The Planning Process and You: Refining Our Strategic Plan

Two years' hard work by hundreds of members of CAA who have generously participated in the Planning Process have already brought positive changes to your organization. In the September 1998 issue of CAA News, I reviewed the initial changes aimed at strengthening support of CAA's core activities through a better system of governance at the Board level and through reorganization of the New York office. You voted to approve the changes to governance at our Annual Business Meeting in Los Angeles in February of last year. Your approval gave me, the Board, and the staff the mandate to pursue the remaining challenges identified by our planning consultant, Nancy L. Presly and Associates. Many of those ideas have already been implemented.

This past year's work has focused on core activities that affect you more directly than the reorganization of governance and the New York office: CAA committees, the Annual Conference, and various aspects of outreach. Nancy Presly formed working groups to address concerns and suggestions that you voiced at the Town Meetings in Los Angeles in February of last year. Your approval gave us, the Board, and the staff the mandate to pursue the remaining challenges identified by our planning consultant, Nancy L. Presly and Associates. Many of those ideas have already been implemented.
The Planning Process and You: Refining Our Strategic Plan

I urge you to read and respond to the whole Strategic Plan. You will be able to find it at www.collegeart.org. Paper copies are available on request from Mr. Atto, Strategic Plan, CAA, 275 Seventh Ave., New York, NY 10001. You can respond to it through email (aaliah@collegeart.org), or by mail. The Board of Directors and our committees will consider your suggestions in refining the Strategic Plan. The Board will then vote on the Plan at the Annual Conference in February 2000. I would like to call your attention to some features of the Strategic Plan. As with all membership organizations, what we do follows from who we are. Our one-page mission statement expresses as succinctly as possible CAA’s Core Values. The Organizational Chart that follows shows how individuals, both elected Board members and staff, relate to one another in carrying out CAA’s work. In Section One, you will find the details through which the Board and staff respond to your needs as members.

The goal of governance, committees, and administration is simple: both to lead and respond to the members’ professional needs and interests. The means to achieve this goal are many and complex. We realized early on in the planning process that communication of CAA’s policies and activities required reorganization of the Board, committee structures, and the New York office. As an example of one of the many strategies to improve communication, let me call your attention to the way that committees will work under the new plan. Up to now, committees met and annually submitted written reports without meeting the Board directly. Now committees will also report in person to the full Board at each Annual Conference, informing the Board of their discussions and recommendations so that it can take timely, appropriate action. This process will link committee work to CAA priorities.

Section Two of the Strategic Plan focuses on CAA’s Core Activities and priorities. It builds on two years’ work, polling the membership, the Board, and the staff to identify what CAA does well, what CAA should do better, and what implications changes have in terms of human resources and money. The Annual Conference is one of our most important activities. Annual conferences have grown exponentially in the last decade-and-a-half, in light of a 110 percent increase in membership during that decade. To create an Annual Conference that is exciting and entertaining for intellectual, aesthetic, and professional exchange, the Strategic Plan suggests a host of strategies to improve program content, to develop new ways to present research and creativity, and to encourage the whole range of our membership to participate. Given the complexity and importance of the Annual Conference, this section of the Strategic Plan is rich with suggestions, some of which are already in place. In future years we will continue to implement, test, and evaluate—always relying on feedback from the membership.

Part V focuses on how to address the changing intellectual and professional needs of the membership—for example, exploring ways to disseminate information. The Town Meetings revealed your strong interest in pedagogy and mentoring. Part VII suggests ways of increasing these activities through committees already in place.

The last part of the Strategic Plan addresses CAA’s role in advocacy, our core activity. In our committees and ourselves, and the place for international initiatives within CAA. This is the most tentative part of the Strategic Plan, and it should be. Experience has taught us that these kinds of activities are costly in terms of money and human resources; to be effective in advocacy, for instance, we must target initiatives that have direct benefit to our membership, and that are in keeping with our core values. I want to thank all the people who spent so much of their free time working on this plan with us—always over the weekend, even during the summer months, reading the material, participating in discussions, and sharing their ideas by phone and email. I thank all of us who worked on the Plan for its success. Yet I have learned that a Strategic Plan is only as good as its implementation, and that every good plan evolves through testing. I hope that you will become involved in our membership, and that our work will respond to your needs as members.

The Planning Process and You: Refining Our Strategic Plan

Richard Harrison Martin, curator of the Costume Institute at the Metropolitan Museum of Art, and CAA Board Member and Vice President for External Affairs, died on November 8, at the age of 52. The cause of his death was melanoma. Since taking the position at the Metropolitan in 1993, Martin had moved into the spotlight with a series of precedent-breaking exhibitions. However, prior to that time he had a long history of innovative achievements not only in the realm of fashion, but as an editor, organizer of symposia, professor of art history, design historian, curator, and author.

Of the many sides of Richard Martin, the one he most often turned to the public was quiet and unassuming, but under this demeanor lay a daring brilliance. Martin, the one he most often turned to the public was quiet and unassuming, but under this demeanor lay a daring brilliance. Richard Harrison Martin, curator of the Costume Institute at the Metropolitan Museum of Art, and CAA Board Member and Vice President for External Affairs, died on November 8, at the age of 52. The cause of his death was melanoma. Since taking the position at the Metropolitan in 1993, Martin had moved into the spotlight with a series of precedent-breaking exhibitions. However, prior to that time he had a long history of innovative achievements not only in the realm of fashion, but as an editor, organizer of symposia, professor of art history, design historian, curator, and author.

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From the President.

I was delighted to learn that the CAA membership elected Richard Martin to the Board of Directors. No one knew that he was already ill with the melanoma that eventually took his life. He immediately picked his plate high with Board work, effectively taking on the fundraising activities that eventually won him election as Vice President for External Affairs. And as the ill CAA President, he requested that in lieu of flowers, mourners donate money to CAA’s Professional Development Scholarship Fund (email: Director of Development and Special Projects, Katie Hollander, at khollander@collegeart.org for more information).

