



January 2000

College Art Association
275 Seventh Avenue
New York, New York 10001

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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. Pressly and Associates. Many of those ideas have already been implemented.



CAA Board Secretary Joe Deal, CAA President John R. Clarke, and Management Consultant Nancy Pressly review the Strategic Plan.

PHOTO: LEE ANN WHITEHEAD

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 Pressly formed working groups to address concerns and suggestions that you voiced at the Town Meetings in Los Angeles, in your letters, and in your emails. Our guiding question was: How can we make CAA committees, the Annual Conference, and the organization as a whole serve our members

better? Each of the working groups came up with concrete priorities, objectives, and—most important—strategies to achieve our common goals.

The groups returned repeatedly to the whole planning committee and the Board to try out their ideas. All of us worked to refine the groups' objectives and strategies, as the consultant continued to press us to put the pieces together in an effective and coherent way. The most recent work has been the most fun; we've looked to the future to forge a Strategic Plan that will take CAA into the next five years.

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The Planning Process and You: Refining Our Strategic Plan

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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: write Attn. Strategic Plan, CAA, 275 Seventh Ave., New York, NY 10001. You can respond to it through email (sball@collegeart.org), or by mail. The Board of Directors and our consultant 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 paid staff, relate to one another in carrying out CAA's work. In Section One, you will find the details of how 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



Board Members and staff with Management Consultant Nancy Pressly at the December Planning Meeting.

PHOTO: LEE ANN WHITEHEAD

most important activities. Annual conferences have grown exponentially in the last decade—healthy growth in light of a 110 percent increase in membership during that decade. To create an Annual Conference that is an exciting arena 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.

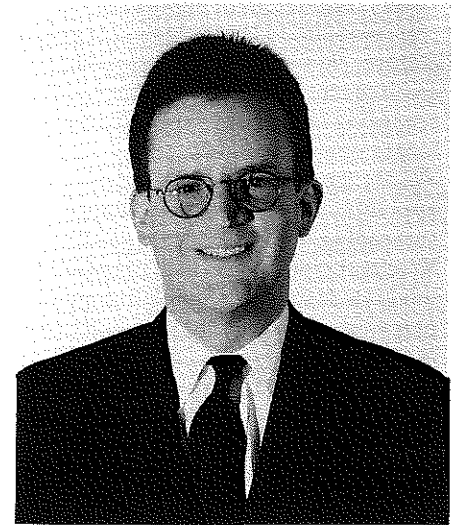
Part V focuses on how to address the changing intellectual and professional needs of the membership—for example, exploring ways to disseminate information. The Town Meetings revealed your strong interest in pedagogy and mentoring. Part VII suggests ways of increasing these activities through committees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

The last part of the Strategic Plan addresses CAA's role in advocacy, our collaboration with organizations like 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 benefits for 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, fax, and email. I think all of us who worked on the Plan are enthusiastic about 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 part of this plan. Test it, improve it, and become a part of CAA's future.

—John R. Clarke, President

CAA Remembers Board Member Richard Martin



Richard Martin

time and a half as director of the Shirley Goodman Resource Center at the Fashion Institute of Technology by day and another who almost single-handedly put together a memorable art magazine by night.

The metamorphosis of the shy, serious graduate student in art history at Columbia University into a fashion world luminary was very likely determined by his being hired to teach art history at FIT at the age of twenty-six. Rather than think of fine art and fashion in terms of high and low he located the intersections of the two and involved himself increasingly in the history of fashion and design. He was one of the founders and long-time chair of the Design Forum (an affiliate of CAA) and with his appointment as director of the Shirley Goodman Resource Center, he began the series of exhibitions that focused attention on FIT and its notable fashion collection.

He continued with *Arts* until its demise in 1988, earning the gratitude of both artists and art historians for his breadth of view (he once said, "I consider this an authors' magazine"), for his willingness to publish long scholarly articles which might otherwise not have gotten into print, and for bringing new and unknown artists to public attention. From his Quaker background came a deep sense of responsibility to the community and an open-minded, nonelitist approach that resulted in a significant expansion of the framework of art history. This attitude was summed up in his statement as a candidate for the CAA Board: "In working in contemporary art and

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 unconventionality and sense of fun, coupled with an undaunted determination to bring what some might have seen as wild or impossible schemes into brilliant realization.

"When does he sleep?" was a question often asked regarding this tireless worker, long before he astonished guards at the Metropolitan by sending out for Chinese food in the small hours of the morning. How did *Arts* magazine appear each month—on time and brimming over with a rich assortment of scholarly articles and comment on the contemporary scene? Only those who delivered their manuscripts around midnight and saw the light under the door knew the answer. There was Richard Martin, who worked

fashion inquiry, I am mindful of the responsibility to broad, inclusive visual culture. Parochialism between the creative and intellectual hierarchies regarding epochs, artisan, and artist no longer obtains."

By the time he accepted the appointment to the Metropolitan, succeeding the flamboyant Diana Vreeland, Martin was well prepared to integrate fashion with the program of a major art museum with such exhibitions as *Cubism and Fashion*, *Orientalism: Visions of the East in Western Dress*, and *Wordrobe*, a survey of clothing that incorporated words. The intellect he brought to bear on both fashion and contemporary art is evident in his numerous articles and in books such as *Fashion and Surrealism*, *Contemporary Fashion*, and *Christian Dior*.

Martin graduated from Swathmore College in 1967 and held M.A. and M.Phil. degrees from Columbia University. In addition to his professorship at FIT, he held adjunct teaching positions at Columbia and New York Universities and was a member of the board of the Maryland Institute College of Art and the National Council of the Maine College of Art. Among his awards is a Special Award for "furthering fashion as art and culture," which he received in 1996 from the Council of Fashion Designers of America. His last exhibition, *Rock Style*, opened at the Metropolitan on December 6.

—Martica Sawin

From the President...

I was delighted when 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 piled his plate high with Board work, effectively taking on the fundraising activities that eventually won him election as Vice President for External Affairs. Even as he lay ill, he requested that in lieu of flowers, mourners make donations 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 sparkle and 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 me 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 States civil society delegation to the 30th session of the General Conference of the United Nations Educational, Scientific and Cultural Organization (UNESCO) to be part of a smaller group representing cultural organizations. The delegation was organized by Americans for the Universality of UNESCO, an organization dedicated to the reentry 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 Koichiro Matsuura, 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 from each of the three major UNESCO disciplines—education, science, and culture. Each plan originated in a major world conference. The delegates also discussed plans for a major world conference in 2001 or 2002 and the impact of information technologies and their utilization.

The work of the General Conference took place over the course of a month; 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 *Promotion of Living Culture*. The Action Plan looked at ways of integrating heritage and living cultures and artistic creative and cultural industries, into current UNESCO cultural programs. UNESCO will allocate \$1,190,000 in 2000-1 as part of the first phase to help "... consolidate UNESCO's leadership role in the field of culture and development and to convince governments to develop and implement more broadly based cultural policies in the spirit of the Stockholm Action Plan."

The *Promotion of Living Culture* proposed three lines of action. The first focused on creating an environment conducive to the flourishing of creativity and creation, with priority given to education, particularly arts education. The second line of action dealt with *Crafts* and the promotion of cultural tourism 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 a number of program officers at UNESCO and learn more about UNESCO's arts and culture programs. Of particular interest to CAA's members is UNESCO-ASCHBERG 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, mainly by providing opportunities for 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
for the Promotion of Culture
UNESCO
1, rue Miollis
75732 Paris Cedex 15, France
fax: (33 1) 45 68 55 99
email: s.berriche@unesco.org

The Board of Directors has been working to expand 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 our website at www.collegeart.org to find quick answers to your questions about CAA. It is updated daily. The website provides a helpful list of staff contacts, as well as timely information about membership, governance, publications, the Annual Conference, career development, awards, advocacy, resources and opportunities, and advertising.

Our current homepage feature 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 historian and critic Moira Roth's "Traveling Companions/Fractured Worlds," a special online project for *Art Journal*. This project is a journal in which Roth writes about her "travels to certain places, travels to seek out certain people, and travels in my mind—to read or reread certain books and artworks and to mull over my life." In the journal, which takes Roth from her home in Berkeley to England, Ireland, Cambodia, and other nations around the world, she locates the manifold intersections of the self and history at the end of the millennium. Look for more exciting online projects in the coming months.

Also be sure to visit *CAA.Reviews*, CAA's free online journal of book and exhibition reviews, at www.caareviews.org. Reviews by leading scholars and critics of new

books and exhibition catalogues are posted every week. Recent postings include a review of the exhibition catalogue *Pacific Arcadia: Images of California, 1600-1915*, by Claire Perry and reviewed by Charlene G. Garfinkle, as well as John Maeda's *Design by Numbers*, critiqued by Wellington J. Reiter. *CAA.Reviews* now includes a forum for authors, reviewers, and members to relay their comments in a letters to the editor section.

Direct any questions about the website to John Alan Farmer at jfarmer@collegeart.org and questions about *CAA.Reviews* to Rachel Ford at caareviews@collegeart.org.

