication of works in copyright. (But see other CIP Q&A columns in *CAA News* and at www.collegeart.org for discussion of the fair-use doctrine.) You also may need to pay fees for the rental of photographs of artworks, both those that are in copyright and those that are in the public domain.

First, copyright: The process of copyright clearance for the reproduction of an artwork begins with finding the copyright holder(s) or their representative(s). As a threshold matter, you should recall that it is rather unlikely that the owners of the physical artwork (or the image) are the holders of the copyright. Unless copyright has been legally transferred (to a museum, for example), most often the copyright holder is the artist or his or her legal heirs.

As discussed in a previous column (see "CIP Q&A," *CAA News*, November 2003), the copyright holder has the exclusive right to reproduce a work and distribute copies of

it (in a book, for example) and display it publicly, as well as the exclusive right to authorize others to do the same. The supplier of the image (e.g., a museum or gallery) may be able to direct you to the copyright holder, but this is not always the case—you may have to do some research. Remember that in clearing rights, you may need to obtain permission from the owner of the image (the photograph), not just the owner of the artwork.

Many well-known artists or their estates are represented by rights-clearance agencies. Two of the largest agencies in the United States are the Artists Rights Society (ARS), which has a strong emphasis on European artists, and the Visual Artists and Galleries Association (VAGA), which works with many American artists. For those artists not represented by an agency, it is best to go directly to the artist or his or her gallery. Occasionally the trail takes several communications with different parties to reach the rights holder. Copyright law requires that you make a good-faith effort to find elusive copyright owners. If you make valiant good-faith efforts to try to find the copyright holder but fail, you and your press will have to decide whether to publish the image of the artwork nevertheless. If it is decided to do so, then you and your publishers will be relying on the fair-use doctrine. If you and your publisher were to be sued by the rights holder, your good-faith efforts ought to count significantly in your favor. Accordingly, it is extremely important that you document and archive your search—that is, maintain a good paper trail of all correspondence, phone calls, e-mails, and the like.

Once the copyright holder or his or her representative is identified, send a written communication with complete information about your publication (see sidebar on page 15). The copyright clearance process should result in a written statement granting permission for the specific use you are requesting. The copyright owner has the right to determine if, when, or where an image of the artwork is published or displayed. You may be asked to submit the text relating to the image or artist for prior approval.

The owner of the copyright in the *image* (the photograph of the artwork), which may be the photographer or the museum or gallery, may have stipulations regarding image alteration, such as cropping or overprinting. If you shoot the photographs you intend to publish, it may still be the case

that the rights holder in the artwork itself might object to cropping or other modification of the image.

In addition to an agreement and permission regarding how the image is to be published, you may have to pay copyright fees. Again, there may be two sets of fees, one for the copyright in the artwork and the other for the copyright in the photograph of it. In the vast majority of cases, the image source (e.g., museum or gallery) holds the copyright to the photograph. If so, their fee and agreement for the loan and use of the film or digital image may cover some uses, but you will need to review that agreement carefully; if you or your institution signed an agreement to use a slide for classroom use, you will not have permission to use the image for your book and must obtain a separate permission. Occasionally, a reproduction obtained from an artist or architect, for example, will carry a photographer's copyright. In such an instance, the photographer must be contacted separately. (Note: A photograph of a work in the public domain also may, or may not, be subject to copyright. See "CIP Q&A," *CAA News*, September 2003.)

Bottom line: Several layers of permissions and fees may be required to reproduce a single image. Potentially, there are three fees to consider: one for the holder of the copyright in the artwork; possibly another for the copyright in the photograph or digital image; and finally, image suppliers (e.g., museums and others) may also charge a separate loan or rental fee for use of the photograph or digital file itself. This last is a contractual loan fee, rather than a fee for exercise of a copyright right. It may be charged for a photograph of an artwork that is in the public domain, as well as for one that is in copyright.

Be sure to read carefully any contractual agreement you sign in this process. Some permission agreements require that you give the granter of permission one or more copies of the publication. (Check with your publisher to determine if it is willing to absorb this cost for you, or if you must pay for and ship the books yourself.) There may be a stipulation that a color proof of the image be sent for approval before the book is printed. Again, check with your publisher beforehand to clarify who will pay for the proof. Any credit information that must appear with the image should be brought to your editor's attention. In some cases, failure to include a precisely correct credit line can result in a penalty fee.

CIP Commentary

The road to copyright clearance can have unexpected, and expensive, surprises. To keep surprises to a minimum, consider copyright fees early on in your writing. Speak to your press and check your contract to determine who will pay the fees. Make a preliminary list of the artists and works you want to include in your publication. If you are responsible for clearing copyright and paying the associated fees, check with rights-clearance agencies (e.g., VAGA and ARS) to see which artists they represent. This can be done by submitting a list to them or by checking their websites (if available). If you are searching for the gallery that represents an artist, often a Web search of the artist's name will yield the name of his or her gallery. It would be most useful, of course, to find the relevant information on the artist's own website, if there is one. These sources generally will provide contact information for permissions. Another helpful resource is the *Art in America Annual Guide to Museums, Galleries, and Artists*, which includes an index of many artists with their galleries indicated. If the creator is not affiliated with a gallery or is not found in a Web search, sometimes (if you know where he or she lives) a telephone directory yields results.

Copyright fees vary widely. Price depends on many factors: Will the image be in a book or journal article? Will it be in the interior pages or on the cover? The reproduction of the work in black and white or color also can have a bearing on the fee. A rights-clearance agency may ask the planned size of the reproduction (e.g., quarter, half, or full page). Sometimes size is not possible to predict so early on, and it is only when the publication has been designed that you will know this information. Sometimes, therefore, a final bill from an agency is not issued until the size has been finalized. You may need to consult with your editor and/or designer to limit expenses by controlling the size of certain images and choosing works for color reproduction based on fees.

Other information you may be asked to provide includes the proposed print run of the publication, information about the breadth of its distribution (e.g., whether it will be sold in North American or world markets), and whether the publication will be published in English only or will also be in other languages. All of this informa-

tion assists some granters of permission to determine the scale of fees they will charge. Your editor can supply estimates.

Many grantors of permission and/or rights holders, especially artists, will waive or reduce fees, particularly for a scholarly publication. Conversely, some fees can be shockingly expensive. There is no rule of thumb about this.

Note that occasionally a photograph, transparency, or scan will not be released from an image source until you show proof of permission to publish from the copyright holder.

When obtaining an image from a source other than the copyright holder, rental and use fees may also be charged, and these vary as well, depending on the source. Here, too, steep discounts are often given to scholarly works, so if you are required to secure the images for your book, it is important to communicate the nature of your publication clearly. In some cases the rental fee and use fee are separate charges (and separate again from the rights fee), so it is critical to read the fine print of the rental agreement.

Occasionally, the use fee is not charged until the publication is printed. Sometimes a rental term (e.g., three months) is stipulated in the agreement. Talk to your publisher about who is responsible for paying any late fees that may be incurred due to the production schedule of the book. Note that the length of rental can also sometimes be negotiated, if you do so in advance.

If the image is acquired directly from an artist or from his or her gallery, it is often possible to avoid the two separate fees for loan and use and for copyright.

If your budget is overextended, you find that potential copyright fees are significant, and you have done your best to negotiate prices, consider whether you might be able to replace some images and artists. You also might consider reducing the number of images or the size of certain ones. Flexibility and good planning help to ease costs. This is a key reason for planning your copyright and permissions clearances and fees at an early stage in your writing.

Rules of Thumb

- Think about costs and the availability of permissions and images early in the writing process. Where possible, shape your picture list with these constraints in mind.
- When you have a publisher, clarify

before contract who will be responsible for clearing copyrights, paying fees, and obtaining images. This is also a good time to get information from your publisher about the best formats for images: black-and-white prints, transparencies, 35-mm slides, or digital scans. Ask your publisher for detailed information about print run, languages, markets, and other factors that may affect the price of images and permissions.

- Begin the process of seeking photos and permissions early. It will take longer than you think to clear all permissions.
- If you are responsible for clearing copyrights, remember that there may be two copyrights: the copyright in the artwork (if the work is not in the public domain) and the copyright in the image. Recall also that the owner of an artwork under copyright or the institution that supplies

Information to Provide in a Permissions Request

- Author name
- Tentative title of book or article
- Expected year of publication
- Name of publisher
- Type of publication (scholarly, textbook, etc.)
- Location of image in publication (inside, cover)
- Color or black and white
- Planned size of image (quarter page, half page, full page, etc.)
- Distribution (North America, world, etc.)
- Language (English language, multiple languages, etc.)
- Expected size of print run

Contact Information for VAGA and ARS

Artists Rights Society (ARS)
536 Broadway, 5th Floor
New York, NY 10012
Tel: 212-420-9160
Fax: 212-420-9286
www.arsny.com

Visual Artists and Galleries Association (VAGA)
350 Fifth Avenue, Suite 6305
New York, NY 10118
Tel: 212-736-6666
Fax: 212-736-6767
rpanzer@vagarights.com

the image probably does not hold the copyright to the work. Numerous inquiries may be necessary to locate copyright holders. Several layers of permission and fees may be required to reproduce a single image.

- Document your inquiries and save all paperwork relating to rights and permissions. If your publisher asks for these documents, be sure to keep copies, permanently. Obtain written statements from all copyright holders granting permission for the specific use you are requesting.
- Copyright holders have the right to determine if, when, and where an image of the work is published. They may ask for a preview of your text before granting approval to use an image.
- Expect that separate fees may be charged for the loan or rental of the image itself and for the copyright permission.
- Be flexible about the specific works you need as well as the size and number of images you expect to include in your text. ■

Vote for the 2005–9 CAA Board

CAA's 2004 Nominating Committee has selected the following slate of six candidates for our Board of Directors for the 2005–9 term: **Susan Grace Galassi**, curator, Frick Collection; **Mary-Ann Milford-Lutzker**, provost and dean of the faculty, Carver Professor of East Asian Studies, Mills College; **Charles Reeve**, assistant professor of art history, Department of Visual Art, Kennesaw State University; **Jack Rushing**, professor of art history, University of Houston; **Buzz Spector**, professor of art and department chair, Cornell University; **William Tronzo**, professor of art and chair, Newcomb Art Department, Tulane University.

In accordance with a 2004 CAA by-law amendment, the CAA membership will elect four new members to the Board of Directors at the Annual Business Meeting in Atlanta. All members received a ballot and the candidate biographies and state-

ments in December (either by postal mail or e-mail, depending on what you indicated on your membership form).

You may cast your ballot by sending it by mail, courier service, or hand delivery to the CAA office, or in person during the Atlanta conference. Voting will end Friday, February 18, 2005 at 4:45 PM. Results will be announced at the close of the Annual Business Meeting, and new Board members will take office at the spring meeting.

If you wish to vote during the conference, CAA will provide computers in the registration area for electronic ballots and a ballot box for paper ballots. If you have selected a paper ballot and wish to vote in person during the conference, **you must bring your ballot with you!** No substitute paper ballots will be issued.