At CAA’s Annual Conference, Richard delighted in amusing and sometimes shocking us. Whether in his many presentations or in his numerous publications, Richard always delivered new and provocative ideas. Reading his work, I am struck by Richard’s intellectual curiosity and the sparkly clarity of this writing.

I remember Richard as a quiet, kind man who loved his work, enjoyed challenges, and rejoiced in the success of his peers and students. He touched us with his generosity, kindness, and humanity, as I know he touched many others. He is a friend and colleague I will never forget.

—John R. Clarke, President

CAA News

CAA Attends United Nations Conference

The College Art Association was invited to join the United Nations civil society delegation to the 30th session of the General Conference of the United Nations Educational, Scientific and Cultural Organization (UNESCO), to be a part of a smaller group representing cultural organizations. The delegation was organized by Americans for the University of UNESCO, an organization dedicated to the survival of the United States in UNESCO. With a generous grant from The Samuel H. Kress Foundation, CAA was able to participate in the conference. CAA was represented by Katie Hollander, Director of Development and Special Projects and staff liaison to the International Committee.

A major highlight of the General Conference was the election of Keichiro Matsumoto, Japan’s Ambassador to France since 1994, as Director-General for a six-year term. Mr. Matsuura will succeed Federico Mayor, a distinguished scientist from Spain. In addition, the work of the General Conference focused on the consideration of plans for action for the future. Each of the three main UNESCO disciplines—education, science, and culture—and each plan originally proposed in a major world conference in 2001 and 2002 and the impact of information technologies and their utilization. The work of the General Conference took place over the course of a month; the CAA’s representative was present at the meetings of the Cultural Commission of UNESCO. Topics of discussion included the implementation of the Action Plan on Cultural Policies for Development approved at Stockholm conference (attended by CAA President John R. Clarke in March 1998) and the Promotions of Living Culture. The Action Plan looked at ways of integrating heritage and living cultures and artistic and cultural and natural environment. UNESCO cultural programs. UNESCO will allocate $18,900,000 in 2000-01 as part of the first phase to help “...consolidate UNESCO’s leadership role in the field of culture and development and to convince governments and implement more broadly based cultural policies in the spirit of the Stockholm Action Plan.”

The Promotions of Living Culture proposed three lines of action. The first focuses on providing an environment conducive to the flourishing of creativity and culture, with priority given to the educational, particularly arts education. The second line of action dealt with CAA’s Arts and Culture. The promotion of cultural diversity and the development of cultural policies to help benefit local communities. The third program centered on the Development of Cultural Industries at the national and regional levels, particularly in relation to the promotion of cultural diversity. As part of the U.S. delegation, Hollander had the opportunity to meet with UNESCO’s Cultural Program officers at UNESCO and learn more about UNESCO’s arts and culture programs. CAA attendees and CAA members may participate in UNESCO’s International Bursaries for Artists program. Established in 1994, this program aims to promote the professional growth of young artists under the age of 35 in all art disciplines, notably cultural exchange opportunities, further training or work residency abroad. More than 200 young artists have already benefited from the program. For additional information, please contact:

UNESCO-ASCHBERG
Bursaries for Artists International Fund
UNESCO
3, Place Morland
75722 Paris Cedex 15, France
Fax: (33) 147 68 55 99
email: a.berriche@unesco.org

The Board of Directors has been working to extend the CAA’s international involvement and strengthen our relations with other international cultural associations. To learn more about this conference and UNESCO, check out their web site at: www.UNESCO.org.

What’s New on CAA’s Websites?

Save time and money by visiting the CAA’s website at www.collegeart.org to find quick answers to your questions about CAA. It’s a quick and easy way to get the information you need. The website provides a helpful list of resources and, as well as timely information about membership, publications, governance, programs, the Annual Conference, career development, awards, advocacy, resources and opportunities, and advertising.

Our current homepage features is the Annual Conference Preliminary Program, with current information about the Annual Conference in New York in February. And don’t forget to check out the art-related blog and critique Millard Meiss grants are awarded twice annually for scholarly manuscripts that have been accepted by publishers but cannot be published in the normal scholarly book format without subsidy. Authors must be CAA members. For information, consult our website: www.collegeart.org or Karen Rosenberg, krosenberg@collegeart.org.

CAA Award Finalists

CAA is pleased to announce the finalists for the Charles Rufus Morey Book Award and the Alfred H. Barr, Jr., Award. Both awards will be presented at CAA’s Annual Conference in February 2000. The Charles Rufus Morey Book Award recognizes an especially distinguished book in the history of art, published in any language in the calendar year. The Alfred H. Barr, Jr., Award, for museum scholarship is presented to the author(s) of an exceptional catalogue in the history of art, published during the

SUMMER INSTITUTE IN WORLD ART STUDIES

University of East Anglia, Norwich, England
6 AUGUST – 1 SEPTEMBER, 2000

The Institute will bring together an international group of art historians, anthropologists and art historians to discuss their research and to promote exchange and integration between them within the framework of world art studies.