Millard Meiss Awards

CAA is pleased to announce six Millard Meiss Publication Fund grants awarded in October: **Marcia Brennan**, *Painting Gender, Constructing Theory: The Alfred Stieglitz Circle and American Formalist Aesthetics* (MIT Press); **Joan DelPlato**, *Multiple Wives, Multiple Pleasures* (Fairleigh Dickinson University Press); **Anne D. Hedeman**, *Of Counselors and Kings: The Three Versions of Pierre Salmon's "Dialogues"* (University of Illinois Press); **Richard Meyer**, *Outlaw Representation: Censorship and Homosexuality in Twentieth-Century America*

(Oxford University Press); **Alexander Nemerov**, *The Body of Raphaelle Peale* (University of California Press); **Jennifer Shaw**, *Dream States: Puvio de Chavannes, Modernism, and the Fantasy of France* (Yale University Press).

Millard Meiss grants are awarded twice annually for scholarly manuscripts that have been accepted by publishers but cannot be published in the most desirable form without a subsidy. Authors must be CAA members. For information, consult our website: www.collegeart.org; or Karen Rosenberg, krosenberg@collegeart.org. Deadlines: October 1 and March 1.

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 of 2000.

The Charles Rufus Morey Book Award honors an especially distinguished book in the history of art, published in any language in the penultimate calendar year. 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 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 archaeologists to discuss and evaluate current approaches to the understanding of art, and to promote exchange and integration between them within the framework of world art studies.

Resident faculty will consist of John Onians, Director, Elisabeth de Bièvre, T.A. Heslop, Richard Hodges and Cesare Poppi, University of East Anglia, and Martin Powers, University of Michigan. Visiting lecturers will include Paul Bahn, Hans Belting, Hubert Damisch, Jack Goody, Ian Hodder, Stephen Mithen, Griselda Pollock, Colin Renfrew, Marilyn Strathern and Nicholas Thomas.

All participants receive stipends, transportation, room and board. Those from Central and Eastern Europe also receive funding for attendance at the XXX International Congress in the History of Art, with its theme of 'Time' to be held in London, September 3-8. Applications are invited from scholars with a PhD or equivalent professional experience. Deadline: February 20. Participation is limited to thirty, twenty from Central and Eastern Europe and ten from the rest of the world.

For information contact: Summer Institute Co-ordinator, School of World Art Studies and Museology, Sainsbury Centre for Visual Arts, University of East Anglia, Norwich NR4 7TJ UK Tel: 01603-592281 Fax: 01603-593642 Email: Summer.Inst.WorldArtStudies@uea.ac.uk www: <http://www.uea.ac.uk/art>. Sponsored by the Getty Grant Program

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Professional Development Fellowships for Artists and Art Historians

College Art Association requests applications from Ph.D., M.F.A., and terminal M.A. students who have been underrepresented because of their race, gender, age, national origin, sexual orientation, disability, or history of economic disadvantage and will earn their degrees in 2001. For information and application: 212/691-1051, ext. 206; khollander@collegeart.org; www.collegeart.org/caal/resources/fellowship.html.

Deadline: January 31, 2000

penultimate year under the auspices of a museum, library, or collection.

Finalists for CAA Charles Rufus Morey Award: **Jeffrey F. Hamburger**, *The Visual and the Visionary, Art and Female Spirituality in Late Medieval Germany* (M.I.T. Press/Zone Books); **Christopher M. Johns**, *Antonio Canova and the Politics of Patronage in Revolutionary and Napoleonic Europe* (University of California Press); **Jean C. Wilson**, *Painting in Bruges at the Close of the Middle Ages: Studies in Society and Visual Culture* (Penn State University Press); **Joanna Woods-Marsden**, *Renaissance Self-Portraiture* (Yale University Press).

Finalists for the Alfred H. Barr, Jr., Award: **Norman L. Kleeblatt and Kenneth E. Silver**, *An Impressionist in Paris: The Paintings of Chaim Soutine* (The Jewish Museum); **Stuart W. Pyhrr and José-A. Godoy**, *Heroic Armor of the Italian Renaissance: Filippo Negroli and His Contemporaries* (The Metropolitan Museum of Art); **Kirk Varnedoe with Pepe Karmel**, *Jackson Pollock* (The Museum of Modern Art, New York). **Paul Hayes Tucker with George T.M. Shackelford and MaryAnne Stevens**, *Monet: In the 20th Century* (Royal Academy of Arts, London, and Museum of Fine Arts, Boston, in association with Yale University Press).

The Art Bulletin Receives Major Funding

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

Kress 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 Kress 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 Kress 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 Monograph Series Editorial Board. This call is to fill positions for service July 1, 2000–June 30, 2003. Appointments may be renewed for a second three-year term.

The board regularly reviews the policies and conduct of the *Art Bulletin*; provides advice, guidance, and assistance in its administration; and recommends appointments to the editorships, to the board itself, and to its committees. The work of the board is conducted by email, telephone, and letter and at its three annual meetings, two in New York City and one at the CAA Annual Conference. All members are expected to attend its three annual meetings. CAA provides financial assistance if needed to cover costs of travel and lodging for the New York meetings.

All CAA members are urged to nominate or self-nominate candidates for the vacant positions. Candidates must be members of CAA. Nominators are encouraged to contact their nomi-

nees in advance to ascertain willingness to serve. All nominations must be accompanied or followed by a c.v., a statement of interest in the position, and at least one letter or recommendation. In making appointments, the editorial board will consider the need for scholarly experience and breadth relevant to the editorial practice and policies of a learned journal and also for reflecting the broad diversity of CAA's membership. Nominations and the necessary supplementary materials should be sent to: *Art Bulletin* Nominations, CAA, 275 Seventh Ave., New York, NY 10001. *Deadline: February 1, 2000.*

New Book Review Editor for Art Bulletin

CAA welcomes **Christopher 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 scholarly literature. Since the fall of 1998 the *Art Bulletin* book reviews have been supplemented by CAA's online reviews journal, *CAA.Reviews*. We feel 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 reviewer, and which fields the *Art Bulletin* ought to 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 monographs, anthologies, and exhibition catalogues as possible."

CAA Staff Changes

Faith Ellis was promoted to a full-time position as membership assistant. Since July 1999, Faith has worked at CAA as a temporary receptionist and membership assistant. She previously worked in the banking industry and her background in customer service will serve CAA members well.

Rachel Ford returns to College Art Association as editor of *CAA News* and the online publication, *CAA.Reviews*. Rachel succeeds **Jessica Tagliaferro**. Previously, Rachel worked as the development assistant to the director of development and special projects. Rachel has six years of experience working in the nonprofit arts sector including management positions 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.

Martha Guzman has come from Michael Lee & Company to join our publications department assisting the editor of *Careers* as well as the membership department. She has graduated from Borough of Manhattan Community College with a Liberal Arts degree.

Lehadima Land succeeds **Kari Grimsby** as associate editor. Lehadima handles advertising and layout for *Careers* and *CAA News*. Previously, she worked on Y2K compliance issues at Bowne. Lehadima is also a student pursuing her bachelors degree in microcomputer systems.

Anson Lee joins CAA as controller in the finance department. Since graduating from the University of Pennsylvania, Anson has dedicated himself to the nonprofit sector. He has worked for the Girl Scouts as well as International Social Services, where he was Senior Staff Accountant.

Karen Rosenberg succeeds **Debra Steckler** as Associate Editor of Publications. Karen, who graduated from Yale

University last spring with a major in English and a background in studio art, joined CAA after a three-month internship at *Artforum*.

Advocacy

Congress Drops the 38 Special

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

Final Funding Figures FY00

NEA did NOT get an increase for FY 00: \$98 million minus 38 percent.

NEH got a \$5 million increase for FY00: \$115.7 million minus 38 percent.

IMLS got a \$1 million increase for FY00: \$24.4 million minus 38 percent.

Museum and Library Services (IMLS). Rep. Norm Dicks (D-WA) offered a motion asking the House members of the joint House/Senate conference committee—whose job it is to reconcile the House and Senate versions of the same bill—to approve the Senate's funding levels, since the House version included no increases for either agency. The conference committee agreed on the \$5 million increase for the NEH and the \$1 million increase for the IMLS, but after much controversy and discussion

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.

Federal Court Rules in Favor of the Brooklyn Museum of Art

Four amicus briefs were filed in support of the Brooklyn Museum of Art case against the City of New York and Mayor Rudolph W. Giuliani. The College Art Association along with Volunteer Lawyers for the Arts, NY City Arts Coalition, NY Foundation for the Arts, Irondale Productions, and Alliance of Resident Theatres/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 ordered the City and the Mayor to restore millions of dollars in arts funding to the Brooklyn Museum of Art. Judge Gershon concluded that the museum "has established irreparable harm and a likelihood of success on its First Amendment claim."

As expected, the City filed for an appeal and submitted their brief in late November. CAA will continue to sign the Volunteer Lawyers for the Arts brief in support of the Brooklyn Museum of Art. For more information on this case and other advocacy issues please email khollander@collegeart.org.