We urge you to attend our "Meet the Candidates" session at the conference on Wednesday, February 16, at 5:00–5:45 PM—just before Convocation. Please take this opportunity to hear the candidates before casting your ballot. *Deadline to return ballots: Friday, February 18, 2005, at 4:45 PM.* ■

Contribute to CAA News

In addition to reporting about CAA's many activities, *CAA News* has begun to examine other issues critical to the fields of art and art history. The July issue was dedicated to environmental, health, and safety issues for artists, art schools, and art departments, and in September we investigated the current state of slides and digital images in the classroom.

CAA News solicits your thoughts on two topics for future newsletters: the first will explore pedagogy in art-history survey courses and in foundation studio-art classes; the second will examine censorship in art and scholarship. Additionally, we welcome your thoughts on other pertinent issues that you face in the art, academic, and museum worlds. Please share your comments with Christopher Howard, Editor, at caanews@collegeart.org. ■

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CAA Congratulates Former Fellow Laylah Ali

From time to time, CAA News will highlight a former art-historian or artist fellow, letting our readers know such things as where they may be showing their artwork or what articles or books they may be publishing. We invite former fellows to please contact us at edevitis@collegeart.org to let us know your current activities.

The Boston-based artist **Laylah Ali**, a 1993 CAA Professional Development Fellow, has won national acclaim for her challenging and provocative work. CAA congratulates her on her well-deserved success!

Ali creates an intimate, self-contained world of gouache figures depicted in a storyboard format—where uniformly spherical heads top designlike, almost stick-figure bodies. Ali's precisely rendered, flatly colored figures seem formally simple but carry much symbolic weight. Looking closer at these small works, the viewer finds violent and alarming details of severed arms, manacles, open wounds, and Xs carved on body parts; other figures, however, seem to offer help and comfort. Psychological tension makes us reflect deeply on the serious contemporary issues of prejudice, race relations, and gender



Laylah Ali. *Untitled*, 2000. Gouache on paper. 13 x 19". Photograph courtesy 303 Gallery, New York.

identity. Ali says, "I am interested in the idea of parallel societies and assimilation; how different groups and individuals appear to be working together, but how that is often subverted."

Ali received a degree in studio art and English literature at Williams College in 1991 and attended the Whitney Museum Independent Study Program in 1991–92. She earned her M.F.A. in painting from Washington University in St. Louis in 1994, with the help of CAA's fellowship.

Ali has had numerous solo exhibitions in venues throughout the U.S., including the

Museum of Modern Art in New York in 2002 and the Museum of Contemporary Art, Chicago, in 1999. Her work has also appeared in the 2004 Whitney Biennial and the 2003 Venice Biennale.

New work by the artist will be on view at 303 Gallery in New York from January 15 to February 26, 2005, and the Contemporary Art Museum in St. Louis is presenting the exhibition *Laylah Ali: Paintings and Drawings* from December 3, 2004, to February 27, 2005. ■

CAA Offers Student Fellowships

CAA's Professional Development Fellowship Program helps M.F.A. and Ph.D. students bridge the gap between graduate study and professional careers. By offering our support at this critical juncture in their careers, we hope to make timely degree completion more viable and employment opportunities more accessible. In turn, by nurturing outstanding artists and scholars at the beginning of their careers, we hope to strengthen and diversify the profession as a whole. CAA encourages applicants from socially and economically diverse backgrounds to apply.

Three fellowships are available this year:

- The 2005 Wyeth Endowment for American Art Fellowship is open to all Ph.D. candidates who are studying American art and who will complete their dissertations and receive their degrees in the 2006 calendar year.
- Two fellowships, each with generous matching grants from the National Endowment for the Arts and the National Endowment for the Humanities, are open to all M.F.A. and Ph.D. candidates who will complete their degrees in 2006.

Applications are now available at www.collegeart.org; follow the Fellowships link on the menu at left. To request an application by mail, call 212-691-1051, ext. 219, or write to fellowships@collegeart.org. *Deadline: January 31, 2005.* ■



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

CAA News

CAA Governance Update

CAA's Board of Directors approved the following items at its fall meeting on October 24, 2004:

- Revised Standards for Retention and Tenure of Visual Arts Professionals (the revised standards are available online at www.collegeart.org).
- Guidelines for Curatorial Studies Programs (the guidelines are available online at www.collegeart.org).
- Statement Regarding the Patriot Act and Threats to Civil Liberties and Artistic Freedom (see page 10–11; also available online at www.collegeart.org).
- A recommendation from the Exhibitions Taskforce that an Exhibitions Committee be formed, and that the taskforce develop a formal charter for the committee in consultation with CAA counsel by February 2005.
- A recommendation from the *Art Bulletin* and *Art Journal* Editorial Boards that one new Editorial-Board member be added to each of their Boards beginning with the next fiscal year (see the calls

for nominations and self-nominations, on pages 20–21).

- A resolution to include union status among the criteria in negotiating hotel and service contracts for the Annual Conference or for any other meetings organized by CAA, where possible.

Nominations Requested for 2006–10 CAA Board

Want to help shape the future of CAA? Tell us who you would like to see on CAA's Board of Directors. Nominations and self-nominations are sought for individuals interested in serving on CAA's Board for the 2006–10 term. The Board is responsible for all financial and policy matters related to the organization. It promotes excellence in scholarship and teaching in the history and criticism of the visual arts, and it encourages creativity and technical skill in the teaching and practice of art. CAA's Board is also charged with representing the membership on issues affecting the visual arts and humanities.

Nominations should include the following information: name, affiliation, e-mail address, and telephone number, as well as the name, affiliation, and e-mail address of

the nominator, if different from the nominee. You may use the form below. Please forward nominations and self-nominations to Rebecca Cederholm, Manager of Governance and Advocacy, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001; rcederholm@collegeart.org.
Deadline: April 8, 2005.

Barr and Morey Award Finalists

CAA is pleased to announce the finalists for the 2005 Charles Rufus Morey Book Award and the Alfred H. Barr, Jr., Award. The winners of both prizes will be announced at the Atlanta conference.

The Charles Rufus Morey Book Award honors an especially distinguished book in the history of art, published in any language between September 1, 2003, and August 31, 2004. Finalists are: Patricia Fortini Brown, *Private Lives in Renaissance Venice: Art, Architecture, and the Family* (New Haven: Yale University Press, 2004); Sarah Burns, *Painting the*



NOMINATION FOR CAA BOARD OF DIRECTORS 2006

MAIL TO: CAA Nominating Committee
c/o Rebecca Cederholm
College Art Association
275 Seventh Avenue, 18th Floor
New York, NY 10001

FAX TO: Rebecca Cederholm
212-627-2381

NAME: _____

TITLE: _____

AFFILIATION: _____

ADDRESS: _____

PHONE: _____ FAX: _____ E-MAIL: _____

PERSON SUBMITTING THIS NOMINATION: _____

PHONE: _____ FAX: _____ E-MAIL: _____

DEADLINE: APRIL 8, 2005

Dark Side: Art and the Gothic Imagination in Nineteenth-Century America (Berkeley: University of California Press, 2004); John R. Clarke, *Art in the Lives of Ordinary Romans: Visual Representation and Non-Elite Viewers in Italy, 100 BC–AD 315* (Berkeley: University of California Press, 2003); Sarah E. Fraser, *Performing the Visual: The Practice of Buddhist Wall Painting in China and Central Asia, 618–960* (Palo Alto, Calif.: Stanford University Press, 2004).

The Alfred H. Barr, Jr., Award for museum scholarship is presented to the author(s) of an especially distinguished catalogue in the history of art, published between September 1, 2003, and August 31, 2004, under the auspices of a museum, library, or collection. The finalists are: Helen Evans,



ed., *Byzantium: Faith and Power (1261–1557)* (Metropolitan Museum of Art, in association with Yale University Press, 2004); John C. Huntington and Dina Bangdel, *The Circle of*

Bliss: Buddhist Meditational Art (Chicago: Serindia Publications, in association with the Columbus Museum of Art, 2003); Mary Miller and Simon Martin, *Courtly Art of the Ancient Maya* (New York: Thames and Hudson, 2004); Jenifer Neils and John H. Oakley, *Coming of Age in Ancient Greece: Images of Childhood from the Classical Past* (New Haven: Yale University Press, in association with the Hood Museum of Art, Dartmouth College, 2003).

MILLARD MEISS PUBLICATION GRANTS

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

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

Deadlines:
March 15 and
October 1 of
every year

MM

Millard Meiss Publication Grant Winners

CAA is pleased to announce five Millard Meiss Publication Grant recipients for fall 2004. Thanks to the generous bequest of the late Prof. Millard Meiss, these grants are awarded twice annually to publishers to support the publication of scholarly books in art history and related fields.

The grantees are: Sheila Dillon, *Greek Portrait Sculpture: Context, Subjects, Styles* (Cambridge University Press); Deborah Hutton, *The Art of the Court of Bijapur* (Indiana University Press); Véronique Plesch, *Painter and Priest: Giovanni Canavesio and the Passion Cycle at Notre-Dame des Fontaines, La Brigue* (University of Notre Dame Press); Natasha Reichle, *Violence and Serenity: Late Buddhist Sculpture from Indonesia* (University of Hawai'i Press); and Cécile Marie Whiting, *L.A. Pop: Picturing the City in the 1960s* (University of California Press). Hutton and Reichle received individual author grants in addition to a grant to the publisher.

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

New Wyeth/CAA Book Grant Jury Seeks Members

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

CAA invites nominations and self-nomi-

nations for jurors to serve a three-year term. Applicants should be actively publishing in American art, art history, visual studies, and related fields with demonstrated seniority, achievement, and expertise. Jurors must be current CAA members in good standing. For more information, please contact Eve Sinaiko, Director of Publications, at esinaiko@collegeart.org.

Art Journal Seeks Editor-in-Chief

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

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

The editor-in-chief attends the three annual meetings of the *Art Journal* Editorial Board—held in New York in the spring and fall and in February at the Annual Conference—and submits an annual report to CAA. CAA reimburses members for travel and lodging expenses for the spring and fall New York meetings in accordance with its travel policy, but members pay their own expenses for the Annual Conference.

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

Candidates must be CAA members in good standing, and nominators should ascertain their nominee's willingness to serve. A c.v., a statement by the nominee of interest in the position, and at least one letter of recommendation must accompany each nomination. Please mail materials to:

Director of Publications, *Art Journal*
Editor-in-Chief Search, CAA, 275 Seventh
Ave., 18th Floor, New York, NY 10001.
Deadline: March 20, 2005.

Art Journal Seeks Editorial Board Members

CAA invites nominations and self-nominations for two individuals to serve on the *Art Journal* Editorial Board for a three-year term, beginning July 1, 2005. *Art Journal*, issued quarterly by CAA, publishes informed discussion about issues across disciplines in twentieth- and twenty-first-century art, nationally and internationally.