For information contact: Summer Institute Coordinator, School of World Art Studies and Museology, Sacred Art and Visual Arts, University of East Anglia, Norwich, NR4 7TJ, England. Tel: 01603-592281 Fax: 01603-594342 Email: summer.institute@uoe.ac.uk; www: http://www.uoe.ac.uk/; Sponsored by the Getty Grant Program

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CCAA NEWS | APRIL 2000

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penultimate year under the auspices of a
ary and Napoleonic Europe
Jean c. Wilson, Joanna Woods-Marsden,
Middle Ages: Studies in Society and
Award: Norman
Shackelford and MaryAnne Stevens,
awarded CAA a grant in the amount of
funds are awarded for enhancement to

Finalists for CAA Charles Rufus
Art Bulletin
JANUARY 2000
for three years. The
provides advice, guidance, and assis­
All CAA members are urged to

Statement:
Art Bulletin
New Book Review Editor for Art Bulletin
CAA welcomes Stephen Wood, Associate Professor of the History of Art at Yale University, who has succeeded Linda Seidel as book review editor for the Art Bulletin. Wood was selected in October by the Art Bulletin Editorial Board, and he will serve a term of two years, with an option to extend the term by a year.
Statement: The Art Bulletin has long been a major forum for specialized and critical reviews of the most recent academic scholarship. Since the fall of 1998 the Art Bulletin book reviews have been supplemented by CAA's online reviews journal, CAA Reviews. We feel that this is no reason to cut back on the printed reviews. Of course people disagree about the desirable length of the printed reviews, the appropriate tone, the ideal profile of the reviewers, and which fields the Art Bulletin should cover.

but everyone likes reading well­
written, well-informed reviews, and we all want to see lots of books in our own fields reviewed—not least our own books. And people seldom complain when their own book is reviewed in more than one place. Therefore, the Art Bulletin will continue to print timely reviews of as many important mono­
graphs, anthologies, and exhibition catalogues as possible.

CAA Staff Changes
Faith Ellis was promoted to a full-time position as membership assistant. She previously worked in the banking industry and her background in customer service will serve CAA members well.

Racial Fuels returns to College Art Association as editor of CAA News and the online publication, CAA Reviews. Rachel succeeds Jennica Tagliarino. Previously, Rachel worked as the development assistant to the director of development and advancement projects. Rachel has six years of experience working in the nonprofit arts sector including managing the CAA grants program at HERE, Women's Project & Productions, and the Summer Cabaret at Yale University. Rachel holds a B.A. degree in theater, cum laude, from Florida State University.

Mai Guzman has come from Michael Lee & Company to join our publications department as assistant to the editor of eAA.Reviews.

Kees grants, the Art Bulletin has been able to publish an increasing number of color photographs. The March 2000 issue will feature a full-color cover photograph. Furthermore, the grant from the Kees Foundation will enable CAA to increase significantly the amount that it pays to defray authors' costs for obtaining color photographs.

We are enormously grateful to the Kees Foundation for this continued support of our work.

Call for Art Bulletin
Editorial Board Member
Nominations and self-nominations from the CAA membership are sought for a vacancy on the Art Bulletin and Mona­
series Editorial Board. This call is to fill positions for service July 1, 2003–June 30, 2006. Appointment terms may be renewed for a second three-year term.
The board regularly reviews the policies and content of the Art Bulletin; provides advice, guidance, and assis­tance in its administration; and recom­mends appointments to the editorship, to the board itself, and to its committees.
The work of the board is conducted by

The Samuel H. Kress Foundation has awarded CAA a grant in the amount of $75,000 toward continuing support of the Art Bulletin for three years. The funds are awarded for enhancement to the publication. Thanks to previous

AA NEws JANuARy 2000

First Amendment.

As expected, the City filed for an
claim."

CAA did NOT get an increase for FY07: $89 million minus 30 percent. NEA got 8% increase for FY07: $115.7 million minus 30 percent. IMS gets a $1 million increase for FY07: $54.4 million plus 38 percent.

Museum and Library Services (IMLS).

Conference. For more information on this case and other advocacy issues please email khollander@collegeart.org.

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The conference committee did not approve the $5 million increase for the NEA. Many members spoke out against the bill and its failure to increase funding for the NEA; however, the bill did pass and was folded into a larger omnibus bill and signed into law. This bill carried with it a 38 percent across­
the-board cut to all agencies, except for a few like the Department of Defense.

Congress Drops the 58 Special
After much discussion between the
House and the Senate regarding the Interior Appropriations Bill, the funding level for the National Lend­
ment for the Arts (NEA) is finally reached. In October, the Senate approved a $5 million increase in funding from current levels for both the NEA and National Endowment for the Humanities (NEH) as well as a $1 million increase for the Institute for

Advocacy

Final Funding Figures FY07

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the-board cut to all agencies, except for a few like the Department of Defense.

Federal Court Rules in Favor of the Brooklyn Museum of Art
Four amicus briefs were filed in support of the Brooklyn Museum of Art in care against the City of New York and Mayor Rudolph W. Giulianii. The College Art Association along with Volunteer Lawyers for the Arts, NY City Arts Coalition, NY Foundation for the Arts, Freespace Productions, and Alliance of Resident Theaters/New York submitted a brief focusing on the impact of the Mayor's behavior and on his violation of the Establishment Clause, as well as the First Amendment. In a decision filed by the U.S. District Court in Brooklyn on November 1, 1999, federal judge Nina Gershon ruled that the museum "has established irreparable harm and a likelihood of success on its First Amendment claim."

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Annual Conference Update

Conference Highlight

Meet the Candidates Running for Election to the Board of Directors

In an effort to make the governance of CAA more transparent and representative, the Board of Directors has initiated a new election process. Starting February 2000, CAA members will have the opportunity to meet and question the ten candidates who are running for the Board at the member’s Business Meeting on Saturday, February 26, at the Annual Conference. It will be held in the Madison Room at the New York Hilton and Towers, 1335 Avenue of the Americas, in New York at 7:30 a.m. We urge you to take this opportunity to introduce yourself, speak informally to, and have a cup of coffee with the candidates before casting your ballots. Bring the ballot you have recently received in the mail so you will have the candidates’ statements and bios handy. The ballot is due after the Conference. Please plan to attend.

CAA Speakouts! Sessions for Members

The Board of Directors is sponsoring four SPEAKOUTS to give you added opportunity to air your views on the Strategic Plan and how CAA can better serve its members. The Artists’ and Art Historians’ SPEAKOUT will be held, respectively, on Thursday, February 24, 12:30-2:00 P.M., Friday, February 25, 7:30-9:00 a.m. Two further SPEAKOUTS on the Strategic Plan alone will take place on Thursday, February 24, 5:30-7:00 P.M., and Friday, February 25, 12:30-2:00 P.M. President John R. Clarke and Board members will be leading the discussion.