Annual Conference Update

CAA Speakouts! Sessions for Members

The Board of Directors is sponsoring four SPEAKOUTS! to give you added opportunities to air your views on the Strategic Plan and how CAA can better serve its members. The Artists' and Art Historians' SPEAKOUTS! will be held, respectively, on Thursday, February 24, 12:30-2:00 P.M. and 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-chaired by Kathleen Desmond, Central Missouri State University and Chair of the CAA Education Committee, and Edward Forde, California State University, Los Angeles, the session will take place on Friday, February 25, 12:30-2:00 P.M., and will feature presentations by Professors Desmond and Forde. Professor Forde is leader of the assessment/outcomes project for the 22-campus California State University system. A question-and-answer period will follow.

Annual Artists Interviews

The Annual Artists Interviews link two distinguished visual artists with experienced interviewers for fascinating one-on-one conversations. At the end, the audience is invited to participate. In addition to the already listed pairing of Chicago painter Kerry James Marshall and Jonathan Fineberg, a second interview will feature noted New York-based installation artist Alice Aycock,

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.

who will be interviewed by Katy Siegel of Hunter College.

Museum Task Force

The Museum Task Force, chaired by Christine Kondoleon, will hold its third annual roundtable discussions 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:

Curatorial Departments: How Do We Divide the Spoils? This roundtable will explore the recent museum restructurings, which have 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 been giving 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 Kenny 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 Katie 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 Conservator at the Museum of Modern Art, will be held in Museum's Conservation Department on Saturday, February 26, 2:30-4:30 P.M. Those interested should email Debra Pincus at d-pincus@nga.gov. Participants are limited to 15. This meeting is being held in conjunction with **"Here's Looking at You: The History and Problems of Sculpture Display,"** the Saturday morning session co-chaired by Debra Pincus and Shelley E. Zuraw.

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 Luba Freedman, 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 Room, 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 proposals "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 submitting information, include name, membership number, venue, city, dates of exhibition, and medium (or website address of online exhibits). Photographs are welcome but will be used only if space allows. Photographs cannot be returned. Please be advised that listings and images may be reproduced on the CAA website. Submit to: L. Land, 275 Seventh Ave., New York, NY, 10001; caanews@collegeart.org.

ABROAD

Amy Berk, Galeria Catete (Museu da Republica), Rio de Janeiro, Brazil, July 9–August 8, 1999. Steel pins, various fabrics (cotton, fake fur) and styrofoam.

Nicholas Hill, Kunsthau Raskolnikow Galerie, Dresden, Germany, October 11–November 12, 1999. Impressions of Dresden.

MIDWEST

John A. Louder, Art Gallery at College of the Ozarks, Missouri, September 6–28, 1999. The Missouri Discoveries (Not to Scale).



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

John A. Louder. The Art and Design Gallery, The University of Kansas, Lawrence. January 18–19, 2000. Paintings.

NORTHEAST

Nancy Azara. Donahue/Sosinski Art, New York. January 20–February 19, 2000. *Heart Wall and Other Works*.

Luca Buvoli. John Weber Gallery, New York. November 20–December 23, 1999. *Flying—Practical Training for Beginners*. Installation and animated film.

Jessica Ferguson. Fine Arts Center Galleries, University of Rhode Island, Kingston, RI. October 28–December 10, 1999. *Epilogue Photographique*. Pinhole photographs.

Carole Kim. Recent Works Art Gallery. University of Maine at Farmington, August 29–September 30, 1999.

Ellen K. Levy. Associated American Artists, New York, February 17–March 11, 2000. *Shared Premises*.

Candice Wolff Sanders. Davison Gallery, Roberts Wesleyan College, Rochester, New York. October 6–30, 1999. *Interactions, Patterns, and Abstractions*. Photographs, paintings, sculptures, and digital images.

Ezra Shales. The Eldridge Street Project, New York, October 17, 1999–January 1, 2000. *A Common Denominator*.



Jessica Ferguson. *verso: After Ghirlandaio (deer skull/spiral)*, 14 x 11"

E.E. Smith. Kim Foster Gallery, New York, February 19–March 18, 2000. *Drive*. New photographic oil prints.

Felice Varnini. Clinica Aesthetica, New York, December 8, 1999–February 15, 2000.

SOUTH

Claire Lieberman. Anderson Gallery, Virginia Commonwealth University, Richmond. June 4–July 24, 1999, *Walking thru JELLO*.

WEST

Jewel Castro. Porter Faculty Gallery, University of California at Santa Cruz, February 5–18, 2000. *Red House/The Daughters Salamasina*.

Connie Earnshaw. Northview Gallery, Portland Community College. June 8–September 24, 2000.

Una Kim. Silk Road Gallery, Portland, Oregon, December 2–31, 1999. Paintings and drawings.

Josef Venker. Kinsey Gallery, Seattle University, Washington. October 12–November 12, 1999. *Rings, Circles, Loops, Hoops*. Paintings and drawings.

Louise Weinberg. The Art Gallery—Stevenson Union, Southern Oregon University, Ashland, Oregon. November 15–December 10, 1999. Works in encaustic and copper.

Ruth Weisberg. The Huntington Library, Art Collection, and Botanical Gardens, San Marino, November 15, 1999. *Canto V: Whirlwind of Lovers*.

CAA Placement Handbook

College Art Association provides placement services at its annual conferences as a benefit to its members and the profession. This brochure is designed to inform interviewers and candidates about CAA's placement services, and to provide tips on how to make the interviewing process run more smoothly. We recommend that you examine this brochure carefully so that you know what to expect from conference interviewing and how best to prepare for a successful and relatively stress-free experience.

Questions about placement services should be directed to: Leahdima Land, Placement Coordinator; 212/691-1051, ext. 217; lland@collegeart.org.

Eligibility

Conference registration is *not* required for those participating in conference placement services. However, candidates must be 2000 CAA members in good standing with valid 2000 member ID cards. Interviewers need not be CAA members, but are encouraged to register with CAA staff at the Interviewers' Center.

All Placement Services at the 2000 Annual Conference will take place in the New York Hilton.

Tips for Candidates

Before the Conference:

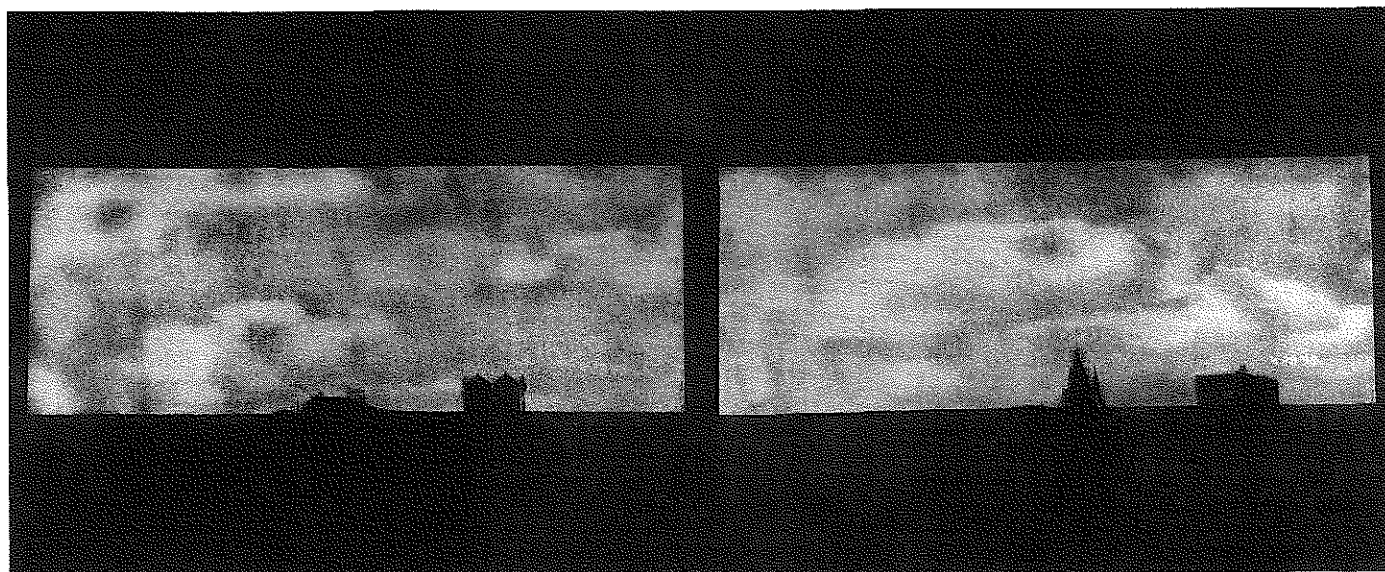
- Renew your CAA membership. A current CAA membership card will be required to use Placement Services.
- Read *Careers* and apply for positions for which you are qualified. While many new positions will be distributed at the conference, the majority of conference interviews are prearranged based on responses to the October, December, and February listings.
- Plan to arrive early to familiarize yourself with conference facilities. You

should also attend the Placement Orientation, Tuesday, February 22, 6:30–7:30 P.M., East Ballroom, 3rd Floor. This session is open to interviewers and candidates and is recommended for first-time users of Placement Services.