The Editorial Board assists and advises the editor-in-chief to seek authors, articles, artist's projects, and other content for the journal; guides its editorial program and may propose new initiatives for it; performs peer reviews and recommends peer reviewers; and may support fundraising efforts on its behalf. Candidates are individuals with a broad knowledge of modern and contemporary art. Members also assist the editor-in-chief to keep abreast of trends and issues in the field by attending sessions at the CAA Annual Conference and other academic conferences, symposia, and events in their fields. The Editorial Board especially seeks applicant artists with book or publications experience and museum- and gallery-based professionals. Candidates must be CAA members in good standing. Nominators should ascertain their nominee's willingness to serve.

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

Please send a letter of interest, c.v., and contact information to: Chair, *Art Journal* Editorial Board, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001.
Deadline: March 20, 2005.

caa.reviews Seeks Editor-in-Chief

The *caa.reviews* Editorial Board invites nominations and self-nominations for the position of editor-in-chief for the term July 1, 2005–June 30, 2008. *caa.reviews* is an online journal devoted to the peer review

of new books, museum exhibitions, and projects relevant to the fields of art history, visual studies, and the arts.

Working with the Editorial Board, the editor-in-chief is responsible for the content and character of the journal. He or she supervises the journal's Council of Field Editors, assisting them to identify and solicit reviewers, articles, and other content for the journal; he or she guides the journal's editorial program and may propose new initiatives for it; and may support fundraising efforts on its behalf. The editor-in-chief attends the three annual meetings of the *caa.reviews* Editorial Board and submits an annual report to CAA. The editor-in-chief also works closely with the CAA publications department. The editor-in-chief receives an annual honorarium of \$2,000.

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

Candidates must be CAA members in good standing, and nominators should ascertain their nominee's willingness to serve. A c.v., a statement by the nominee of interest in the position, and at least one letter of recommendation must accompany each nomination. Please mail to: Director of Publications, *caa.reviews* Editor-in-Chief Search, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: March 20, 2005.*

caa.reviews Seeks Editorial-Board Members

CAA invites nominations and self-nominations for individuals to serve on the *caa.reviews* Editorial Board for a three-year term, July 1, 2005–June 30, 2008. *caa.reviews* is an online journal devoted to the peer review of new books, museum exhibitions, and projects relevant to the fields of art history, visual studies, and the arts.

The Editorial Board advises the editor-in-chief and Council of field editors and assists them to identify books and exhibitions for review and to solicit reviewers, articles, and other content for the journal; guides its editorial program and may propose new initiatives for it; and may sup-

port fundraising efforts on its behalf. Members also assist the editor-in-chief to keep abreast of trends and issues in the field by attending sessions at the CAA Annual Conference and other academic conferences, symposia, and events in their fields. Candidates may be artists, art historians, art critics, art educators, curators, or other art professionals with stature in the field and experience in writing or editing book and/or exhibition reviews. Institutional affiliation is not required. For this term, the journal especially seeks museum- or gallery-based professionals to supervise a group of exhibition-reviews field editors.

Candidates must be CAA members in good standing. Nominators should ascertain their nominee's willingness to serve.

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

Please send a letter of interest, c.v., and contact information to: Chair, *caa.reviews* Editorial Board, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001.
Deadline: March 20, 2005.

The Art Bulletin Seeks Editorial Board Members

CAA invites nominations and self-nominations for individuals to serve on the *Art Bulletin* Editorial Board for a three-year term, July 1, 2005–June 30, 2008. *The Art Bulletin*, published quarterly by CAA, is the leading publication of art history in English.

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

The ideal candidate has published substantially in the field and may be an aca-

dem, museum-based, or independent scholar. Specialists in medieval, ancient, Asian, American, Latin American, and contemporary art, as well as museum-based scholars, are especially invited to apply for this term. Candidates must be CAA members in good standing. Nominators should ascertain their nominee's willingness to serve.

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

Please send a letter of interest, c.v., and contact information to: Chair, Editorial Board, *The Art Bulletin*, CAA, 275 Seventh Ave., 18th Floor, New York, NY 10001. *Deadline: March 20, 2005.*

New CAA staff members

Susan De Seyn is the new manager of programs; she will coordinate CAA's Awards for Distinction, manage the affiliated societies, and assist with Annual Conference activities. Trained as a visual artist, De Seyn earned a B.F.A. in sculpture from Virginia Commonwealth University in Richmond and an M.F.A. from the Mason Gross School of Art at Rutgers, the State University of New Jersey. In recent years, she was an intern at Johnson & Johnson's Corporate Art Program. As program associate for Young Audiences New York, she wrote curriculum and designed arts residencies for New York City Public Schools. De Seyn currently teaches in the Art and Design Education Program at Pratt Institute.

Anitra Haendel is CAA's new office services coordinator, assisting the chief financial officer with human resources and administration projects. Haendel graduated from Brown University with a B.A. in art history and visual art. She has studied painting in Italy and South Africa, and her work has been included in a number of exhibitions in New York. Her series of Death Row Portraits has been shown in conjunction with the play *The Exonerated* and at the Cathedral Church of Saint John the Divine. Prior to joining CAA, she was office manager at Phaidon Press and a freelance portrait painter.



PHOTO: ANDREI BALIKO

Stacy Miller

Stacy Miller is CAA's new director of research and career development. She is responsible for the Professional Development Fellowship Program and the Online Career Center, as well as new projects in research and data collection.

Trained as an artist, Miller has a broad range of experience, including museum education and leadership, art education activism, and design and technology programming. After receiving a B.F.A. from the Massachusetts College of Art, she worked at the Museum of Fine Arts, Boston, and became the first curator of education at the Isabella Stewart Gardner Museum. Completing her M.A. at Bank Street College Graduate School of Education, she is earning her doctorate at Teachers College, Columbia University. Committed to community, Miller established a collaboration between the New York State Department of Education and Teachers College to co-found the Heritage School, an arts-integrated public high school in East Harlem, where she was its first director.

Miller comes to CAA from the Parsons School of Design, where she headed the Art and Design Education Department, training future educators and developing design- and technology-education curricula. She continues to teach in the graduate programs in design and technology and in photography at Parsons. She is also an advisor in graduate-program supervision and administration in the visual arts at Bank Street College.

Miller is a founding curator of and an exhibiting artist in *Ides of March*, a biennial exhibition at ABC No Rio in New York.

Adam Schumacher has joined CAA as executive/development assistant. He is responsible for managing the development activities for CAA's Annual Campaign, reporting to CAA Executive Director Susan Ball. Before joining CAA, Schumacher worked for several international-development nonprofit organizations in the Republic of Moldova and in Washington, D.C. His background includes midlevel positions in program management, fundraising and develop-

ment, training, government relations, and administration. Most recently, he was program manager for the Center of Institutional Reform and Informal Sector, a nonprofit organization focused on international economics and governance research at the University of Maryland. ■

Affiliated Society News

Art Historians Interested in Pedagogy and Technology

How can scholars and schools afford the switch to digital technology? The Art Historians Interested in Pedagogy and Technology will address this question during their breakfast panel at the 2005 CAA Annual Conference. "The Economics of Teaching with Technology in Art History" will take place Friday, February 18, 2005, 7:00–8:30 AM; it will explore subscriptions to image databases, digital projectors, faculty training, and infrastructure and focus on successful ways to leverage costs. A short business meeting follows the panel. New members are welcome.

Association of Research Institutes in Art History

Want to know more about the variety and type of fellowships offered by research institutes in America? Come to the Association of Research Institutes in Art History (ARIAH) information breakfast at CAA's Atlanta conference, on Thursday, February 17, 7:30–9:00 AM, in the Champagne Room of the Marriott Hotel (one of the headquarters hotels for the conference). Representatives from ARIAH research institutes will be available to provide information and answer questions about all aspects of their institutes and research fellowships. All interested delegates are invited. For more information on ARIAH and a full list of members, see www.ariah.info.

Art Libraries Society of North America

The 33rd conference of the Art Libraries Society of North America will be held

April 1–6, 2005, in Houston, Tex. The theme of the conference is “Beyond Borders: Collaborative and Explorative Ventures in Arts Information.” The city itself stands as a model of cooperation and synergy, and the conference will include sessions on pre-Columbian and Latin American art, twentieth-century architecture, collectors, and the city’s own great museums.

Historians of British Art

The Historians of British Art (HBA) annual business meeting will be held Saturday, February 19, 12:30–2:00 PM, during CAA’s Atlanta conference. In addition to our regular meeting, we will hold session at which graduate students working on topics in British art and visual culture will present their research. For more information, contact Julia Marciari Alexander, HBA president, at julia.alexander@yale.edu.

Historians of Eighteenth Century Art and Architecture

After serving a three-year term, Melissa Hyde is stepping down as president of the Historians of Eighteenth Century Art and Architecture (HECAA). Our newly elected president is Anne Schroder, associate curator and adjunct assistant professor of art history at the Nasher Museum of Art, Duke University. Inquiries about the Wiebenson Prize, publication subventions, and HECAA membership may be directed to schroder@duke.edu.

International Arts Critic Association

The American section of the International Arts Critic Association (AICA/USA) is organizing an all-day symposium to coincide with Christo and Jeanne-Claude’s *The Gates* project in New York’s Central Park. “Art, Democracy and Public Space: The Impact of Christo and Jeanne-Claude,” will take place February 25, 2005, at the Solomon R. Guggenheim Museum. Speakers will consider the artists’ relationship to the evolution of public art, the role of audience in their work, and their impact on current debates over democracy, art, and society.

Italian Art Society

The Italian Art Society (IAS) is now an affiliated society of the Renaissance Society of America. Plans are underway for IAS’s twenty-year anniversary in 2006, with sessions on “Celebrations and Anniversaries” at the CAA Annual Conference in Boston. IAS announces grants to graduate and undergraduate students to aid in travel to CAA meetings (each February) and to the International Congress for Medieval Studies at Kalamazoo, Michigan (every May). Two \$500 grants, one for each conference, are awarded to a student presenting a paper related to the art of Italy in any period. Applications may be sent to Rebecca Corrie at rcorrie@abacus.bates.edu by January 16, 2005 (for CAA), and to Amy Neff at aneff@utk.edu by March 15, 2005 (for Kalamazoo).

Pacific Arts Association

The Pacific Arts Association (PAA) is sponsoring three meetings in 2005: first, PAA hosts a panel and a business meeting February 19 at CAA’s Atlanta conference; the PAA-Europe annual meeting will take place April 21–24 at the Museum für Völkerkunde in Berlin; and the 8th PAA International Symposium will be held July 19–23 at Peabody Essex Museum in Salem, Mass. For more information, please visit www.pacificarts.org or write to paasympoium@wsu.edu.