Education Committee Session

The CAA Education Committee will sponsor a Special Session on Assessment. Co-chairs by Kathleen Deswood, Central Missouri State University and Chair of the CAA Education Committee, and Edward Fox, California State University, Los Angeles, the session will take place on Friday, February 25, 12:30-2:00 P.M., in the Midtown Suite at the Hilton. All CAA members are invited to participate. The topics that will be discussed include the following:

Corzattian Department: How Do We Divide the Spoils? This roundtable will explore the recent museum restructuring, which has called into question the nature of curatorial responsibilities and the structure of curatorial departments within museums.

Cultural Policy: A Closer Look at the Pew Charitable Trust Initiative. A representative of the Pew will be present to lead discussion.

The Museum and Controversy: Constructive Strategies from Within and Without. This discussion will focus on the recent media attention the press has given to controversial exhibitions, along with other issues concerning censorship.

In addition to the Museum Task Force roundtables, the Museum Committee is sponsoring a session titled A Team Approach to the Study of Objects: Curators and Conservators Working within the Museum Context, chaired by Marilyn Kushner on Thursday, February 24, 9:30 a.m.-noon. Later on Thursday, 12:30-2:00 P.M., the Museum Committee is sponsoring a special session co-chaired by Peter Hennesy and Bruce Robertson on the Role of the Curator in the Art Museum 2000. Please note that a new icon has been used in the preliminary program for the annual conference to identify sessions that focus on issues of interest to curators and other museum professionals. We hope to make this an exciting and informative conference for museum professionals. If you have any questions, please email Kate Hollander, Director of Development and Special Projects, at khollander@collegeart.org.

Special Conservation Session

A limited-attendance, off-site session entitled “Conservation Problems Relative to Sculpture Display” and chaired by Patricia Houlihan, Sculpture Conservation at the Museum of Modern Art, will be held in Museum’s Conservation Department on February 26, 2:00-4:30 p.m. Those interested should email Debbe Pince at d-pince@tnga.gov. Participants are limited to 15. This session is being held in conjunction with “Heim’s Looking at You: The History and Problems of Sculpture Display,” the Saturday morning session co-chaired by Debra Pincus and Shelley E. Zarur.

Preliminary Program

Corrections

The meeting of the Historians of German and Central European Art and Architecture on Thursday, February 24, 5:30-7:00 P.M., was incorrectly listed as a general business meeting. It is a Board Meeting. Attendance is limited to Officers and members of the Board. The contribution of one of the speakers in the session “Diverse Approaches to the Representation of Greek Gods and Heroes,” chaired by Laura Freidmanc, The Hebrew University of Jerusalem, was omitted. Pamela Kort, Barnard College, will present a paper entitled “Paul Klee and the Emblem of Aphrodite.”

Notice of the 88th Annual Members’ Business Meeting

College Art Association
February 26, 2000

Notice is hereby given that a meeting of the members of the College Art Association, Inc., will be held Saturday, February 26, 2000, at 7:30 A.M. in the New York Hilton and Towers, Madison Avenue, 1335 Avenue of the Americas (Sixth Avenue between 53rd and 54th streets), in midtown Manhattan. John R. Clarke, President of the Association, will preside.

This Notice is being given in accordance with Article IV, Section 1 of the By-laws: “The Association shall hold an annual meeting (the ‘Annual Meeting’) in conjunction with the Annual Conference at a place and on a date and time fixed by the Board of Directors. The purpose of the Annual Meeting is to transact such business as may come before the Meeting.” Pursuant to Article IV, Section 3, this Notice is being sent at least sixty days prior to the date of the Annual Meeting. In accordance with Article IV, Section 2, Active Members of the Association may propose resolutions for consideration at the Annual Meeting and any such proposal “must (1) be received by the office of the Executive Director no later than eighty days prior to the Annual Meeting; (2) be in proper parliamentary form; (3) be signed by at least twenty-five Active Members of the Association in good standing; (4) be no more than three hundred words in length; and (5) deal with matters relating to the purposes of the Association as set forth in Article II.” Under Article IV, Section 4, at “the Annual Meeting, the President shall determine the order in which resolutions or other matters may be considered. As the President may deem appropriate, resolutions from the floor may be considered at the Annual Meeting.”

Agenda

I. Meet the Candidates
II. Financial Report—John Hyland, Jr., Treasurer
III. New Business

Proxies

For those who are unable to attend the 2000 Annual Business Meeting, proxies were mailed with the Notice of the Annual Business Meeting. If another proxy is designated, he or she must be present at the meeting to cast the vote in person; otherwise the vote is not valid.

Solo Exhibitions by Artist Members

Only artists who are CAA members are included in this listing. When providing information, include name, membership number, venue, date, time of exhibition, and website address or email address of online exhibit. Photographs are welcome but will be used only if space allows. Please be advised that listings and images may be reproduced on the CAA website, Subject to CAA’s Editorial Policies.

ABROAD

Amy Berk, Galería Casas (Galerie des Rapports), Rio de Janeiro, Brazil, July 5-August 8, 1999. Steel plus, various Marrel (cotton, fake fur) and polyester.

MIDWEST


Solo

Exhibitions

by Artist Members

Kim, Oyster Necklace. Oil on canvas, 21.5 x 17.5".
**NORTHEAST**


**LAZAR FESTIVAL**


**CENTRAL**


**SOUTHWEST**


**EAST COAST**


Center is provided for interviewers to leave messages for candidates ONLY. Candidates may not leave messages. Messages are posted in alphabetical order by last name. When you find a card with your name on it, proceed to CAA staff with your 2000 CAA Membership Card to pick up your message.

Tips for Interviewers

Before the Conference:

Advertise any open positions in Careers. This ensures exposure to potential candidates. List the specific requirements for the position as well as support materials (e.g., slides, articles, etc.) candidates will need to apply.