- Plan to stay at one of the CAA conference hotels. For hotel information, consult your Preliminary Program; also online at www.collegeart.org. Staying at a conference hotel will allow you to return to your room more easily.
- Update your curriculum vitae (c.v.). It is very important that your c.v. be up-to-date, clear, and neat.
- Prepare a standard application packet. A prefab envelope or folder packet is inexpensive, fast, and easy to deliver and shows you to be an organized and prepared candidate. Art historians may consider including an unofficial transcript and/or photocopies of recent scholarship. Artists should carry an easy-to-view, select portfolio of recent work that clearly represents their medium. Be sure your c.v. or cover letter includes a local phone number or other means for interviewers to contact you during the conference. *Note to artists:* Make several copies of all slides you wish to present to interviewers and retain the originals. *Never give away originals of your slides.*
- If you have a prearranged interview, research the school and department beforehand so that you are able to ask specific and informed questions.

At the Conference:

- Arrive early, relax, get organized. Familiarize yourself with the New York Hilton, find telephones, business center, restrooms, etc. Obtain change for pay phones (25¢)—come prepared with a roll of quarters. Find out if you can access your hotel voicemail remotely.
- Attend the Placement Orientation on Tuesday evening, February 22, 6:30–7:30 P.M., East Ballroom, 3rd Floor.
- Go to the Candidates' Center, Rhinelander Gallery, 2nd Floor, on Wednesday, February 23, at 9:00 A.M. There is no need to arrive any earlier—standing in line for hours will not get you information faster than those who arrive at 9:00 A.M. Pick up the Interviewer Listings and the Conference Supplement of *Careers*, and check the Message Center for messages. Remember to bring your current CAA Member ID card—you must present it to enter or pick up messages.
- Retire to a quiet spot to go over listings. Review the Conference Supplement of *Careers*, paying attention to the instructions in each ad. If the hiring institution has indicated that it is interviewing at the 2000 conference, cross-reference this list with the Interviewer Listings. *Please note:* Interviewer Listings give information about registered interviewers only. If the hiring institution has not yet registered, information may appear in a later release of Interviewer Listings.
- While reading new listings, refer to AAUP's list of censured administrations (see CAA's "Standards for Professional Placement" contained in this document). Owing to the high volume of positions listed during the conference, CAA will not be able to follow its usual practice of placing an asterisk next to ads by AAUP-censured administrations. If the institution is on the censured list, ask the interviewer how this affects his/her department practices. You may also get details about the censure from AAUP.
- Follow the instructions in the position advertisement or interviewer listing to apply for a specific position. Be sure your local contact information is clearly noted on your application materials. You may be asked to leave materials at a CAA interview table, Rhinelander Gallery, 2nd Floor, or at one of the local hotels. Do not leave applications outside of hotel rooms or taped to doors, unless specifically requested—hotels may discard material cluttering hallways.
- Candidates should enclose a self-addressed, stamped envelope (SASE) with adequate postage for the return of application materials. Interviewers are *required* to return materials to candidates provided they are accompanied by an SASE. (Despite this, some do not. Check interviewer tables on the final day.) CAA cannot be responsible for the return of materials. *Note:* Candidates are advised not to submit original pieces of artwork or publications, but rather good quality copies. *Never give away originals of your slides.*
- Stop by the Candidates' Center frequently to pick up the latest listings. The Interviewer Listings and the Conference Supplement are constantly updated. Page numbers of each update will be posted as they become available.
- Check for messages in the Candidates' Center and your hotel voicemail frequently. The Candidates'



E.E. Smith. *Untitled*. Oil print over cyanotype, mounted on panel, waxed, 21 3/4 x 51"

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, present it 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 maximum exposure to potential candidates. List the specific requirements for the position as well as support materials (c.v., slides, articles, etc.) candidates will need to apply.
- 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 at the conference. 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.
- Determine where you will conduct interviews. You may choose to interview at a CAA Interview Table or offsite. 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.
- Reserve an Interview Table. A limited number of tables are available to those who need a location to conduct interviews or collect materials (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, rented onsite for a higher fee. For information: Leahadima Land, 212/691-1051, ext. 217; lland@collegeart.org.

At the Conference:

- Attend the Placement Orientation, Tuesday, February 22, 6:30–7:30 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.
- Check in with CAA staff in the East

Ballroom, 3rd Floor, on Tuesday, February 22, 6:00–7:00 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.–12:00 noon, even if you have prearranged your conference interviews. 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.

- 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 prearranged appointments, as well as new applicants, by completing message cards and posting them at the Candidates' Center.
- Advertise new employment listings in the Conference Supplement of *Careers*. 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* must be brought directly to the Interviewers' Center. No additional emails will be accepted. Please remember that *Careers* does not accept email attachments; cut and paste information into the body of the email. *Faxed ads are not accepted.*
- Identify additional candidates during the conference. Instruct candidates to leave application materials for you at a reserved CAA table or at your hotel. *Note:* Be sure to make arrangements for drop-offs at your hotel with the concierge; asking candidates to slide applications under your door or to leave them in a box outside may lead to loss of valuable materials. Contact candidates by phone or through the Candidates' Center; or, post a sign-up sheet at a reserved table with a schedule of

available time slots for interviews.

- *Return all materials to candidates in SASE provided!*

Standards for Professional Placement

Adopted unanimously by CAA Board of Directors, October 22, 1977; amended December 12, 1992.

In order to protect the interests both of applicants and of hiring institutions and to allow both to know their separate responsibilities during the placement process, the following standards for professional placement have been formulated.

I. CAA Positions Listings

A. Listing of ALL Positions. CAA *Careers* is a central, national, and effective means of announcing job openings to the profession. The vast 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 those responsible for the search. In order to ensure maximum communication, this procedure should be properly supplemented by listing senior positions as well with the CAA. Clear specification of the qualifications and requirements of the position should eliminate the feared "flood" of applicants and might well turn up a superior candidate.

B. Nondiscriminatory Listings. The CAA will not accept position listings that include qualifications held to be discriminatory under applicable law.

C. Right to Privacy. The CAA holds that hiring should be based on professional qualifications only and reaffirms the

following resolution:

"Resolution Concerning Private Information in Interviewing" (adopted by CAA Board of Directors, November 1, 1975). Be it resolved that,

1. Applicants for positions be advised not to include personal information such as marital or parental status on *curricula vitae* or application forms.
2. Potential employers and their representatives be advised not to request such information either verbally or in writing.
3. Any candidate from whom such information has been requested and who believes that this has had a prejudicial effect upon his or her employment prospects be advised to report such situations to the CAA, which will communicate to the institutions the information that such a complaint has been received and that the alleged practice is contrary to the policy of the Association.

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 did not have the qualifications required by the institutions. In part, this problem results from failure on the part of the candidates to read thoroughly the printed job descriptions. It also results from listing positions without specifying precisely the required qualifications.

While institutions have a legitimate interest in retaining their options, they help neither themselves nor the candidates when they list as "open" entry-level positions, fail to indicate preferred areas of specialization where such preferences do exist, or exaggerate their expectations ("five-years teaching experience," "Ph.D. required," etc.), where neither the salary being offered nor the present practices of the institution warrant such requirements.

Hiring institutions are urged to make their listings as accurate and specific as possible and to state clearly the nature of the credentials required. Further, while tentative listings are encouraged in order to maximize publicity, institutions are required to state that such positions are subject to budgetary or other contingencies.

E. Application Deadlines. Hiring institutions are reminded of both the

legal and moral imperatives of keeping positions open until the stated deadline has passed, no matter how many applications are received. Deadlines must allow reasonable time for announcement to reach applicants and for them to prepare and submit their applications.

F. Charade Listings. Affirmative Action procedures require that all positions be given wide publicity through channels designed to reach the broadest spectrum of potential candidates. In some instances, listings are published where the successful candidate is known in advance, simply to conform with Affirmative Action regulations. The CAA firmly states its disapproval of this violation of the spirit of the law.

G. Screenings and Notification. Screenings should be conducted as expeditiously as possible. It is the obligation of all hiring institutions to inform all applicants promptly and courteously as soon as they have been eliminated from serious consideration. Those being seriously considered should be notified as soon as possible after the application deadline of the status of their candidacy and of the expected schedule of departmental action.

H. 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 materials have been requested by the hiring institution—whether initially or in later stages of selection, an SASE should be requested and materials should be promptly returned as soon as an applicant is eliminated from consideration.

II. Interviewing

Whether conducted at the CAA annual meeting or elsewhere, interviews should proceed in such a manner as to respect the professional and personal integrity of the candidates. Interviews should take place promptly as scheduled; applicants should be allowed sufficient time to develop their candidacy in some depth; interviewers should be prepared to respond to legitimate questions about

the institution, its nature, program, location, etc. (A simple printed brochure supplying this information can save valuable time and energy.)

Respect for the integrity of the interviewing process involves a reciprocal obligation on the part of candidates to come to interviews prepared with all necessary supporting materials and to follow established procedures and schedules in asserting or pursuing their claims upon the time and attention of the interviewers.

Institutions conducting interviews not at the CAA annual meeting should make efforts to arrange an interview site and time convenient to both parties and should be aware that the expenses involved for candidates to get to an interview can be quite high. Candidates who would have to travel a long distance should be given an honest evaluation of their chances for the position so that they can decide if the expense involved is justified.