Renaissance Society of America

The Renaissance Society of America (RSA) will hold its annual meeting April 7–9, 2005, in Cambridge, England. Those who wish to stay in a Cambridge college should contact rsa@rsa.org as soon as possible. The 2006 meeting will take place March 23–25 at the Renaissance Hotel in San Francisco. Panels and papers can be submitted to rsa@rsa.org beginning February 1, 2005. *Deadline: May 23, 2005.*

Society for Photographic Education

The undergraduate photo curriculum, already pressured by increased demands for awareness of both cultural context and professional practices, is being further pressured by major changes in photo tech-

nologies and cultural understandings brought about by the digital revolution. Photography today is a multidimensional hybrid; baseline expectations for today’s photo graduates are becoming unmanageable. Rapidly expanding and changing options are straining academic budgets and faculty. These concerns will be explored in the SPE session, “Challenges for Photographic Education,” chaired by Blaise Tobia of Drexel University. Panelists include Monique Silverman of Simon Fraser University, Steven Skopik of Ithaca College, and Mary Stieglitz of Iowa State University.

Southeastern College Art Conference

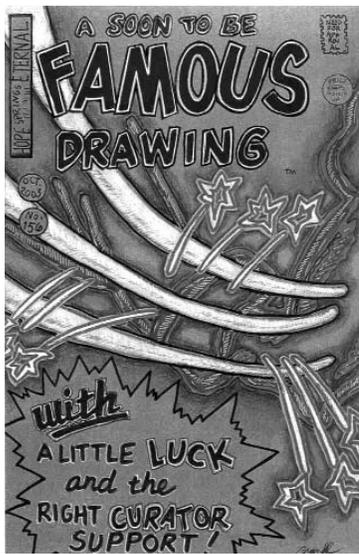
The Southeastern College Art Conference (SCAC) annual meeting will be held October 26–30, 2005, at the University of Arkansas, Little Rock. The conference hotel is the Peabody Little Rock, on the Arkansas River near the new Clinton Presidential Center and the Arkansas Arts Center, famed for its collection of works on paper. For further information, contact Floyd Martin of the University of Arkansas, Little Rock, Department of Art, at fwmartin@ualr.edu or 501-569-3182.

Visual Resource Association

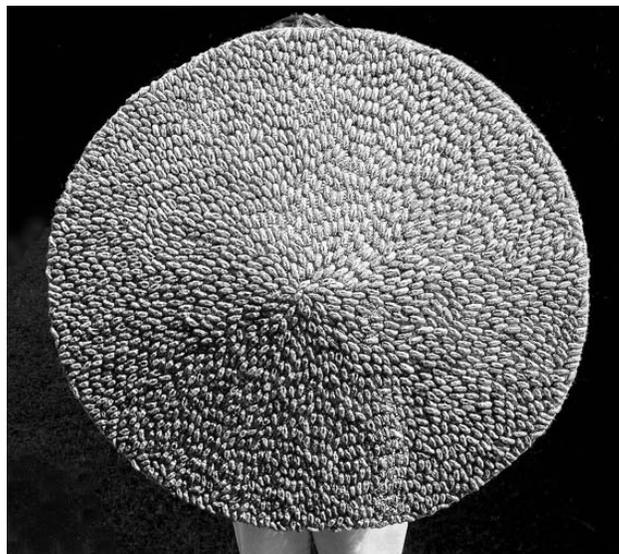
The Visual Resource Association (VRA) recently elected three new officers: President-Elect Virginia M. G. Hall, Johns Hopkins University; Vice-President Betha Whitlow, Washington University; and Secretary Linda Reynolds, Williams College.

VRA will sponsor a CAA session, “How Necessity Sparks Invention: MDID, A Digital Solution for the Classroom,” on February 17, 5:30–7:00 PM. VRA President Kathe Albrecht will chair the session. Christina Updike will demonstrate version two of the Madison Digital Image Database (MDID), and Helen Langa and Susan Nalezty will present papers on its use in the classroom.

The Wyndham Miami Beach Resort will host the 2005 VRA conference, to be held March 6–10; it will cover topics in digital imaging, information management, and teaching with technology. Visit vraweb.org for more information. ■



Mark Staff Brandl. *Famous*, 2003. Gouache, ink, and acrylic on paper. 10 1/8 x 6 5/8"



Athena Tacha. *17-year Shield*, 2004. Gigacacada exoskeletons on expanded aluminum and glitter hot glue. 32" diameter; 7" deep



Micki Watanabe. *A Room of Her Own: British Museum Library*, 2004. Wood, leather, brass hardware, lights, and veneers. 60 x 48 x 10" (closed dimensions)

SOLO EXHIBITIONS BY ARTIST MEMBERS

Only artists who are CAA members are included in this listing; group shows are not published. Send your name, membership ID number, venue, city and state, dates of exhibition (no earlier than 2004), title of show, and medium(s). You may also send photographs, slides, or digital images; include the work's title, date, medium, and size (images cannot be returned). Mail to: Solo Member Exhibitions, CAA News, 275 Seventh Ave., 18th Floor, New York, NY 10001; caanews@collegeart.org.

ABROAD

Mark Staff Brandl. Tony Wuethrich Kabinett, Basel, Switzerland, November 14, 2004–January 22, 2005. *Covers*. Works on paper.

Irene Chan. Islington Arts Factory, London, October 8–29, 2004. *Habit/Inhabit*. Works on paper.

Byron Clercx. Museum of Art Café Gallery, Olomouc, Czech Republic, October 15–31, 2003. *Textuality: Reading between the Lines*. Sculpture, book art, and painting; Gallery Konvikt, Palacky University, Olomouc, Czech Republic, October 20–November 14, 2003. *Tactile Memories and Related Passages*. Sculpture, book art, and painting.

Holly Crawford. Berlin Kunstprojekt, Berlin, Germany, September 9–30, 2004. *Thirteen Ways of Looking at a Blackbird, Berlin*. Performance, installation, and sculpture.

MID-ATLANTIC

Ruth Bernard. Lynden Gallery, Elizabethtown, Pa., November 5–27, 2004. *Ruth Bernard: New Work*. Painting.

Charles W. Goolsby. Sleeth Gallery, West Virginia Wesleyan College, Buckhannon, W.Va., October 19–December 3, 2004.

Philip Lindsey. Ezra Lehman Memorial Library, Shippensburg University, Shippensburg, Pa., October 30–November 18, 2004. *Philip Lindsey: New Paintings*.

Babette Martino. Pennsylvania College of Technology, Williamsport, Pa., February 22–March 25, 2005. *Realism with a Surreal Edge*. Painting.

Brian H. Peterson. Phillips Museum of Art, Rothman Gallery, Franklin and Marshall College, Lancaster, Penn., November 4–December 10, 2004. *Personal Nature: Photographs by Brian H. Peterson, 1985–2004*.

Ann Stoddard. School 33 Art Center, Baltimore, Md., June 5–July 1, 2004. *Application Center: Waiting Room*. Installation.

Athena Tacha. Marsha Mateyka Gallery, Washington, D.C., November 5–December 18, 2004. *Shields and Universes*. Sculpture.

Micki Watanabe. Julio Art Gallery, Loyola College, Baltimore, Md., September 13–October 22, 2004. *Stories and Containers*. Sculpture; Evergreen House, Baltimore, Md., October 19, 2004–January 2, 2005. *Object of Literature*. Sculpture.

MIDWEST

Loretta Bebeau. Christensen Center, Augsburg College, Minneapolis, Minn., September 17–October 31, 2004. *Words Saved*. Painting.

Dorothea Bilder. Ellwood House Museum, DeKalb, Ill., August 15–October 17, 2004. *Sight, Sound, and Scent*. Painting and lithography.

Kerri Cushman. University Art Gallery, Central Michigan University, Mount Pleasant, Mich., November 1–20, 2004. *Work Epic*. Installation, book art, and mixed media.

Jill Downen. Contemporary Art Museum, St. Louis, Mo., July 16–August 22, 2004. *The Posture of Place*. Installation.

Alison Gates. Silo Gallery, Stoughton, Wisc., October 2–November 4, 2004. *Power and Structure*. Sculpture and textiles.

John Hitchcock. Macalester College Art Gallery, St. Paul, Minn., November 3–December 12, 2004. *Exit Strategies: Current Works on Paper and Interactive Art by John Hitchcock*.

Imi Hwangbo. Hiestand Galleries, Miami University, Oxford, Ohio, September 20–October 20, 2004. *Device for Not Being*. Works on paper.

Michael Krueger. Lawrence Art Center, Lawrence, Kans., October 18–November 30, 2004. *Drawing Lawrence*; Moss-Thorns Gallery of Art, Fort Hays State University, Hays, Kans., November 3–19, 2004. *Oddities and Amendments*. Drawing.

Mary C. Nasser. Messing Gallery, Ladue, Mo., November 14–December 17, 2004. *Within the Landscape*. Painting.

Sylvia Schuster. Coe College, School of Art, Cedar Rapids, Iowa, November 1–6, 2004. *Sylvia Schuster: Drawings*; Bucksbaum Center for the Arts, Grinnell College, Grinnell, Iowa, November 1–6, 2004. *Sylvia Schuster: Drawings*.

Dietrich Wegner. Robert E. and Martha Hull Lee Gallery, Miami University, Oxford, Ohio, August 16–September 10, 2004. *Recent Sculptural Works*.

NORTHEAST

Pat Adams. Zabriskie Gallery, New York, January 10–March 10, 2005. *Pat Adams: Zabriskie Gallery Celebrates Fifty Years*. Painting.

Barbara Bachner. Kleinert/James Arts Center, Woodstock, N.Y., April 16–May 31, 2004. *Echoes*. Painting and works on paper; A.I.R. Gallery II, New York, January 6–31, 2004. *Echoes*. Painting and works on paper.

David Boyajian. Seton Gallery, University of New Haven, West Haven, Conn., December 3, 2004–January 21, 2005. *Nature Constructed: Sculpture and Drawings by David Boyajian*.

Michele Brody. Littlejohn Contemporary, New York, September 2–October 23, 2004. *Looking Out*. Installation.

Caren Canier. Square One Gallery, New York, November 12, 2004–January 21, 2005. *Caren Canier: Paintings*.

Jeanette R. Durham. Mohawk Valley Center for the Arts, Little Falls, N.Y., September 26–October 23, 2004. *Jeanette R. Durham: Recent Works*. Painting.

Ellen Hackl Fagan. Silpe Gallery, Hartford Art School, University of Hartford, Hartford, Conn., October 16–21, 2004. *Ecstatic Paint*.

Jessica Ferguson. Contemporary Artists Gallery, University of Massachusetts Dartmouth, New Bedford, Mass., September 25–October 24, 2004. *Photographs by Jessica Ferguson*.

Stephen Lamia. Gallery at the New York Center for Experiential Psychotherapy, New York, August 11, 2004–January 11, 2005. *The Serenity Series: Vistas and Still Lifes from Apulia*. Photography.

Sharon Loudon. Anthony Grant Gallery, New York, September 10–October 16, 2004. *Sharon Loudon: Paintings*.