1. Schedule conference interviews in advance. Interviews scheduled by prior appointment are better planned and less stressful for both interviewers and candidates. You may also want to allow time for additional interviews with candidates identified to the committee. If you have indicated that you will be interviewing at the conference and subsequently find you are unable to do so, please inform CAA as soon as possible.

2. Determine where you will conduct interviews. You may choose to interview at a CAA Interview Table or without. For interviews at your hotel, a suite with a table and chairs is recommended. A small room with no surfaces for paper work or chairs for you and the candidate may cause either party to feel uncomfortable.

3. Reserve an Interview Table. A limited number of tables are available to those who need a location to conduct interviews or collect applications. (Tables will be located in Rhinelander Gallery, 2nd Floor). Table rentals are not required, but many interviewers find tables to be a convenience. Tables may be reserved in advance for a fee, and, pending availability, reserved onsite for a higher fee. For information: Lehaldnina, 212/421/1041, ext. 217, Handiekeying.

At the Conference:

1. Attend the Placement Orientation, Tuesday, February 22, 6:30-7:00 p.m., East Ballroom, 3rd Floor. This session is open to interviewers and candidates and is recommended for first-time users of Conference Placement Services.

2. Check in with CAA staff in the East Ballroom, 3rd Floor, on Tuesday, February 22, 6:30-7:00 p.m., and at the Interviewers' Center, Bryant Suite, 2nd Floor, on Wednesday and Thursday, February 23 and 24, 8:30 a.m. and 5:30 p.m., and Friday, February 25, 8:30 a.m. to 12:00 noon, even if you have pre-arranged your conference interviews.

3. Interviewers should provide information about their interviewing schedule as well as leave specific instructions for candidates on where to go for, or how to arrange, interviews during the conference. At your request, we will keep your hotel room number or other information confidential.

4. Use the Candidates' Center, Rhinelander Gallery, 2nd Floor, to reach candidates directly. Upon check-in with CAA staff, interviewers will be given an ID card that will allow them to leave messages for candidates at the Candidates' Center (not valid for admission to conference sessions). Contact candidates who have pre-arranged appointments, as well as new applicants, by completing message cards and posting them at the Candidates' Center.

5. Advertise new employment listings in both the Conference Supplement and CAA Positions Listings. Supplemental position listings will be distributed Wednesday through Friday and will not be available before or after the conference. Please note: After January 31, 2000, positions to be advertised in the Conference Supplement of Careers will be closed to新材料 and the entire position will be submitted directly to the Candidates' Center. No additional emails upon request will be accepted.

6. Interviewers are advised to select candidates for positions at higher ranks by personal inquiry to individuals or institutions known to have a ready supply of candidates for such positions. In many instances, applicants and institutions are required to provide results from failure on the part of the candidates to read thoroughly the position listing, and to results from listing positions without specifying precisely the required qualifications. Applicants will be advised to convey their utmost interest in obtaining the positions, the qualifications they possess, and their reasons for the search. In order to ensure maximum communication, this procedure should be properly supplemented by listing senior positions as well as the CAA. Clear specification of necessary supporting materials and requirements of the position should eliminate the need to send or return unsolicited applications. Interviews conducted at the annual meeting entail the following specific obligations:

A. CAA Positions Listings

1. Listing All Positions. CAA is a national, national, and effective means of announcing open positions to the profession. The largest majority of positions listed with the CAA are at the Instructor/Assistant Professor level; the usual means for identifying candidates for positions at higher ranks is by personal inquiry to individuals or institutions known to have a ready supply of candidates for such positions. In many instances, institutions are required to provide results from failure on the part of the candidates to read thoroughly the position listing, and to results from listing positions without specifying precisely the required qualifications. Applicants will be advised to convey their utmost interest in obtaining the positions, the qualifications they possess, and their reasons for the search. In order to ensure maximum communication, this procedure should be properly supplemented by listing senior positions as well as the CAA. Clear specification of necessary supporting materials and requirements of the position should eliminate the need to send or return unsolicited applications. Interviews conducted at the annual meeting entail the following specific obligations:

2. Resolution Concerning Private Information. Candidates have the right to privacy, as protected by CAA Board of Directors, November 1, 1995. It is resolved that, in the interest of fairness and confidentiality, interviewers be advised not to include personal information such as marital or parental status on their forms or to candidates.

3. Potential employers and their representatives are advised not to request personal information either verbally or in writing.

4. Any candidate from whom such information has been obtained, or any institution who believes that this has had a prejudicial effect upon his or her employment prospects is advised to report such situations to the CAA, which will communicate to the institution the information that such a complaint has been received and that the alleged practice is contrary to the policy of the Association.

B. Accuracy of Listings. In recent years, institutions that have listed positions with the CAA have reported a median of 150 applicants for each studio position and 35 for each art history position. In many instances, applicants and institutions are required to provide results from failure on the part of the candidates to read thoroughly the position listing, and to results from listing positions without specifying precisely the required qualifications. Applicants will be advised to convey their utmost interest in obtaining the positions, the qualifications they possess, and their reasons for the search. In order to ensure maximum communication, this procedure should be properly supplemented by listing senior positions as well as the CAA. Clear specification of necessary supporting materials and requirements of the position should eliminate the need to send or return unsolicited applications. Interviews conducted at the annual meeting entail the following specific obligations:

C. Right to Privacy. The CAA holds that candidates are entitled to privacy, as protected by CAA Board of Directors, November 1, 1995. It is resolved that, in the interest of fairness and confidentiality, interviewers be advised not to include personal information such as marital or parental status on their forms or to candidates.