Interviews conducted at the annual meeting entail the following specific obligations: A. Interviewers who have announced in a prior Positions Listing that they will be present at the annual meeting are required to report to the CAA Interviewers' Center so that their room numbers may be registered. It is highly recommended that all interviewers register with CAA Placement Services at the Interviewers' Center. B. Interviewers who are registered with the Interviewers' Center may leave messages for candidates at the Placement Message Center.

III. Enforcement

The Association will monitor those violations that can be clearly ascertained through its own administrative processes, namely:

A. Failure to adhere to application deadlines.

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 an SASE was provided by the applicant.

Willful violations may be reported

Copyright & the Cultural Community National Initiative for a Networked Cultural Heritage
with support from the Samuel H. Kress Foundation
presents

A
National
Forum
on
Intellectual
Property
issues

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



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

to the profession in *CAA News* and communicated by letter to the chief administrative officer of the offending institution. Other alleged serious violations will be referred for investigation and such action as deemed appropriate in accordance with established grievance procedure.

Amendment, December 12, 1992:

The CAA Board of Directors on recommendation of the Committee on Professional Practices has amended the CAA Standards for Professional Placement as follows:

The CAA *Careers* bulletin will henceforth denote by an asterisk any job listing submitted by an institution that has been censured or is under investigation for censure by the AAUP. The *Careers* bulletin will also denote by a diamond any position listing submitted by an institution that has had its accreditation removed, denied, or is being investigated for such action by the NASAD.

It should be emphasized that CAA's purpose in this identification is solely to inform its membership of the existence of potential problems. CAA has no means of investigation or procedures in place for holding hearings and therefore cannot make factual determinations with respect to the merits of a particular complaint or accusation.

For more information, contact: American Association of University Professors (AAUP), 1012 14th St., N.W., Ste. #500, Washington, DC 20005; 800/424-2973.

AAUP Censured Administrations

Investigations by the AAUP of the administrations of the institutions listed below show that, as evidenced by a past violation, they are not observing the generally recognized principles of academic freedom and tenure endorsed by this association, the Association of American Colleges and Universities, and more than 150 other professional and educational organizations. The 1940 Statement of Principles on Academic Freedom and Tenure may be found in the May-June 1990 issue of *Academe*. Names are placed on or removed from

this censure list by vote of the AAUP's Annual Meeting. Placing the name of an institution on this list does not mean that censure is visited either upon the whole of the institution or upon the faculty, but specifically upon its present administration. The term "administration" includes the administrative officers and the governing board of the institution.

Since circumstances differ widely from case to case, the AAUP does not assert that candidates refrain from accepting appointment to an institution that is on the censure list; it does urge that, before accepting appointments, they seek information on present conditions of academic freedom and tenure from the association's Washington office and prospective departmental colleagues.

Grove City College (PA), March 1963, 15-24, 1963

Amarillo College (TX), September 1967, 292-302, 1968

Frank Phillips College (TX), December 1968, 433-38, 1969

Virginia Community College System (VA), April 1975, 30-38, 1975

Concordia Seminary (MO), April 1975, 49-59, 1975

Houston Baptist University (TX), April 1975, 60-64, 1975

Murray State University (KY), December 1975, 322-28, 1976

Blinn College (TX), April 1976, 78-82, 1976

University of Osteopathic Medicine and Health Sciences (IA), April 1977, 82-87, 1977

State University of New York (NY), August 1977, 237-60, 1978

Phillips Community College of the University of Arkansas (AR), May 1978, 93-98, 1978

Wingate College (NC), May 1979, 251-56, 1979

Olivet College (MI), April 1980, 140-50, 1980

Nichols College (MA), May 1980, 207-12, 1980

Yeshiva University (NY), August 1981, 186-95, 1982

American International College (MA), May-June 1983, 42-46, 1983

Illinois College of Optometry (IL), November-December 1982, 17a-23a, 1984

Metropolitan Community Colleges (MO), March-April 1984, 23a-32a, 1984

Westminster College of Salt Lake City (UT), November-December 1984, 1a-10a, 1985

Southwestern Adventist College (TX), January-February 1985, 1a-9a, 1985

Talladega College (AL), May-June 1986, 6a-14a, 1986

Southern Nazarene University (OK), November-December 1986, 7a-11a, 1987

Pontifical Catholic University of Puerto Rico, May-June 1987, 33-38, 1987

Husson College (ME), May-June 1987, 45-50, 1987

Hillsdale College (MI), May-June 1988, 29-33, 1988

Maryland Institute College of Art (MD), May-June 1988, 49-54, 1988

Southeastern Baptist Theological Seminary (NC), May-June 1989, 35-45, 1989

The Catholic University of America, September-October 1989, 27-40, 1990

Dean College (MA), May-June 1991, 27-32, 1992

Baltimore City Community College (MD), May-June 1992, 37-41, 1992

Loma Linda University (CA), May-June 1992, 42-49, 1992

Clarkson College (NE), May-June 1993, 46-53, 1993

North Greenville College (SC), May-June 1993, 54-64, 1993

Savannah College of Art and Design (GA), May-June 1993, 65-70, 1993

University of Bridgeport (CT), November-December 1993, 37-45, 1994

Benedict College (SC), May-June 1994, 37-46, 1994

Nyack College (NY), September-October 1994, 73-79, 1995

Bennington College (VT), March-April 1995, 91-103, 1995

Alaska Pacific University (AK), May-June 1995, 32-39, 1995

Community College of Baltimore County-Essex (MD), May-June 1995, 40-50, 1995

St. Bonaventure University (NY), July-August 1995, 65-73, 1996

Garland County Community College (AR), May-June 1996, 41-46, 1996

Saint Meinrad School of Theology (IN), July-August 1996, 51-60, 1997

Minneapolis College of Art and Design (MN), May-June 1997, 53-58, 1997

Brigham Young University (UT), Sept.-Oct 1997, 52-71, 1998

University of the District of Columbia, May-June 1998, 46-55, 1998

Lawrence Technological University (MI), May-June 1998, 56-62, 1998

Johnson & Wales University (RI) May-June 1999, 46-50, 1999

Mount Marty College (SD) May-June 1999, 51-59, 1999

People in the News

In Memoriam

Leo Castelli, renowned dealer in American contemporary art, died August 21, less than a month before his 92nd birthday. Known by his colleagues and friends simply as Leo, he will be remembered for playing a key role 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 Richard Serra, among others. Beyond his passion to support artists with an independent vision, Castelli also sought to expand the European market for contemporary American art. Castelli had a suave demeanor and an ability to speak many languages, which enabled him to foster an international acceptance of artists such as Jasper Johns, Robert Rauschenberg, Roy Lichtenstein, and Frank Stella.

Born in 1907, Castelli grew up in the industrial seaport of Trieste. His passion for contemporary art grew from a shared interest with his first wife, Ileana Castelli (later Sonnabend), and a move to Paris. In Paris, Castelli and a friend, René Drouin, opened a gallery that combined furniture and art. Unfortunately, the outbreak of World War II cut the venture short, and Castelli and his wife emigrated to New York City.

After serving three years (1943-46) in the U.S. Army, Castelli became drawn to the New York art scene by such influences as Peggy Guggenheim's Art of This Century gallery, the Surrealists (including Matta, who introduced Castelli to William de Kooning and Jackson Pollock), and the Artists Club. In 1950, Castelli organized an exhibition of European and American art with Sidney Janis. Unlike Janis, Castelli found that his aesthetic eye wandered away from the more established work of the Abstract Expressionists to the fresh vision of emerging artists like Rauschenberg and Johns. As a gallery dealer, his focus was not on fashionable art, but on art he deemed as "historically important." Indeed, two solo exhibitions for both Rauschenberg and Johns in 1958 placed Castelli Gallery on the map.

During the 1960s, Castelli Gallery continued to support the work of new American artists to the point where he almost had a monopoly of the Pop, Minimal, Conceptual, and Neo-Expressionist movements. Name almost any artist from one of these movements, and chances are their work was shown at Castelli. Throughout the 1970s and 1980s, Castelli's appetite for new art never waned, but the

gallery lost its foothold on entire movements. In old age, Castelli did not retire and in fact had recently relocated the gallery to East 79th Street with an exhibition of Jasper Johns monotypes. He is survived by his wife, Barbara Bertozzi, an Italian art historian.

Libby Tannenbaum, retired professor of art at Queens College, CUNY, died April 3, 1999, aged 83. Tannenbaum received her A.B. in 1936 from Brooklyn College and her A.M. in 1942 from the Institute of Fine Arts. As assistant editor at the *Magazine of Art* from 1943 to 1946, she wrote reviews and articles on various topics from the Renaissance to modern art. Particularly significant at that time were her essays on the illustrators of Edgar Allan Poe and the Belgian artist James Ensor, whose paintings and prints were then largely unknown in this country. She was assistant curator of circulating exhibitions from 1947 to 1953 for the Museum of Modern Art, where she organized numerous shows that traveled nationally. Her research on Ensor led to her groundbreaking exhibition and catalogue in 1951 for the Museum of Modern Art, which has remained the foundation for subsequent investigations of the artist. She also published important essays on the Belgian architect and designer Henry van de Velde, and on Edgar Degas. Among her honors were Special Fellowships for the Belgian American Educational Foundation in 1946-47 and 1950, and the John Simon Guggenheim Fellowship in 1952-53. Tannenbaum was insightful and critical, and a devoted teacher and mentor.