Elizabeth Roberts McFalls. UMF Art Gallery, Farmington, Maine, November 9–December 9, 2004. *Polished*. Mixed media.

Jill Moser. OSP Gallery, Boston, Mass., October 15–November 27, 2004. *Parings*. Works on paper.

Alejandra Munizaga. Azarian McCullough Gallery, St. Thomas Aquinas College, Sparkill, N.Y., October 10–November 7, 2004. *Translucent Pages*. Installation and works on paper.

Rhea Nowak. Studio Gallery 88, New York, December 19–January 31, 2004. *Rhea Nowak*. Painting.

Lorna Ritz. Oxbow Gallery, Northampton, Mass., November 2–29, 2004. *Lorna Ritz*. Painting.

Annie Shaver-Crandall. Paula Barr Chelsea, New York, November 18–21, 2004. *Annie Shaver-Crandall: Hills, Valleys, and Clouds*. Painting.

Debra Swack. Gallery 128, New York, September 16–October 16, 2004. *24 Rules for Marriage*. Photography.

SOUTH

Kim Anderson. Fay Gold Gallery, Atlanta, Ga., September 11–October 6, 2004. *Paintings*.

Amy S. Broderick. ConTemporary Gallery, University of West Florida, Pensacola, Fla., March 19–April 16, 2004. *Amy Broderick*. Drawing.

Ke-Hsin Jenny Chi. Florida School of the Arts, Palatka, Fla., October 20–December 5, 2004. *Figurative Works*. Drawing.

Ralph M. Larmann. Malone Gallery, Troy University, Troy, Ala., October 25–November 20, 2004. *Accumulation*. Painting and drawing; Athens State University, Athens, Ala., November 22, 2004–January 15, 2005. *Accumulation*. Painting and drawing.

Elaine J. Oehmich. Nth Gallery, Boone, N.C., June 4–30, 2004. *Visual Sound: The Breathing Wind*. Painting.

Daniel Smith. Telfair Museum, Savannah, Ga., December 1–30, 2004. *Building the Jepsen Center Series*. Painting.

WEST

Peter Arcidiacono. Edge Gallery, Denver, Colo., October 8–31, 2004. *Fallow Copse*. Sculpture.

Byron Clercx. Lorinda Knight Gallery, Spokane, Wash., October 1–31, 2004. *Textuality*. Painting, book art, and sculpture.

Michael Roque Collins. LewAllen Contemporary, Santa Fe, N.Mex., October 15–November 17, 2004. *Ritual of Memory*. Painting. ■

BOOKS PUBLISHED BY CAA MEMBERS

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



Jacquelynn Baas and Mary Jane Jacob, eds. *Buddha Mind in Contemporary Art* (Berkeley: University of California Press, 2004).

Elaine Block.

Corpus of Medieval Misericords (Turnout, Belgium: Brepols, 2003); **Elaine Block and Frederic Billiet.** *Les stalles de la cathedrale de Rouen* (Mont-Saint-Aignan, France: University of Rouen Press, 2003).

Lex Bosman. *The Power of Traditions: Spolia in the Architecture of St. Peter's in the Vatican* (Hilversum, the Netherlands: Uitgeverij Verloren, 2004).

Fintan Cullen. *The Irish Face: Redefining the Irish Portrait* (London: National Portrait Gallery, 2004).

Frédérique De Jode and Marie-Angélique Ozanne. *Theo: The Other Van Gogh*, trans. **Alexandra Bonfante-Warren** (New York: Vendome Press, 2004).

Edward Dimenberg. *Film Noir and the Spaces of Modernity* (Cambridge: Harvard University Press, 2004).

Colin Gardner. *Joseph Losey* (Manchester: Manchester University Press, 2004).

Jean A. Givens. *Observation and Image-Making in Gothic Art* (New York: Cambridge University Press, 2005).

Tom Huhn. *The Cambridge Companion to Adorno* (New York: Cambridge University Press, 2004); *Imitation and Society: The Persistence of Mimesis in the Aesthetics of Burke, Hogarth, and Kant* (University Park: Pennsylvania State University Press, 2004).

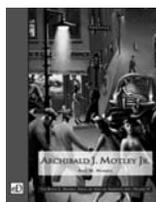
Katrin Kogman-Appel. *Jewish Book Art between Islam and Christianity: The Decoration of Hebrew Bibles in Spain* (Leiden, the Netherlands: Brill, 2004).

Jaime Lara. *City, Temple, Stage: Eschatological Architecture and Liturgical Theatrics in New Spain* (Notre Dame: University of Notre Dame Press, 2004).

Ellen Johnston Laing. *Selling Happiness: Calendar Posters and Visual Culture in Early Twentieth-Century Shanghai* (Honolulu: University of Hawai'i Press, 2004).

Margot Lovejoy. *Digital Currents: Art in the Electronic Age*. (New York: Routledge, 2004).

Martha Drexler Lynn. *American Studio Glass, 1960–1990* (New York: Hudson Hills Press, 2004).



Amy M. Mooney. *Archibald J. Motley, Jr.: David C. Driskell Series of African American Art, Vol. 4*. (Petaluma, Calif.: Pomgranate Press, 2004).

Lisa Pon. *Raphael, Dürer, and Marcantonio Raimondi: Copying and the Italian Renaissance Print* (New Haven: Yale University Press, 2004).

Trudy Wilner Stack and Rebecca Busselle. *Paul Strand Southwest* (New York: Aperture Foundation, 2004).

Richard Steven Street. *Photographing Farmworkers in California* (Palo Alto, Calif.: Stanford University Press, 2004).

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

OBITUARIES

Richard Avedon, a world-renowned fashion and portrait photographer died September 30, 2004, in San Antonio, Tex. He was 81.

Avedon made portraits of many influential cultural figures and politicians of the 20th century. He also worked on editorial spreads for *Harper's Bazaar* (1946–65) and *Vogue* (1966–70) and in 1992 became the first staff photographer for *The New Yorker*. Exhibitions of his work were staged at the Metropolitan Museum of Art, Whitney Museum of American Art, Museum of Modern Art, and Smithsonian Institution.

Van Deren Coke, a curator, teacher, author, and photographer, died July 11, 2004. He was 83.

Coke entered the University of Kentucky in 1939 and attended summer classes at the Clarence White School of Photography in New York. He also studied with Ansel Adams in the early 1950s. Coke earned his M.F.A. in sculpture and M.A. in art history at Indiana University in 1958.

Coke served on the CAA Board of Directors from 1973 to 1977, and again from 1988 to 1991. He taught at the University of Florida, Arizona State

University, and the University of New Mexico, where he served as professor of art, chair of the Dept. of Art, and director of the University of New Mexico Art Museum. He was director of the George Eastman House International Museum of Photography and Film and served as curator of photography at the San Francisco Museum of Modern Art from 1979 to 1987. An acclaimed art historian, Coke received a Guggenheim Fellowship in 1975 and a Fulbright Fellowship in 1989. He organized seminal exhibitions and catalogues, including *Avant-Garde Photography in Germany, 1919–1939* and *Photograph: A Facet of Modernism*, among others.

Jacques Derrida, a French intellectual, philosopher, and writer, died October 8, 2004, in Paris. He was 74.

Born in Algeria, Derrida studied briefly at Harvard University after graduating from the École Normale Supérieure in 1956. For the next 30 years, he taught philosophy at both the University of Paris and the École Normale Supérieure. Derrida's influence continues to be widespread, though his work has been more influential in the U.S. than France. His books, which number more than 50, include *Of Grammatology* (1967), *Glas* (1974), *The Truth in Painting* (1978), and *The Post Card* (1987).

Derrida is known as the father of deconstruction, a theory and practice that is commonly referenced but perpetually misunderstood. This method of inquiry asserts that all writing is full of confusion and that absolute meaning cannot overcome the inherent contradictions and instability of an author's use of language. The concept was applied to a wide range of academic disciplines, including literary criticism, art history, linguistics, architecture, anthropology, political science, and more. Advocates of feminism and gay rights and critics of late capitalism embraced the method as a way to uncover prejudices and inconsistencies of Western culture's literary and cultural canon.

Terry Dintenfass, a dealer of modern American art, died October 26, 2004, in Manhattan, at the age of 84.

Clark B. Fitz-Gerald, a sculptor, died October 18, 2004, at the age of 87.

Fitz-Gerald graduated from the Philadelphia College of Art in 1940 and taught art at the Phillips Academy, Washington University in St. Louis, and Beloit College. He received many public-art commissions; his wood, stone, metal, and bronze sculptures can be found at Columbia University, Philadelphia's Independence Hall, and on numerous college campuses in Maine.

Viola Frey, a ceramic artist, died July 26, 2004, at her home in Oakland, Calif. She was 70.

Frey was known for large figurative, glazed clay sculptures that shared characteristics with Abstract Expressionist painting, Pop art, and California Funk. While studying under Richard Diebenkorn, she received a B.F.A. from the California College of the Arts; work-

ing with Mark Rothko, she earned an M.F.A. from Tulane University. Frey lived briefly in New York before moving to San Francisco in 1960. She taught at the California College of the Arts from 1965 to 1998; she also exhibited widely. Her works can be found in the collections of the Hirshhorn Museum and Sculpture Garden, Metropolitan Museum of Art, and San Francisco Museum of Modern Art.

Helen Gee, a New York art dealer who specialized in photography, died October 10, 2004, in Manhattan. She was 85.

Gee operated the Limelight gallery from 1954 to 1961, where she showed work by Ansel Adams, Rudolph Burckhardt, Imogen Cunningham, Brassai, Harry Callahan, and Aaron Siskind. Her intensity and passion influenced photography galleries that followed. She later became an art consultant and also lectured and wrote about photography and organized photography exhibitions.

Caroline Lerner Goldsmith, co-founder of ArtTable and a public-relations executive, died October 2, 2004, in Manhattan. She was 78.

Goldsmith graduated from Cornell University in 1946. In 1960, she formed Gallery Passport with Helene F. Kaplan, which was one of the first organizations that led guided tours of museums and galleries. In 1980, Goldsmith helped to establish ArtTable Inc., a nonprofit arts organization that helps women in the arts professions nationwide, with chapters in many U.S. cities. She was executive director for the first 15 years and served on its board of directors until her death.

Since 1966, Goldsmith was an executive with Ruder Finn Arts and Communications Counselors, a division of the public-relations firm Ruder & Finn that actively promotes corporate support for the arts. She organized an exhibition of the work of African American artists that toured nationally and commissioned a 1985 film about the installation of 25 monumental Henry Moore sculptures in New York City parks. She also conceived an exhibition, *Frontier America: The Far West*, organized by the Museum of Fine Arts, Boston, which traveled to museums in the U.S. and Europe in 1975–76.

Michael Hamilton Jameson, a scholar of Greek antiquity, died August 28, 2004, in Stanford, Calif. He was 79.