D. Accuracy of Listings. In recent years, institutions that have listed positions with the CAA have reported a median of 150 applicants for each studio position and 35 for each art history position. In many instances, applicants and institutions are required to provide results from failure on the part of the candidates to read thoroughly the position listing, and to results from listing positions without specifying precisely the required qualifications. Applicants will be advised to convey their utmost interest in obtaining the positions, the qualifications they possess, and their reasons for the search. In order to ensure maximum communication, this procedure should be properly supplemented by listing senior positions as well as the CAA. Clear specification of necessary supporting materials and requirements of the position should eliminate the need to send or return unsolicited applications. Interviews conducted at the annual meeting entail the following specific obligations:

E. Return of Materials. Candidates are reminded that a response to a Positions Listing is the initial step in the selection process and are urged not to send slides, offprints, or other materials of value unless specifically requested in the announcement of the opening. In all cases where such requests are made, the hiring institution should be given fair warning of the request, and these materials should be promptly returned as soon as an applicant is accepted.

III. Enforcement

The Association will monitor these violations that can be clearly ascertained through CAA's examination of documents administered processes, namely:

A. Failure to adhere to application deadline.

B. Failure by interviewers to honor their commitment to be present at the annual meeting or to notify CAA if their plans change.

C. Failure to return application materials when they were requested by the applicant.

Willful violations may be reported.
Copyright & the Cultural Community presents

Copyright and Fair Use Town Meetings 2000

Talk About Your Issues & Discover What You Should Know About:

- Copyright Law & the Internet: what's changing?
- Fair Use: what it is and what its future could be
- The Public Domain: where did it go?
- Distance Education in the Digital Future
- Ownership & Access: the digital dilemma

For more information or to sign up for a Town Meeting near you (Reservations Required):

Chicago
Tuesday, January 11
Chicago Historical Society
312.642.5035

Syracuse, NY
Friday, February 4
Syracuse University
315.443.2573

New York City
Saturday, February 26
Museum of Modern Art/College Art Association Conference
212.691.1051 x206

Chapel Hill, NC
Tuesday, March 7
Friday Center Triangle Research Libraries Network
919.962.8022

San Francisco
Wednesday, April 5
Cathedral Hill Hotel Visual Resources Association Conference
510.642.3439

Baltimore
Thursday, May 18
Convention Center American Association of Museums Conference
202.289.1818

ninch Check the Latest News at: www.ninch.org/copyright/townmeetings/2000.html
People in the News

In Memoriam

Lee Castelli, renowned dealer in American contemporary art, died August 21, less than a month before his 90th birthday. Known by his colleagues and friends simply as Lee, he will be remembered for playing a key role in the development of contemporary American art by nurturing the careers of artists such as Cy Twombly, Ellsworth Kelly, Donald Judd, Dan Flavin, Joseph Kosuth, Andy Warhol, and Robert Smithson, among others. He helped support artists with an independent vision, nurturing the careers of artists such as Jasper Johns, Robert Rauschenberg, Roy Lichtenstein, and Frank Stella.

Born in 1920, Castelli grew up in the intellectual environment of Tate Tate’s passion for contemporary art grew from a shared interest with his first wife, Caroline Smoak (nee Swann), and a mentor in Paris. In 1955, Castelli and a friend, Fred Derman, opened a gallery that featured paintings by European artists. Castelli’s vision for the European market for contemporary American art. Castelli had a keen eye for talent and an ability to speak many languages, which enabled him to foster an international reputation of artists such as Jasper Johns, Robert Rauschenberg, Roy Lichtenstein, and Frank Stella.

In 1963, Castelli relocated to the United States, where he became the director of Castelli Gallery in New York. He expanded the gallery’s focus to include contemporary American art, and he opened additional galleries in Paris and London.

Castelli passed away on August 21, less than a month before his 90th birthday. He is survived by his second wife, Barbara van de Gracht, and four children.

Academe

Christiana Ammerman, Samuel F. H. Knowles Professor of Art and Art History at the University of Pennsylvania, has been appointed a Senior Fellow at the Institute for Advanced Study in Princeton. She will serve as a Visiting Scholar at the Institute of Fine Arts. As assistant editor at the Art Institute of Chicago, Castelli also sought to expand the European market for contemporary American art. Castelli had a keen eye for talent and an ability to speak many languages, which enabled him to foster an international reputation of artists such as Jasper Johns, Robert Rauschenberg, Roy Lichtenstein, and Frank Stella.

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Jill Carrick, visiting assistant professor at the supports individual painters who show a firm 2000 Ba:o;il Awards, Honors fo:
Luce Historical Jennifer Cahn Missouri. Her responsibilities include public programs through Organizations

Jennifer Cahn was recently selected to serve as curator for ExhibiEa USA, aouated touring exhibitions service in Kansas City, Missouri. In this capacity, Dr. Cahn will be responsible for researching, cultivating, and exhibiting two new exhibitions. The exhibitions will be proposed from development through exhibition display.

Marc Brodzik

Marc Brodzik has been named Director of the Loop Paintings Project at the Maryland Historical Society, Baltimore.

Grants, Awards, and Honors

Conferences and Symposia

CAAE NEWS JANUARY 2000

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Grants, Awards, and Honors

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CAAE NEWS JANUARY 2000
The 7th Annual Meeting of American Institute for Conservation of Historic and Artistic Works (AIC) will be held June 13-16, 2000 at the Adam's Mark Hotel in Philadelphia. The general session will focus on preservation issues relevant to electronic media. The panel will also explore the impact of new technology on the way conservators perform fundamental tasks. For full program details and registration materials, information about an exhibitor or other questions concerning the meeting, please contact the AIC office:


 Visual Culture and Tourism conference will be held April 27-29, 2000, at the Anglia Ruskin University, Cambridge. This one-day multi-disciplinary conference explores the intersections of touristic practices and ideologies with the production of visual art and artistry. From the Grand Tour and John Constable to Tad Gugino, Anthony Gormley, and postmodern, regional landscape, visual experience has been implicated in the practices and politics of modernity. The conference invites discussion on tourism, relevance, myth-making, and the assertion of new rule systems. Practical matters of research, community development and promotion, images and display are all significant issues through which the conference will engage and be engaged. Tourists habits of thinking and acting are bound to our identities. Conversely, art has provided iconsographies of place and produced experiences of being. Different constituencies, including various iterations of visitors and hosts, produce tourism and tourism cultures. Their images of places in different and often conflicting contexts of innovation, tourism and touristic and cultural and political concerns, tourism and visual culture become contested ground. There will be three parallel sessions: Mythologies and Images, Sites and Practices, and Travelled Exposures. For further details and a registration form send to Jean Corsean, Department of Art and Design, Anglia Ruskin University, Clifton Road, Cambridge, CB1 7PT, United Kingdom; ph: 442/233-30271, ext. 207; j.corsean@anglia.ac.uk; http://www.anglia.ac.uk/arts決.