Academe

Christiane Andersson, Samuel H. Kress Professor of Art History at Bucknell University of Pennsylvania, has been appointed a Member of the Institute for Advanced Study, Princeton.

Karen-edis Barzman has joined the faculty at the State University of New York at Binghamton as a tenured Associate Professor.

Jane Blocker, author of *Where Is Ana Mendieta? Identity, Performativity and Exile* (Durham, NC: Duke University Press, 1999), has been appointed assistant professor at the University of Minnesota.

James Broderick, professor of art and director of the Division of Visual Arts at the University of Texas at San Antonio, has been elected president of the National Association of Schools of Art and Design (NASAD).

Kristin Fedders has been appointed Assistant Professor of Art History and Curator of the Permanent Collection at Earlham College in Richmond, Indiana.

Geraldine A. Johnson has been appointed Lecturer (equivalent to Assistant Professor) in the Department of the History of Art at Oxford University.

Elaine A. King was the American guest curator

for the V Graphic Arts Biennial in Hungary that opened on September 18. King also was the guest curator for the exhibition *MAIRKING* for the Central Arts Gallery in Tucson, Arizona. In addition, she gave a paper in November titled "Transaesthetics and Art into the Next Century" at Arizona State University.

William A. Lederer and Rita F. Price have been elected to the School of the Art Institute of Chicago's Board of Governors, with each serving three-year terms beginning this fall. Lederer is the founder and CEO of Art.Com, the leading online art, framing, and art products retailer, wholesaler, and art database supplier. Price is an alumnus of the School of the Art Institute and also serves as National President of the School Alumni Association. She is a painter and printmaker and has served on the School's faculty both in Chicago and at Ox-Bow, the School's summer arts camp in Saugatuck, Michigan.

Thomas F. McDonough was appointed full-time tenure track Assistant Professor at the State University of New York at Binghamton.

James D. Orr will serve as the new Chairperson for the Cleveland Institute of Art Industrial and Interior Design Programs. His responsibilities will include overseeing the transportation, toy, and product design elements of the Industrial Design Program and the architectural, retail, and commercial design elements of the Interior Design Program.

Philippe Oszuscik, Department of Art and Art History, University of South Alabama, was appointed editor of *VAN*, the newsletter for Vernacular Architecture Forum. It is a five-year term, and his active role began in June 1999. He also presented a paper on the sources of the architectural designs of Old Mobile, founded in 1702, to the French Colonial Studies conference in October 1999.

Andrew Shelton has been appointed Assistant Professor in the Department of History of Art at the Ohio State University. Professor Shelton is a specialist in European art of the nineteenth century.

Joining the Art History faculty of the University of Texas at Austin are Nikolai Grube, the inaugural holder of the Linda and David Schele Chair in Mesoamerican Art and Writing; Estelle Lingo, Assistant Professor of Italian Baroque Art; and Amelia Malagamba, Assistant Professor of Chicano Art. Louis Waldman, Senior Lecturer, is teaching Italian Renaissance art for the year.

Museums

The Neuberger Museum of Art has appointed Christa Clarke as its first Curator of African Art. In this role, she plans to enhance the exposure of the Neuberger Museum of Art's outstanding African art collection by initiating and touring exhibitions in the museum from outside sources.

Her responsibilities include public programs and docent training related to African art collection.

Helen Molesworth was appointed as Curator of Contemporary Art at The Baltimore Museum of Art. Currently, Molesworth serves as Curator of the Amelie A. Wallace Gallery and Assistant Professor of Art at the State University of New York at Old Westbury. Molesworth will join The Baltimore Museum's Department of Painting & Sculpture in January 2000.

Lesley Wright has been appointed director and **Daniel Strong**, associate director, of the Grinnell College Art Gallery. **Karla Niehus** has been appointed curator of education.

Organizations

Jennifer Cahn was recently selected to serve as curator for Exhibits USA, a national touring exhibitions service based in Kansas City, Missouri. In this capacity, Dr. Cahn will be responsible for researching, cultivating, and facilitating new exhibitions and guiding the exhibitions process from proposal development through exhibition dispersal.

Michelle Kloss has been named Director of the Luce Paintings Project at the Maryland Historical Society, Baltimore.

Grants, Awards, & Honors

Only grants, awards, or honors received by individual members are listed. All names will also appear on the CAA website. Submit name, membership number, institutional affiliation, and title of the grant, award, or honor, and use or purpose of grant to: L. Land, caanews@collegeart.org.

Marc Brodzik has been awarded one of the Basil H. Alkazzi Awards for 1999. The award supports individual painters who show a firm commitment to their art form, and whose work shows quality and promise.

Jill Carrick, visiting assistant professor at the University of Oregon, was awarded the 1999–2000 Isaac Walton Killam Postdoctoral Fellowship in Interdisciplinary Studies at the University of British Columbia for her project on

the French 1960s art movement, Le Nouveau Realisme.

Josely Carvalho has received two grants: a Rockfeller Foundation Bellagio Study & Conference Center Residency and a New York Foundation for the Arts 1999–2000 Individual Artist Grant (Performance & Installation) to continue working on *Book of Roofs*, a media, book art, and installation project.

Jeffrey Hamburger's *The Visual and the Visionary: Art and Female Spirituality in Late Medieval Germany* (New York: Zone Books, 1998) has been awarded the Roland H. Bainton Book Prize for Art and Music History for 1999. The prize, named in honor of the Yale church historian Roland Bainton, is awarded annually by the Sixteenth Century Studies Conference.

Susana Viola Jacobson was the recipient of the first invitational studio residency at the Josef and Anni Albers Foundation in Bethany, Connecticut. She lived and worked in the Clark Studio in August and September 1999. Jacobson is a painter working in New Haven and an Adjunct Associate Professor of Art at the University of Pennsylvania.

Karen Kitchel has been awarded the Sheldon Bergh Award from the Basil H. Alkazzi Foundation.

Claudia A. Leos, a graduate student in art history at the University of Southern California and a curatorial intern at the San Diego Museum of Art, was the recipient of a scholarship from the National Association for Corporate Art Management (NACAM).

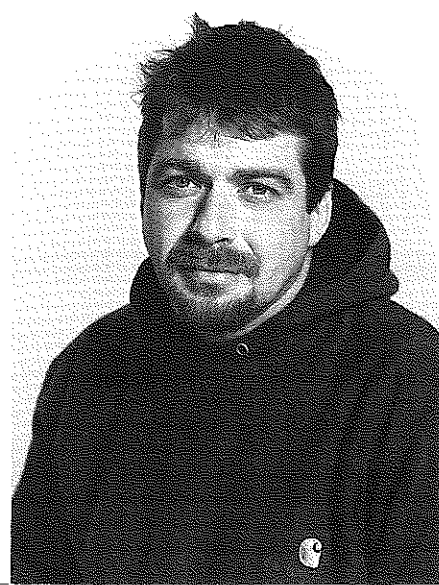
Thomas Matsuda had work selected for inclusion in the annual *Choice 99* exhibition at Exit Art/The First World, New York. *Choice 99* is curated by Janine Antoni, Nan Goldin, Jerry Kearns, Sol LeWitt, Brice Marden, Donald Sultan, and Carrie Mae Weems.

Richard Meyer, assistant professor in the Department of Art History at the University of Southern California, has been awarded the 1999 Albert S. Raubenheimer award for outstanding teaching, research, and service on the part of a junior faculty member in the College of Letters, Arts, and Sciences at USC.

Thomas Plum, a visual artist from Chicago, has been awarded a 1999 Community Arts Assistantship Program Grant from the City of Chicago Department of Cultural Affairs. The grant funded ADMIT (N)ONE, a time-art installation at Columbia College Chicago.

John Paul Ricco has recently received the following awards and fellowships: University of California, Berkeley Summer Research Seminar, 1999; Cornell University, Society for the Humanities, Fellow-in-Residence and Visiting Professor, 1999–2000.

Sarah Schroth, a specialist in 17th-century Spanish art, has been appointed the first full curator of the Duke University Museum of Art.