Jameson earned his Ph.D. in 1949 from the University of Chicago and enjoyed a successful career as an academic. He taught at the University of Missouri and the University of Pennsylvania, and he joined the faculty of Stanford University in 1976, retiring in 1990 as Crossett Professor Emeritus of Humanistic Studies.

Jameson led expeditions on the 5th-century BC Peloponnesian War and uncovered important evidence from the Persian Wars. He discovered parts of the ancient town of Halieis, a strategic harbor on the Argolid, the easternmost peninsula of the Peloponnese. Jameson wrote several books on the tragedies of Sophocles

and on agriculture and slavery in classical Athens. He co-authored *A Greek Countryside: The Southern Argolid from Prehistory to Present Day* (1994).

Herbert Katzman, a figurative expressionist painter, died October 15, 2004, at the age of 81.

After studying at the School of the Art Institute of Chicago, Katzman lived and worked in New York. His art has been shown in the Whitney Museum of American Art, Museum of Modern Art, and the Venice Biennale. He received a Guggenheim fellowship in 1968 and a Lee Krasner award from the Pollack-Krasner Foundation in 2000.

Phyllis Williams Lehmann, an archaeologist and art historian, died September 29, 2004, in Haydenville, Mass., at 91.

Lehmann received a B.A. from Wellesley College in 1934 and then worked for two years at the Brooklyn Museum in the Classical collection. In 1936, she attended the Institute of Fine Arts at New York University, earning a Ph.D. in 1943. The institute was operating an excavation in Samothrace, and she married the archaeologist Karl Lehmann, the excavation's director, the next year. Lehmann first visited Samothrace, a Greek island in the north Aegean Sea, in 1938 and became assistant field director there from 1948 to 1960 and acting director from 1960 to 1965. She remained closely involved with the island for the rest of her career and was considered an authority on its monuments and architecture.

A professor at Smith College from 1946 to 1978, Lehmann was dean of the college from 1965 to 1970. She was book- and periodical-reviews editor for *The Art Bulletin* from 1949 to 1951 and served on the journal's editorial board from 1984 to 1991. Her publications include *The Pedimental Sculptures of the Hieron in Samothrace* (1962) and *Samothrace III: The Hieron* (1969), which was awarded the Alice Davis Hitchcock Book Award by the Society of Architectural Historians.

Jane B. Meyerhoff, an art collector and philanthropist, died October 16, 2004, in Baltimore. She was 80.

With her husband, Meyerhoff contributed a large collection of post-WWII American paintings to the National Gallery of Art in Washington, D.C. The Robert and Jane Meyerhoff Collection, numbering more than 100 works, includes paintings by de Kooning, Hartigan, Kline, Pollock, Johns, Kelly, Lichtenstein, Rauschenberg, Stella, and Marden. The Meyerhoffs provided funding for the National Gallery to purchase Newman's series *Stations of the Cross*.

Meyerhoff was introduced to Abstract Expressionism in the 1950s on a trip to New York with representatives from the Baltimore Museum of Art. A native of the city, she had approached the museum about purchasing several works of art in her father's name. Beyond the arts, she and her husband established a program at the University of Maryland, Baltimore County, in 1989 to provide financial assistance to minority students pursuing

graduate-level courses in math, science, and engineering.

Rose Slivka, a writer, critic, and editor, died September 2, 2004, in Southampton, N.Y. She was 85.

Slivka was an ardent supporter of crafts as a serious artistic discipline. As the editor-in-chief and writer for *Craft Horizons* magazine from 1959 to 1979, she helped to define a respect for crafts at a time when the field was growing in popularity and professionalism. She favored a shift toward more innovative forms of creative expression and away from an emphasis on traditional skills and techniques. Slivka is the author of *Peter Voulkos: A Dialogue with Clay* (1978) and *Ordinary and Extraordinary Uses: Objects by Artists* (1984), co-author of *The Art of Peter Voulkos* (1995), and editor of *The Crafts of the Modern World* (1968).

Anthony Toney, a painter and teacher, died September 10, 2004, in Marin County, Calif. He was 91.

Toney was born in Gloversville, N.Y. He received a B.A. in fine arts from Syracuse University in 1934 and first exhibited his work in New York at the Wakefield Gallery in 1941. He began teaching at the New School for Social Research in 1952 and earned a Ph.D. in fine arts and education at Columbia University's Teachers College in 1955. He showed his art at the ACA Gallery in New York and wrote four books, including *Creative Painting and Drawing* (1968) and *Painting and Drawing: Discovering Your Own Visual Language* (1978). His work can be found in the collections of the Whitney Museum of American Art, Chrysler Museum, and New Britain Museum. ■

PEOPLE IN THE NEWS

Please send your listing to caanews@collegeart.org.

Academe

Jonathan Berman, a film and video maker, has joined the Communication Dept. at California State University, San Marcos, as an assistant professor.

M. Wayne Dyer has been appointed chair of the Dept. of Art and Design at East Tennessee State University in Johnson City.

Ed Forde, former chair of the Art Dept. at California State University, Los Angeles, has been appointed chair of the Dept. of Art and Art History at the University of Nebraska, Lincoln.

Phillip King has resigned as president of the Royal Academy of Arts in London.

Eve Andree Laramée has been appointed the chair of the Sculpture and General Sculptural Studies Dept. at the Maryland Institute College of Art in Baltimore.

Soraya Marciano has been appointed visiting faculty in the School of Art and Design at Pratt Institute in New York.

Museums

Staci Boris, formerly associate curator at the Museum of Contemporary Art, Chicago, has been appointed senior curator of the Spertus Museum in Chicago.

JSTOR FOR ALL CAA MEMBERS!



CAA members who do not have an institutional affiliation, or whose home institution does not participate in JSTOR's Arts & Sciences III Collection, will be able to access back issues of CAA's journals, *The Art Bulletin* and *Art Journal*, via the Member Portal at www.collegeart.org. Members with an institutional affiliation may also use this service to access the journals from any location worldwide.

An annual fee of \$15 will be charged with your yearly CAA membership.

JSTOR is an independent not-for-profit organization with a mission to create a trusted archive of scholarly journals and to increase access to those journals as widely as possible. Information regarding JSTOR is available at <http://www.jstor.org>.

Elizabeth Dunbar, formerly chief curator of the Ulrich Museum of Art at Wichita State University in Wichita, Kans., is now curator at the Kemper Museum of Contemporary Art in Kansas City, Mo.

Katie Geha has been selected as curator of modern and contemporary art for the Ulrich Museum of Art at Wichita State University in Wichita, Kans.

Deborah Gribbon has resigned as director of the J. Paul Getty Museum.

Toby Kamps, formerly curator at the Museum of Contemporary Art in San Diego, will serve as the new director of the Institute of Contemporary Art at the Maine College of Art.

Patrick Loughney, formerly head of moving images at the Library of Congress, is now curator of motion pictures at the George Eastman House International Museum of Photography and Film in Rochester, N.Y. He also holds the position of director of the Eastman House's L. Jeffrey Selznick School of Film Preservation.

Wyona Lynch-McWhite, formerly associate curator of the Columbus Museum in Columbus, Ga., has been named the first director of the Eleanor D. Wilson Museum at Hollins University in Roanoke, Va., part of the school's new Richard Wetherill Visual Arts Center.

Kristin Makhholm, formerly curator of prints and drawings at the Milwaukee Art Museum in Wisconsin, is now adjunct faculty and director of galleries and exhibitions at the Minneapolis College of Art and Design in Minnesota.

Sonya Rhie Quintanilla is the new curator of Asian art at the San Diego Museum of Art in California.

William Keyse Rudolph has been appointed the Pauline Gill Sullivan Associate Curator of American Art at the Dallas Museum of Art in Texas.

Thomas Southall, formerly curator of photography at the High Museum in Atlanta, has been appointed the first curator of photography at the Samuel P. Harn Museum at the University of Florida in Gainesville.

Rick Stewart has stepped down from his position as director of the Amon Carter Museum in Fort Worth, Tex., to become its chief curator.

Kristina Van Dyke has been appointed the first curator of non-Western art at the Menil Collection in Houston, Tex.

Philippe Vergne, currently senior curator at the Walker Art Center in Minneapolis, will assume the directorship of the François Pinault Foundation for Contemporary Art in April 2005. The new arts center is scheduled to open in late 2006 in Paris.

Virginia-Lee Webb has been appointed research curator in the Dept. of the Arts of Africa, Oceania, and the Americas at the Metropolitan Museum of Art in New York.



Emily M. Weeks

Emily M. Weeks has been appointed curator of American art at the Florence Griswold Museum in Old Lyme, Conn.

James B. Wyman, formerly the John B. and Dareth A.

Gerlach Director of the Kennedy Museum of Art at Ohio University in Athens, has been appointed the first chief curator at the University of Michigan Museum of Art in Ann Arbor.

The Dahesh Museum in New York has appointed **Robert Logan** as visitor and staff relations officer, and **Laura McGown** as education and program assistant.

The Yale Center for British Art in New Haven, Conn., has appointed 2 new colleagues: **Michael Hatt** is the center's head of research, and **Cassandra Albison** is assistant curator of paintings and sculpture.

Organizations

Liz Aston, formerly of the Henry Moore Institute, is now curatorial researcher at Visual Associations, Leeds.

Sylvie Fortin has been appointed editor-in-chief of *Art Papers* magazine.

Samuel Sachs II, director emeritus of the Frick Collection in New York, has been appointed president of the Pollock-Krasner Foundation.

The Southeastern Society of Architectural Historians has named **Anat Geva** and **Nancy Volkman** editors of *ARRIS*, the journal for the society. ■

GRANTS, AWARDS, & HONORS

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

Rebekah Bogard, assistant professor of ceramics at the University of Nevada, Reno, has received a 2004 fellowship from the Nevada Arts Council.

Phoebe Farris, professor of visual and performing arts at Purdue University in West Lafayette, Ind., has received a grant from the U.S. Dept. of State to organize a traveling poster exhibition, to be entitled *Visual Power: Twenty-First Century Native American Artists/Intellectuals*. The posters will be translated into French, Spanish, and Arabic for exhibition in American embassies.

Barbara Rita Jenny has been named a 2005 New Hampshire State Arts Fellow.

Jane Lackey has been awarded a visual-artist fellowship by the Camargo Foundation in Cassis, France, where she will be in residence in spring 2005.

Eve Andree Laramee received a Pollock-Krasner Foundation Grant to pursue her work in sculpture and installation.

Ann P. Meredith of Swordfish Productions has won 2 awards at the Berkeley Video and Film Festival: the award of excellence in documentary for her newest film, *The Right To Marry: Our Right To Love*, about lesbian, gay, bisexual, transgender, and queer (LGBTQ) marriage; and the best-of-festival award in documentary for her film about LGBTQ cowgirls of the International Gay Rodeo Association.