Opportunities

 Calls for Entries

10th Annual New Images Exhibition A juried Photo Competition for the Mid-Atlantic States of DE, MD, NY, NJ, PA, VA, WV. DC. Photography must be a primary medium. This includes black-and-white photography, color photography, serigraphy, digital imaging, alternative processes, photo-based printmaking, and mixed media. Work must have been completed within the past two years, 10x20 borders. Entry fee $10 per slide, maximum of three slides. Participants accused $2 fee per slide. Include name, address, phone number, 10x20 border, resume, and artist statement. Deadline: April 30, 2000.

Cultural Diversity in the Arts: The Otto Kallert Lectures, 2000-2001.危机如果你的美国国家基金会

The American Academy in Berlin invites applications for its Berlin Fellowship Program for artists and scholars for the 2000-2001 academic year. The Academy is an institute for the advanced study of the arts, culture and public offices and welcomes scholars, artist and pedagogues who wish to engage in independent research for Berlin for an academic year or more. Fellows come from various academic and cultural disciplines such as art history, musicology, literature, history, Germanic studies, and scholarly disciplines such as art history. Fellows are expected to develop an association with a Berlin institution such as a museum, library, university, government agency, archives, film studio or media organizations. Applications are for U.S. citizens or permanent residents of the United States who are typically university faculty members, artists or practicing professionals. Information about the program and how to apply can be obtained from the American Academy in Berlin, J. 6460 St., Suite 300, New York, NY 10022; ph: 202/355-1735, acsportal@aiconv.com. Deadline for applications: February 1, 2000.

The 8th Annual Outdoor Short Film and Video Festival sponsored by the Atlantic State Art Museum and the Society for the Preservation of Heritage Films will be held April 28, 2000. For more information, contact the Society for the Preservation of Heritage Films at 1314 S. State St., Philadelphia, PA 19147; ph: 215/577-1890; e-mail: spbf@wustl.edu. Deadline: February 14, 2000.

Cristo National M is a national juried exhibition co-sponsored by the University Art Galleries, the Schlesinger-Lauder Center for the Arts and Penn State University. The exhibition will be held June 2-7, 2000 in Zeller Gallery of Penn State's Visual Arts Building. Eligible media include electronics, sculpture, fiber, paper and other. Entry fee $25 for entries, $30 for exhibitors. Send slides to Cristo National M, 617 3rd Ave, Philadelphia, PA 16203. Deadline: April 30, 2000.

The Art of the Pastoral, held by the Pennsylvania School of Art and Design, is an exhibition examining the current state of pastoral art. Works in all styles and mediums, including graphic design and illustration, which focus on the human pastoral as a subject may be submitted. Send 3 slides, artist statement and artist statement to: Stall Gallery, 560 Broome St., New York, NY 10012; ph: 212/205-2197. Deadline: April 1, 2000.


The Art Institute of California, Los Angeles, is accepting entries for the annual 'Community Exhibit Series'. All artists who wish to participate may enter their works. The deadline for submission is April 29, 2000. Please contact the Art Institute of California, Los Angeles, 136 North Vermont Avenue, Los Angeles, CA 90057; ph: 213/482-5300. Deadline: April 1, 2000.

Critique from an artist's perspective at the Annual New Images Exhibition: A Juried Photo Competition for the Mid-Atlantic States of DE, MD, NY, NJ, PA, VA, WV, DC. Photography must be a primary medium. This includes black-and-white photography, color photography, serigraphy, digital imaging, alternative processes, photo-based printmaking, and mixed media. Work must have been completed within the past two years, 10x20 borders. Entry fee $10 per slide, maximum of three slides. Participants accused $2 fee per slide. Include name, address, phone number, 10x20 border, resume, and artist statement. Deadline: April 30, 2000.

For more information, contact the Robert B. Rinehart Prize Fellowships, Rinehart Center, East Campus, Baltimore, MD 21201; ph: 301/546-6701, ext. 216; rinehart@nih.gov. Deadline: March 31, 2000.


The Starr Foundation Visiting Senior Research Fellowship Program offers a scholar from Eastern South Asia to the Center for Advanced Study in the Visual Arts. The fellowship program includes a period of two months at the Center for research in Washington for libraries and collections, followed by an additional two months of travel to collect materials, libraries, and other institutions in the Indian subcontinent. Applications are considered for study in the history of art, architecture, and criticism of art and architecture, and selection of any geographical areas or any period of these. Fellowships are awarded annually. Scholars are expected to submit a proposal that includes travel plans, a letter of invitation from a collaborating institution in India, and a self-addressed stamped envelope. The application due date is February 1, 2000. Please write to: Joyce M. Botelho, Director, The Starr Foundation, 280 Madison Avenue, New York, NY 10016; phone: (212) 752-2300; fax: (212) 752-2334; www.starrfoundation.org.

between July and December, and between January 16 and April 30 for research in visual and material culture.

The National Gallery of Art is currently accepting applications for its annual Mellon Postdoctoral Fellowship Program. The fellowship provides an opportunity for postdoctoral scholars to work on an interdisciplinary project focusing on the study of art in the Modernist era. Applicants are required to submit a written proposal that includes a statement of research, a curriculum vitae, and three letters of recommendation. The fellowship is open to candidates who have held the Ph.D. degree and who are currently in the process of submitting their dissertation. The fellowship is available for one academic year, and the application deadline is January 15, 2000. Please write to: National Gallery of Art, 800 Pennsylvania Avenue, NW, Washington, DC 20560; phone: (202) 633-0500; fax: 633-0502; www.nga.gov.