Marc Brodzik

Conferences & Symposia

Calls for Papers

ARTifact, the 35th annual Art History Graduate Student Symposium of the University of California at Los Angeles, will be held on April 22, 2000. Graduate students from all disciplines are invited to present papers dealing with the theme of artifact as the object of art history. Participants are encouraged to explore the notions of artifact both within and without a traditionally archaeological or historical context. Relevant considerations include, but are not limited to: the role of the artifact in verifying or creating histories, the vestigial nature of the object as the text of art history, and the applicability of the notion of artifact to performance art and installation. Talks will be limited to twenty minutes. One-page abstracts and inquiries may be directed to: ARTifact, Department of Art History, University of California, Los Angeles, Box 1417, Los Angeles, CA 90095-1417 or ahsympos@humnet.ucla.edu. Final panelists will receive formal invitations on or around February 15. For more information: www.humnet.ucla.edu/humnet/arthist/ahgsa/symposium.html. *Deadline for abstracts: January 28, 2000.*

Constructing Eras: Art and Times of Transi-

tion, March 31–April 1, 2000, University of Iowa, Iowa City. This interdisciplinary symposium invites papers that address the theme of time construction with the purpose of gaining a better understanding of how the concept of time affects history and the development of politics, human rights, religion, economics, and cultural production. This broad-based graduate student symposium seeks, but is not limited to, papers that focus on the visual arts. Potential paper topics include: particular years or eras that were/are uniquely conscious of establishing boundaries between the past and the present; cross-cultural systems of time construction and their effect on cultural production, belief systems and social/political issues; specific artists or communities who were self-consciously involved in constituting times of transition and renewal. Reception and talk by keynote speaker will be held on March 31; symposium and luncheon held on April 1. Send a half-page abstract for a paper of 20 minutes in length and c.v. to: AHS Symposium 2000, c/o Anne Cushwa, School of Art and Art History, University of Iowa, E 100 Art Building, Iowa City, IA 52242. Email queries only to: brett-vanhoesen@uiowa.edu *Deadline: February 1, 2000.*

Symposium on Science and the Visual Arts, Syracuse University, April 15, 2000, sponsored by the George Fiske Comfort Society and Syracuse University. The Fine Arts Department welcomes papers from graduate students on topics that have to do with science and the visual arts. Topics may be on any aspect of the interrelation of art, science, and technology throughout history to the present time. Papers should be 20 minutes in length (around 10 pages). Send a one-page abstract to: Alyson Horn, Department of Fine Arts, Suite 308, Bowne Hall, Syracuse, NY 13244-1200; ph: 315/443-4184; fax: 315/443-4186; athorn@syr.edu *Deadline: February 15, 2000.*

Aurora is a new art history journal that will publish articles dealing with all time periods, cultures, media, and/or methodologies within the field of art history. We are currently seeking articles for the first issue to be published in late 2000. Manuscripts to be considered should be sent to: Lilian H. Zirpolo, 255 Glen Road, Woodcliff Lake, NJ 07675; lzirpolo@worldnet.att.net and Joanna Gardner-Huggett, Art Department, DePaul University, 1150 W. Fullerton Ave., Chicago, IL, 60614-2204; joannagh@hotmail.com Each co-editor should be supplied with a copy. *Deadline: March 1, 2000.*

The Sixteenth Century Studies Conference, meeting November 2–5, 2000, in Cleveland, Ohio, welcomes paper and session proposals on any aspect of the History of Art between 1450 and 1650, from any culture worldwide. We particularly invite papers and sessions that look at the relationships among diverse cultures of the era. Please send abstracts to Michael Grillo, either at 151 Carnegie Hall, University of Maine, Orono, ME 04469-5712, or at grillo@maine.edu *Deadline: March 31, 2000.*

The Ninth Annual Symposium on the Decorative Arts: Renaissance through Modern, sponsored by the Masters Program in the History of Decorative Arts, offered by Cooper-Hewitt National Design Museum, Smithsonian Institution; The Smithsonian Associates; and Parsons School of Design will be held on Friday, April 7, 2000 at Cooper-Hewitt, National Design Museum in New York City. Papers are sought from graduate students, either Masters or Doctoral Candidates, on all aspects of European and American decorative arts. Presentations are 20 minutes. Send a two-page abstract, one-page bibliography, and a c.v. to: Dr. Maria Ann Conelli, Chair, Masters Program in the History of Decorative Arts Cooper-Hewitt National Design Museum, Smithsonian Institution, 2 East 91st St., New York, NY 10128-9990.

Museums and the Web 2000, April 16–19, 2000, Minneapolis, MN. Invitation to participate in *Museums and the Web 2000* by delivering a paper, hosting an online activity, or presenting a workshop. Proposals must address web-related issues for museums, archives, libraries, and other cultural heritage institutions. Proposals are peer-reviewed. For more information, visit <http://www.archimuse.com/mw2000>.

To Attend

Several lectures and films have been planned in conjunction with *Jacob Lawrence: American Printmaker*, an exhibit running from January 29–March 25, 2000 in the Melvin Henderson-Rubio Gallery of the Hallie Ford Museum in Salem, Oregon. On Thursday, Jan. 27, at 8 P.M. in Willamette's Cone Chapel, David C. Driskell, Distinguished University Professor Emeritus at the University of Maryland, will deliver the 2000 Hogue-Sponenburgh Lecture. In his lecture, entitled *The African American Continuum: An Historical Overview*, Driskell will trace the history of African-American art, from colonial times to the present day. Driskell will also deliver a lecture entitled *Jacob Lawrence: A Consummate Vision*, that will discuss Lawrence's vision as a chronicler of Black history and culture.

A symposium held in conjunction with the special exhibition *Porcelain Stories: From China to Europe* will take place at the Seattle Art Museum downtown on Saturday, March 4, and Sunday, March 5, 2000. Distinguished international speakers will explore the role of porcelain production and the imperial kilns of Jingdezhen, as well as East-West trade stories and porcelain in 18th-century Europe. For symposium information and registration, call 206/903-5293; porcelain@seattleartmuseum.org.

Representing the Holocaust: Practices, Products, Projections is a conference hosted by The Philip and Muriel Berman Center for Jewish Studies May 21–23, 2000, at Lehigh University in Bethlehem, PA. Artists, photographers, curators and academicians will discuss the distinctive problems that confront those attempting to represent the Holocaust in art, photography, museums, and monuments. See www.lehigh.edu/~inber/conference.html for

details, or contact the Berman Center for Jewish Studies, Lehigh University, 9 West Packer Ave., Bethlehem, PA 18015-3082; ph: 610/758-4869; fax: 610/758-4858; inber@lehigh.edu

Turning 21 Celebrates Photography at the Turn of the Century is the theme of the Society for Photographic Education's 37th Annual National Conference at the Omni Netherland Plaza Hotel, Cincinnati, March 23–26, 2000. A keynote address by Emmet Gowin will open the millennial conference. The conference features two full days of presentations, portfolio reviews, walking tours, exhibition opening, a live auction, and dance party. In addition to the conference program, an ongoing trade exhibits fair will give attendees and the public a look at the newest technologies, the latest photographic equipment and processes, as well as recent publications in the field. The featured speaker of the conference is noted African American filmmaker Cauleen Smith, who will speak about her recently released feature film. Among the dozens of presentations slated for the conference will be fifteen *Imagemaker* professional photographers who offer glimpses into their working process and creative vision. Panel discussions will range from exhibiting on the Internet, to community services in the curriculum, to issues of land and water. Topics for individual lectures will explore the photography of Phillippe Halsmann, James Presley Ball, and Willard D. Morgan, as well as issues of digital transformation and postmodernism. For more information on particular events or a full schedule, contact: SPE at PO Box 2811, Daytona Beach, OH 32120-2811 or call the national office of SPE at 904/255-8131, ext. 3944.

Looking Back on Modernism: An International Perspective, 1890's–World War I is a one-day symposium to be held on April 15, 2000, at the Zimmerli Art Museum of Rutgers, the State University of New Jersey. Sponsored by a grant from the Andrew W. Mellon Foundation, the symposium will consider the tenets and controversies surrounding the evolution of modernism and its impact on art, literature, language, culture, and society. Using the past as prologue, speakers will reflect on art movements and international events of the 20th century with an eye toward new thoughts on style and content in relation to advances in science and technology in the next millennium. A selection of works from the museum's French, American, Russian, and Japonisme, and turn-of-the-last-century collections, reflecting the overreaching themes of the symposium, will be on display in the museum. Speakers will include Bruce Altshuler, Johanna Drucker, Dario Gamboni, Florence Goyet, Linda Dalrymple Henderson, Deborah Silverman, and Jennifer Weisenfeld. The symposium is free and open to the public. For reservation information contact: Romina Gutierrez; ph: 732/932-7237; fax: 732/932-8201.

Gender and the Art Museum is a daylong roundtable discussion, organized jointly by the Sterling and Francine Clark Art Institute, Williamstown, M.A., and the Williams College

Graduate Program in the History of Art on March 3, 2000. This roundtable will address the place of women in the art museum field. Topics will include preparation for a museum career, the internal structure of museums, and gendered installations and institutions. Space is limited; invited panelists will be selected from a variety of museum experiences and backgrounds. For more information, contact the Events Office at 413/458-2303, ext. 324.

Uncommon Senses: An International Conference on the Senses in Art and Culture is a conference to be held at Concordia University, April 27–29. This interdisciplinary conference will explore sensory experience in the fine arts and culture, especially the often neglected senses of taste, touch, and smell. By focusing on what lies beyond the aesthetic gaze, Uncommon Senses seeks to examine the aesthetic, cultural and political significance of nonvisual modes of sensorial engagement. Panel topics will include innovative uses of the senses in art, architecture, performance, and other media; critiques of ocularcentrism; sensory redefinitions of aesthetics; synesthesia; non-Western aesthetics and the anthropology of the sense; inflected by gender, sexuality, class, and cultural difference; the senses in popular/postmodern culture. For registration information, contact Uncommon Senses, Lonergan College, Concordia University, 1455 de Maisonneuve West, Montreal, QC, Canada, H3G 1M8; 514/848-2280, fax: 514/848-2282; senses@alcor.concordia.com or visit <http://alcor.concordia.ca/~senses>.