Deborah Rockman has been awarded a visual-arts fellowships at the Virginia Center for the Creative Arts in Sweet Briar and at the Ragdale Foundation in Lake Forest, Ill. She has also received the Northwood University Artist Award from Northwood University in Midland, Mich.; the Arts and Sciences Award at the Peninsula Fine Arts Center National Biennial 2004 in Newport News, Va.; and the Centennial Celebration's 100 Art Alumni Award from the School of Art at Western Michigan University in Kalamazoo.

John Trefethen has received a Learning Productivity Program Grant from the Institute of Teaching and Learning and a Catherine Urban Scholarship for excellence in photographic arts, both from San Jose State University in California.

Bernadette Vielbig has received a 2004 Grant for Artists Projects (GAP) Award by Artist Trust of Seattle, Wash.

Deanne Wood has received the Robert Toulouse Master's Award for the 2004-5 academic year by the Federation of North Texas Area Universities.



Deborah Rockman. *Untitled 2bIT from Losing Sleep*, 2004. Lazertran transfer on handmade sheet of acrylic medium. 22 x 17"

The National Academy Museum in New York has awarded fellowships for the Edwin Austin Abbey Memorial Fund for Mural Painting in America. CAA members **Robert Martinez** and **Roberto Salas** were among the recipients.

The Smithsonian American Art Museum in Washington, D.C., has appointed fellows for the 2004-5 academic years. CAA members include: **Sara Doris**,

**Chair, Department of Art
Institution: Texas A&M University-
Corpus Christi**

Application Deadline: Open.
Required: Appropriate terminal degree; record of teaching and creative activity/scholarship that would qualify for a faculty appointment at a senior level with tenure; record of leadership, course scheduling, curriculum development, and successful fund-raising. **Desirable:** effective record in personnel and fiscal management, communication skills, teambuilding; alumni relations, faculty dev./assessment; exp. in NASAD and regional accreditation; student recruitment and retention, including those traditionally underrepresented. **Start: Fall 2005.** Review will continue until an appointment is made. Application should include a one-page statement on administrative and teaching philosophy, CV noting experience in administration, teaching, evidence of scholarly / creative activity, slides or CDs of own work and student work (if applicable), and contact information for three references. Send to Roxanne L. Gomez, Administrative Assistant, 6300 Ocean Drive, CA 105, Corpus Christi, Texas 78412. For complete information: <<http://www.tamucc.edu/%7Eaandh/positions/positions.htm>> and <www.tamucc.edu>

Hiroko Ikegami, Guy Jordan, James Lawrence, Jessica May, David McCarthy, Anne Samuel, Kirsten Swenson, and Stephanie Taylor. ■

CONFERENCES & SYMPOSIA

Please send your listing to caanews@collegeart.org.

Calls for Papers

The Cleveland Symposium, entitled "Addressing Ideologies: Art in Context," will be held April 15, 2005, at the Cleveland Museum of Art. Enrolled graduate students are invited to deliver papers that address any period or geographical area of art history. Interested candidates should submit an abstract of 400 words or less, a cover sheet with contact information and paper title, and a c.v. to: cleveland Symposium@hotmail.com.
Deadline: February 7, 2005.

To Attend

Symposium on the History of Art, an annual event jointly sponsored by the Frick Collection and the Institute of Fine Arts (IFA), New York University, will be held April 15–16, 2005. Graduate students from 14 northeastern colleges and universities will present recent research on a wide range of art-historical topics. Participating institutions include: Boston University, Brown University, Bryn Mawr College, Columbia University, Cornell University, the Graduate Center of the City University of New York, Harvard University, Institute of Fine Arts, Princeton University, Rutgers University, State University of New York at Binghamton, University of Pennsylvania, University of Rochester, and Yale University. The Friday afternoon session will be held at the IFA and the Saturday sessions will be at the Frick Collection. No registration is necessary; seating is available on a first-come, first-served basis. For more information and the program of speakers, see www.frick.org or www.nyu.edu/gsas/dept/fineart. ■

RESOURCES & OPPORTUNITIES

Please send your listing to caanews@collegeart.org.

Calls for Entries

The 20th Annual Combined Talents: The Florida International Competition is open to artists 18 years and older. Sponsored by the Florida State University Museum of Fine Arts, the competition is juried by a panel of FSU School of Visual Arts and Dance faculty. All media are eligible for consideration; there are no size restrictions. The entry fee is \$20 for 2

slides. \$1,500 in awards will be allocated; a catalogue will be produced, and return shipping is provided. The exhibition is scheduled for August 22–September 25, 2005. For more information and prospectus, contact: Jean D. Young at 850-644-3906; jdy1533@mailers.fsu.edu;

www.mofa.fsu.edu/combinedtalents.htm.
Deadline: February 14, 2005.

The Los Angeles Printmaking Society seeks entries from U.S. and Canadian artists for its 18th national exhibition. The exhibition will take place September

25–November 20, 2005, at the Armory Center for the Arts in Pasadena. Juror for the exhibition is Ruth Weisberg, dean of fine arts at the University of Southern California. Entry fee is \$25 for 3 slides or \$30 for 5 slides; LAPS members pay \$20 and \$25 respectively. Monetary awards



INSTRUCT AND INSPIRE

The Savannah College of Art and Design exists to prepare talented students for careers in the visual and performing arts, design, the building arts, and the history of art and architecture. The college emphasizes learning through individual attention in a positively oriented environment.

Due to growth in our Savannah programs, the opening of SCAD-Atlanta in 2005, and our recently offered SCAD e-Learning programs, we continue to accept applications in the following areas of study:

Advertising Design	Furniture Design	Interior Design
Animation	Foundation Studies	Media and Performing Arts
Architectural History	General Education	Metals and Jewelry
Architecture	and Liberal Arts	Painting
Art History	Graphic Design	Photography
Broadcast Design	Historic Preservation	SCAD e-Learning
and Motion Graphics	Illustration	Sequential Art
Fashion	Industrial Design	Sound Design
Fibers	Interactive Design and	Visual Effects
Film and Television	Game Development	

For position and application details, visit www.scad.edu.

Savannah College of Art and Design

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www.scad.edu/employment · scadhr@scad.edu

are \$3,000. For an application, send a legal-size S.A.S.E. to: LAPS 18th National Exhibition, Donna Westerman, 2131 Anniversary Ln., Newport Beach, CA 92660; 949-642-3842; www.LAPrintmakers.com. *Deadline: February 25, 2005.*

Calls for Participation

Lea Rosson DeLong seeks information on American artist Gordon Samstag (1906–1990), director of the American Art School in New York (1951–61), for a biography. Send your information to: Lea Rosson DeLong, 3022 SW 39th St., Des Moines, IA 50321; lrdlmg@aol.com.

Online Resources

Master Drawings Association, publisher of the quarterly journal *Master Drawings*, is pleased to announce its new website. In addition to basic information about the journal—which is devoted to the scholarship of drawings from the Renaissance through the 20th century—including contents of recent issues and specifications for prospective authors, we have included a feature that we expect to be useful not only to scholars of drawings, but to all researchers in the field of Western art: the

fully searchable *Cumulative Index to Master Drawings* (vols. 1–41). This index will be updated annually. Please visit www.masterdrawings.org.

Programs

The Erasmus Institute at the University of Notre Dame will offer a seminar for advanced graduate students and postdoctoral scholars, June 11–29, 2005. Jeffrey Hamburger will lead the seminar, whose theme is “Image, Text, Context: Interdisciplinary Approaches to the Illuminated Manuscript.”

The National Endowment for the Humanities announces its Summer Seminar for College Teachers, which will be held June 27–August 5, 2005, in Rome. The topic is “Roman Religion in its Cultural Context” and the director is Karl Galinsky at the University of Texas at Austin. The sponsoring organization in Rome will be the American Institute for Roman Culture. Galinsky can be reached at: Dept. of Classics C3400, University of Texas at Austin, Austin, TX 78712-0308; 512-471-8504; fax: 512-471-4111; galinsky@mail.utexas.edu. Complete information about the program, eligibility, and the application process is available at <http://ccwf.cc.utexas.edu/~galinsky/NEH>. *Deadline: March 1, 2005.*

Residencies

The Bemis Center for Contemporary Arts is accepting applications for residencies for 2005–7. The program provides well-equipped studio spaces, living accommodations, and monthly stipends. Our facility is located in 2 urban warehouses totaling 110,000 square feet and includes a half block of open urban property in downtown Omaha, Nebr. The facility includes an art library, printmaking facilities, darkroom, video-editing room, woodworking shop, and a welding facility. For more information or to download an application, please visit www.bemiscenter.org. *Deadline for January–June 2006 residencies: February 28, 2005.*

The University of Southern Maine is accepting applications for 2 residencies (spring 2006 and 2007) in its B.F.A. program. Responsibilities are to teach a course and/or involve students in a project for credit; complete a work for the permanent collection; and present a public lecture. The residency is for a minimum of 7 weeks between January and May. The artist receives a \$10,000 stipend and \$4,500 for materials. Send 20 slides or appropriate documentation, résumé, artist’s statement, supporting materials, 2 brief proposals (for a project and a course and/or student involvement), and an S.A.S.E. for return of materials to: VAIR Search Committee, Dept. of Art,

University of Southern Maine, 37 College Ave., Gorham, ME 04038; www.usm.maine.edu/art/visiting/vair.html. *Deadline: March 1, 2005.* ■

CLASSIFIEDS

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

For Rent

Florence. Unique small penthouse, historic center, spectacular terrace, sleeps three-plus, furnished elevator, washing machine, references required. 508-877-2139.

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

Renting Rome apartment, near American Academy and public transportation to center city and train station. 1 large bedroom with study area, living-dining room, bath, eat-in kitchen, dish and laundry washers, large terrace, four balconies, central heating, fully furnished. Available September 1, 2005. \$1,350 monthly (heat included) plus utilities. Prof. Jack Wasserman. Phone: 215-625-3902.

Classifieds continue on page 30



New York University

ASSISTANT PROFESSOR/ FACULTY FELLOW

Program in Museum Studies

FACULTY OF ARTS AND SCIENCE

The Program in Museum Studies, an interdisciplinary program of the Graduate School of Arts and Science at New York University, invites applications for an Assistant Professor/Faculty Fellow. The initial appointment will be for one year beginning September 1, 2005, renewable annually for a maximum of three years pending administrative and budgetary approval and satisfactory performance.

We are seeking an outstanding scholar whose research interests engage the history and theory of museums, and whose knowledge of museums extends beyond his or her area of specialization. Responsibilities include, but are not limited to, teaching three Museum Studies courses a year, advising master’s theses, and actively participating in the life of a dynamic and growing program. Teaching experience and knowledge of museum operations are required, and professional museum experience is desirable. Ph.D. must have been completed within three years of the date of application.