Between December 1 and April 30, for research in visual and material culture.

The American Association for State and Local History will host a conference in New Orleans, Louisiana, in November 2000. The conference will focus on the theme of "The Art of the South: A West Coast Perspective." It will provide an opportunity for scholars to present their research on the history of art in the Southwestern United States. The conference will take place in New Orleans from November 15 to 17, 2000. For more information, please write to: Elizabeth M. Alexander, American Association for State and Local History, 815 North East Street, Suite 110, Columbia, SC 29261; phone: (803) 769-3000; fax: (803) 769-3010; www.aaslh.org.
**News January 2000**

**CAA Reviews, launched in 1998 by the College Art Association, is an online publication devoted to the peer review of new books relevant to the fields of art and architectural history. The journal, made possible by a generous grant from The Andrew W. Mellon Foundation, is published online on a continual basis in reviewing books, museum and gallery catalogues and exhibitions, electronic media, as well as books on art-historical criticism, education and policy, film, curatorial studies, and more.**

**CAA Reviews** attracts top scholars and writers from the various disciplines of art-historical study. The site features full bibliographical information for each new book with links to museums and publishers. Essays are available in full-text, searchable format on a permanent basis. The journal is a valuable research tool for scholars, librarians, curators, and other art professionals.

Indexed by the **BHA**. Selected as an "In Site" for **The Chronicle of Higher Education** from.

**For information, contact CAA/Jenise Eilts, College Art Association, 237-79th Ave., New York, NY 10301; email caareviews@collegeart.org**

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**Miscellaneous**

*Feminizing Residencies* Cliffrid in New York and Minnesota Emerging Artists. The Flaxis Art Museum, servicing the two communities of Fargo, North Dakota and Moorhead, Minnesota is offering a monthly, artist-in-residence opportunity for artists from the states of New York and Minnesota. Residencies will be funded in part with a grant from the Jerome Foundation. The Flaxis Art Museum is opening its new printmaking studio with both lithographic and intaglio presses. The museum will provide accommodations, equipment, and supplies and a stipend for each artist. Interested artists should write or call for additional information: Jim Lohr, Flaxis Art Museum, PO Box 2308, Fargo, ND 58104; tel. 701-282-3632, ext. 317.

**Information Exchange**

Beauford Delaney (1901-1979) Painter

organizing a retrospective exhibition of works by this under-recognized artist. Seeking the locations of works from all periods in his work held in private, institutional, and dealer collections. All reference to private collections will remain strictly confidential. Contact: Sue Butterfield, Department of Painting, Minneapolis Institute of Arts, 2400 Park Avenue, Minneapolis, MN 55404; tel. 612/870-3130; susanb@minneapolis.arts.org.

**Corrections**

The capture of two photographs that appeared in the November 1999 issue of CAA News were inadvertently switched. Nicole Bronza was identified as Mary St. Germain, and vice versa (CAA News, November 1999, page 6).

Eith B. Iskin's recent fellowship and award appeared under Academia and should have been listed under Grains, Awards, and Honors. Mr. Iskin received the Jannik Walton Kilian Post-Doctoral Fellowship at the Department of Fine Arts, the University of British Columbia for 1999-2000 and was also selected for the Canada Research Chair Award by Queen College at LBC for the same year (CAA News, November 1999, page 9).

In the December 1999 issue of Curators, the School of Art and Design at Alfred University recently received an estate donation to help extend a visit by an institution of contemporary art that has been encouraged by the American Association of University Professors (AAUP). While the New York State College of Weapons does receive issue in its funding from the State University of New York, which is a continued administration, the donors are administrated by Alfred University, and NEVAC operates solely under the policies and procedures of Alfred University, including those in the New York State. College of Color, or any other New York State employees or employees of SUNY.

**Master of Arts in Curatorial Studies**

The Center for Curatorial Studies at Bard College offers an innovative, interdisciplinary program in the curating and curation of contemporary art. The two-year program has two tracks, both leading to an M.A. degree in curatorial studies. Students admitted to the track in curatorial practice prepare exhibitions and catalogue essays for their final M.A. projects. Students admitted to the track in criticism, the visual arts, and exhibition present a body of critical writing about recent art or a scholarly study of the history, practices, or institutions of exhibition. For more information write or call: The Center for Curatorial Studies, Bard College, Annandale-on-Hudson, NY 12504-2000; fax 914/758-7989; fax 914/758-2442; curators@bard.edu.

**January 30, 2000**

Deadline for submissions to the March Issue of CAA News

**February 1, 2000**

Deadline for nominations for the Art Bulletin Board (see page 6)

**February 26-26, 2000**

80th Annual Conference in New York

**January 31, 2000**

Deadline for applications for the Professional Development Fellowships for Artists and Art Historians (see page 6)

**February 1, 2000**

Deadline for submissions to the March issue of CAA News

**November 1, 2000**

Deadline to submit job advertisements to the Conference Supplement (listings may also be submitted onsite at the conference, February 23-26; in a space-available basis).

**February 1, 2000**

Deadline for submissions to the April issue of CAANews

Deadline for applications for the Professional Development Fellowships for Artists and Art Historians (see page 6)

**February 10, 2000**

Deadline for submissions to the March issue of CAA News

**April 1, 2000**

Deadline for submissions to the April issue of CAA News

**March 10, 2000**

Deadline for ballots to select the 2000-2004 Board of Directors

**March 30, 2000**

Deadline for ballots to select the April issue of CAA News

**April 1, 2000**

Deadline for submissions to the May issue of CAA News

**February 28-March 3, 2001**

8th Annual Conference in Chicago