Please send curriculum vitae, dissertation précis, letter of application, including a description of three Museum Studies courses you might teach, and three letters of reference by **January 30, 2005**, to: **Search Committee, Program in Museum Studies, Faculty of Arts and Science, New York University, 240 Greene Street, Suite 400, New York, NY 10003.**

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Dean, Tyler School of Art

Temple University invites applications and nominations for the position of Dean of the Tyler School of Art. Located in Philadelphia, PA, Temple University has a world-class international presence. Founded in 1887 by Dr. Russell H. Conwell, the University operates on the premise that those who have the imagination to dream and the desire to achieve have the opportunity to make their dreams come true. Under the leadership of Dr. David Adamany, Temple is moving confidently to become one of America’s leading research universities.

The Tyler School of Art, ranked 10th in the *U.S. News & World Report’s* 2004 list of the nation’s top 100 art schools, has a worldwide reputation for excellence. The School’s superior standing is due to its distinguished faculty of artists, scholars, and teachers. More than 70 faculty members teach in Architecture, Art and Art Education, Art History, Crafts (Ceramics and Fabric Design, and Jewelry, Metals/CAD-CAM), Foundation Studies, Graphic Design (Graphic and Interactive Design, Photography, and Printmaking), Painting, and Sculpture.

The Dean is responsible for academic, fiscal, and personnel matters within the School and is expected to provide leadership for the School and to foster excellence in performance, and service to the Temple community and beyond. The successful candidate will demonstrate excellent management skills, a track record in development and advancement, superior communications skills, commitment to the institution, and the ability to work collaboratively with a diverse group of faculty and fellow external constituencies. The Dean will lead fundraising efforts and plan and oversee the relocation to Temple’s main campus from its current home in Philadelphia, Pennsylvania. This move will include a new, fully funded, state-of-the-art building and a track record of distinction in higher education, art, museum or cultural institutions. The practice of one of the particular disciplines represented in Tyler.

Nominations, or a letter of application accompanied by a curriculum vitae, should be sent to:

Gerard F. Cattie, Jr.
Managing Director
The Diversified Search Companies
One Commerce Square
2005 Market Street, Suite 3300
Philadelphia, PA 19103
Gcattie@divsearch.com
215 568-8399 (fax)
215 656-3576 (phone)

For more information about Temple, please contact www.temple.edu. Temple University is strongly committed to Affirmative Action and Equal Opportunity.



ARIZONA STATE UNIVERSITY

Assistant/Associate Professor in Visual Arts, Computation and Digital Media

The Arts Media and Engineering (AME) Program at Arizona State University announces an opening for a faculty member who combines visual arts skills with an understanding of computation, knowledge of digital media and an interest in hybrid arts-engineering research and creation. Arizona State University, a Research One Institution, is the fourth largest US University. Arts, Media & Engineering (<http://ame.asu.edu>) is a joint Program between the Herberger College of Fine Arts (<http://herbergercollege.asu.edu>) and the Fulton School of Engineering (<http://fse.asu.edu>). The goal of AME is to facilitate the parallel, integrated development of media hardware, software, content and theory. The focal point of current AME research is the development of experiential media through integrated research across context aware sensing, information modeling, interaction architectures and experiential construction. The program has established its own graduate interdisciplinary curriculum which includes AME concentrations in Visual Arts, Dance, Music, Theater, Electrical Engineering and Computer Science and Engineering. Concentrations in Psychology, Bioengineering and Education are currently being added. The appointee will be expected to take a leadership role in the visual arts/visual media activities of AME and contribute significantly to the development of the education, creation and research mission of AME.

Required qualifications: Terminal degree in arts, media or engineering and creative and/or scholarly record appropriate to rank.

Desired qualifications: Evidence of research in the areas of: interactive visual arts and/or animation and/or video games; interdisciplinary experience in research and creation spanning arts, media and engineering; leadership experience; national recognition of creative/research work or evidence of funded research, demonstrated communication skills; and teaching experience appropriate to rank.

Application procedure: Send a letter of interest, CV, representative supporting material and names, addresses and telephone numbers for three professional references to: Chair, VACDM Search Committee, AME, P.O. Box 878709, Tempe, AZ 85287-8709. For more information about this position please write to: vacdm_search@asu.edu.

Application deadline: Applications received by February 1, 2005 will receive full consideration. If not filled, applications will be reviewed every FOUR weeks thereafter until the search is closed. The anticipated start date is August 16, 2005.

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Opportunities

Artists' Enclave at I-Park. Deadline January 22, 2005. Four week residencies for visual and environmental artists, music composers, landscape/garden designers, architects. Comfortable living quarters, private studios, 450-acre woodlands retreat, rural East Haddam, Connecticut. \$20 application fee. See www.i-park.org. 2005 Application materials can be downloaded directly from the website. E-mail: ipark2002@ureach.com. Phone 860-873-246. ■

DATEBOOK

January 10, 2005

Deadline for submissions to the March 2005 issue of *CAA News*

January 12, 2005

Deadline for Advanced registration and inclusion in the Directory of Attendees for the 2005 CAA Annual Conference in Atlanta

January 31, 2004

Deadline for applications to the CAA Professional Development Fellowship Program

February 1, 2005

Deadline for participation in Arts Exchange at the 2005 CAA Annual Conference in Atlanta

February 16–19, 2005

93rd CAA Annual Conference in Atlanta

February 18, 2005

Deadline to return ballots for the CAA Board of Directors election

March 10, 2005

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

March 15, 2005

Deadline for spring submissions to the Millard Meiss Publication Grant

March 20, 2005

Deadline for nominations and self-nominations to the *Art Journal* editor-in-chief

Deadline for nominations and self-nominations to *The Art Bulletin* Editorial Board

Deadline for nominations and self-nominations to the *Art Journal* Editorial Board

Deadline for nominations and self-nominations to the *caa.reviews* editor-in-chief

Deadline for nominations and self-nominations to the *caa.reviews* Editorial Board

April 8, 2005

Deadline for nominations and self-nominations for the 2006–10 Board of Directors

May 10, 2005

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

October 1, 2005

Deadline for fall submissions to the Millard Meiss Publication Grant

February 22–25, 2006

94th CAA Annual Conference in Boston ■

Columbia

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We are a diverse, open admissions, urban institution of over 10,000 undergraduate and graduate students emphasizing arts and communications in a liberal education setting.

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Requirements include an M.F.A. and expertise in one of our areas of concentration (i.e. Bookbinding, Artist Books, Letterpress or Papermaking). Must also have a minimum of 5 years undergraduate/graduate teaching experience and Curriculum/Program Development at the higher education level. Prefer experience in arts administration.

Responsibilities will focus primarily on teaching with some administration including coordination and student advising of M.A. and M.F.A. candidates.

We offer a competitive salary and excellent benefits package. Please send current CV, work samples, cover letter and the names/contact information for three references to: **Columbia College Chicago**, Attn: Human Resources, Interdisciplinary Arts Dept. Search Committee, 600 South Michigan Avenue, Chicago, Illinois 60605-1996. Minority and Women applicants are especially encouraged to apply. Equal Opportunity Employer M/F/D/V. For more information, visit our website at: <http://web2.colum.edu/hr>.

THE COOPER UNION FOR THE ADVANCEMENT OF SCIENCE AND ART

The Cooper Union seeks a distinguished artist and/or scholar with an international reputation to lead the most selective School of Art in the nation. With a significant record of achievement as an educator of artists, the Dean will join a highly collaborative community of faculty, staff and students in developing and implementing a shared purpose and vision.

Located in Manhattan, Cooper Union's School of Art offers a rigorous undergraduate studio program taught by a faculty of practicing professionals at the center of the worlds of art and design. Working in close concert with the faculty, the Dean will provide intellectual leadership, strategic planning, academic program development, budget administration, facilities oversight and public engagement, continually enhancing the College's interaction with the cultural life of the city. The Dean will also have significant responsibility for identifying and cultivating funding sources to support initiatives and operations of the School of Art.

In addition to an outstanding record of achievement and appropriate education, the position requires superb communication and interpersonal skills, a broad understanding of the arts communities, the ability to work with diverse constituencies and a commitment to shared governance.

Available August 2005

The Cooper Union is an EEO/AA Employer.

The Cooper Union for the Advancement of Science and Art is one of the nation's top ranked private colleges, offering degree programs in Art, Architecture, and Engineering. Founded by industrialist and philanthropist Peter Cooper, the College has provided a full-tuition scholarship to every accepted student since 1859.

Letters of application or nomination with vita to:

**Dean Search Committee
The School of Art
The Cooper Union
30 Cooper Square
New York, NY 10003
Att: Human Resources
Questions via email to
deansearchart@cooper.edu**



New York University

ASSISTANT PROFESSOR OF SOUTH ASIAN ART AND ARCHITECTURE Department of Fine Arts FACULTY OF ARTS AND SCIENCE

The Department of Fine Arts at New York University seeks a historian of South Asian art and architecture for a full-time, tenure-track assistant professorship, beginning September 1, 2005, pending budgetary and administrative approval. Candidates must have a Ph.D. in art history, teaching experience and a solid record of scholarly publication in a field of specialization, with promise of continued research and publication. The candidate's field should complement that of existing faculty members, who have specialties in East Asia and the Islamic world. While a primary specialization in pre-modern art and architecture is required, secondary interests in colonial and contemporary art are welcome. Courses to be taught, all undergraduate, would include: a college-wide core-curriculum class, introductory surveys of South Asian art and architecture, advanced courses in the areas of the candidate's specialization; and thematic seminars for senior majors. Send detailed letter of application, c.v. and names of three references, by **February 1, 2005**, to: **Professor Kenneth Silver, Chair, New York University, Faculty of Arts and Science, Department of Fine Arts, Silver Center, 100 Washington Square East, Room 303, New York, NY 10003-6688.**

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COLLEGE ART ASSOCIATION
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Please Contribute

Why?

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

Your contribution will help us:

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- Expand the Annual Conference and exhibitions
- Add exhibition reviews to *caa.reviews*
- Keep color reproductions in *Art Journal* and *The Art Bulletin*
- Gather research data on hiring and tenure trends
- Update and expand our influential Professional Standards and Guidelines

Help us serve you better!

We welcome your suggestions for issues you would like addressed.

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

- Services to artists
- Services to art historians
- Services to the museum field
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This year, your contribution has double value! We will use it to match a CAA National Endowment for the Humanities (NEH) Challenge Grant.

- Contributors can be listed in *CAA News*
- Contributors will receive an invitation to a special event during the 2005 Annual Conference
- Contributions may be made in honor or memory of a friend, colleague, or family member
- Contributors of \$100–249 will receive a CAA travel umbrella or a one-year subscription to *Bookforum*
- Contributors of \$250 or more receive one of CAA's art-history monographs
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or call 212-691-1051, ext.252

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

Background image: Sam Gilliam. *Untitled* (detail), 1997, lithograph, handmade paper, and chine collé, edition of 50. 21½ × 22". Thanks to the generosity of the artist, all proceeds of sales of this print benefit CAA's Professional Development Fellowship Program. For more information or to purchase a print, please call 212-691-1051 x252 or visit our website at www.collegeart.org/prints to download an order form.

CAA NEWS

JANUARY 2005

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