Self and Other: The Individual in Contemporary African Art will be held on Wednesday,

February 23, 2000 (noon–4:00 p.m.), on the campus of the State University of New York, Stony Brook. The symposium seeks to challenge the common perception that African art is primarily a collective enterprise in which “tribe” or “ethnicity” serves as the primary marker of artist identity, and the creation of cultural archetypes as the primary results. African artists, like those elsewhere in the world, are artists and individuals first. Ethnic and national concerns are just part of the live experiences that inform their work. Speakers will address the extent to which portraiture figures the work of contemporary artists (or in their own work), and explore how artists have used this particular genre to communicate both the personal and the political. The symposium coincides with an exhibition entitled *Distinguished Identities: Contemporary African Portraiture*, to be held February 1–March 4, 2000, at the University Art Gallery, Staller Center for the Art, at Stony Brook. This exhibition focuses on representation of self, to more enigmatic images that reflect the artists. Please note the symposium is scheduled to coincide with the College Art Association meeting in New York beginning later in the day. For more information, please contact Barbara Frank at 516/632-7264; bfrank@notescc.sunysb.edu.

Jean Cocteau is an interdisciplinary symposium sponsored by The Institute for the Arts and Humanistic Studies at Penn State University. The symposium is devoted to the creative life of Jean Cocteau in all of its manifestations. The three-day symposium, scheduled for March 16–18, 2000, will combine a scholarly appreciation

of Cocteau’s works with an ambitious world premiere of an original *opera comique*, *Paul et Virginie*, written by Cocteau and Raymond Radiguet in 1920. For more information, call 814/865-0496 or visit our web site at www.jeancocteau.org.

The 28th Annual Meeting of American Institute for Conservation of Historic and Artistic Works (AIC) will be held June 8–13, 2000 at the Adams Mark Hotel in Philadelphia. The general session will focus on preservation issues relating to electronic media. The meeting will also explore the impact of new technology on the way conservators perform fundamental tasks. For full program details and registration materials, information about becoming an exhibitor or other questions concerning the annual meeting, please contact the AIC office: American Institute of Conservation of Historic and Artistic Works, 1717 K Street NW, Suite 200, Washington, DC 20006; ph: 202/452-9545, fax 202/452-9328; Info@aic-faic.org or visit <http://aic.stanford.edu>.

Visual Culture and Tourism conference will be held Saturday, May 13, 2000, at the Anglia Polytechnic University, Cambridge. This one-day multi-disciplinary conference explores the interactions of touristic practices and ideologies with the production of visual art and artefacts. From the Grand Tour and John Constable to Paul Gauguin, Anthony Gormley, and postcard culture, regimes of visual representation have been implicated in the practices and politics of modern tourism, and vice versa. Historic reference, myth-making, and the assertion of new identities are crucial components of tourism development and promotion, images and displays form a significant means through which these ideas are (and were) realized and disseminated. Touristic habits of thinking and acting have informed artistic practices; conversely, art has provided iconographies of places and produced expectations of touring. Different constituencies, including various categories of visitors and hosts, produce, consume, circulate, appropriate, and critique, these images of places in different and often conflicting ways, and the intersections of tourism and visual culture become contested ground. There will be three parallel sessions: *Myths and Images*; *Sites and Practices*; and *Troubled Encounters*. For further details and a registration form, please contact: Dr. Nina Lubben, Department of Art and Design, Anglia Polytechnic University, East Road, Cambridge CB1 1PT, United Kingdom; ph: 441223-363271, ext. 2471; N.Lubben@anglia.ac.uk; <http://www.anglia.ac.uk/artdesign/tourism>.

Opportunities

Calls for Entries

10th Annual New Images Exhibition: A Juried Photo Competition for the Mid-Atlantic States is open to artists in 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, xerography, digital imaging, alternative processes, photo-based printmaking, and mixed media. Work must have been completed within the past two years, 40" maximum. Entry fee: \$5 per slide, maximum of three slides. Participants are considered for one-person exhibitions and/or workshops and lectures. Jurors: Janet Sirmon, Gallery Director, and Alan Klotz/Photocollect, New York, NY. Exhibition dates: March 27–April 27, 2000. Send SASE to Corinne Martin, New Image Gallery, School of Art and Art History, MSC 7101, James Madison University, Harrisonburg, VA 22807; ph: 540/568-6485; fax: 450/568-6598 to Attn: Corinne Martin; martincj@jmu.edu. *Deadline: January 24, 2000.*

The Berlin Prize Fellowships, 2000–2001. The American Academy in Berlin invites nominations for its Berlin Prize Fellowships for the 2000–1 academic year. The Academy is an institute for the advanced study of the arts, culture and public affairs and welcomes scholars, artist and professionals who wish to engage in independent study in Berlin for an academic semester or year. Fellows come from the fine arts, including painting and sculpture and scholarly disciplines such as art history. Fellows are expected to have an affiliation or association with a Berlin institution such as a museum, library, archive, university, government agency, architecture firm, film studio or media organization. Appointments are for U.S. citizens or permanent residents of the United States who are typically university faculty members, artists or practicing professionals. Inquiries should be sent to: The American Academy in Berlin, 14 East 60th St., Suite 604, New York, NY 10002; ph: 212/588-1755, fax: 212/588-1758; amacherlin@msn.com. *Deadline for application: February 1, 2000.*

Combined Talents: The Florida National Competition, at the Florida State University Museum of Fine Arts. Artists 18+; all media eligible. Cash awards and exhibition catalogue. Jurors: FSU Art/Art History faculty. Fee: \$15 for 2 works. For details contact: FSU Museum of Fine Arts, 250 FAB, Tallahassee, FL 32306-1140; jdy1533@mailers.fsu.edu. *Deadline: February 14.*

The 4th Annual Outdoor Short Film and Video Festival sponsored by the Arizona State University Art Museum. No entry fees. No messy paperwork. Information, guidelines, history of the festival, and print-post flier can be found at <http://asuam.fas.asu.edu/filmfest/main.htm>. *Deadline for entry: February 18, 2000.*

Crafts National 34 is a national juried exhibition co-sponsored by the Central Pennsylvania Festival of the Arts and Penn State University. The exhibition will be held June 2–July 21, 2000 in Zoller Gallery of Penn State’s Visual Arts Building. Eligible media include: ceramics, fiber, glass, metal, wood, paper and other. Entry fee: \$20/three entries. Juror: Gearhardt Knoedel, Director, Cranbrook Academy of Art, Bloomfield Hills, MI. For a call for entry, send a SASE to: *Crafts National 34*, c/o CPFA, PO Box 1023, State College, PA 16804; office@arts-festival.org. *Deadline for entries: March 10, 2000*

The Art of the Portrait, hosted by the Pennsylvania School of Art & Design, is an exhibition examining the current state of portraiture. Works in all styles and mediums, including graphic design and illustration, which focus on the human portrait as a subject may be submitted. Send 3 slides, résumé, artist statement, and SASE to: Gallery Director, PSA&D, PO Box 59, 204 N. Prince St., Lancaster, PA 17608-0059. *Deadline for receipt of slides: March 15, 2000.*

Soho Photo Gallery Announces Its 2000 National Photography Competitions. The competition is open to artists working in any photo-based medium (including alternative processes, black and white as well as color, digital, and mixed media). Barbara Millstein, Curator of Photographs, Brooklyn Museum of Art, will serve as juror. The first place winner will receive a month-long, single-person show at the gallery in the 2000–1 season, as well as a cash prize. For more information, contact R. Wayne Parsons at 212/799-4100. *Deadline: March 15, 2000.*

Open Juried Painting Exhibition presented by The Federation of Canadian Artists, in partnership with AIM Funds Management Inc. Exhibition takes place in Vancouver, from September 1–October 6, 2000. For a prospectus: send SASE (Canadian postage or international postage coupon available at your post office) to the FCA, 1241 Cartwright St., Vancouver, BC, Canada, V6H 4B7, or visit our website at <http://www.artists.ca>. *Slide deadline: March 31, 2000.*

The Fine Art Department of Sinclair Community College is seeking proposals for the 2001 exhibition season. SCC has four separate, professionally designed galleries. The LRC Gallery, adjacent to the campus library, is suited to the display of 2D and 3D media and installation pieces. The Burnell R. Roberts Triangle Gallery and The Hypotenuse Gallery, located in the Fine Art Building, are designed for the exhibition of all media, including electronic and installation work. The Zone VI Photogra-

phy Gallery features all variety of 2D photography-based art. Work displayed in ZVI should be smaller than 20 x 24" and matted only. Exhibits are scheduled on a four to six week rotation. All artwork is insured by Sinclair while on display. The artist is responsible for expenses and insurance while artwork is being transported to the gallery. Sinclair provides return shipping or an honorarium to defray return travel expenses. Send 10 slides, a résumé, artist statement, and SASE to: Cindy Tiedemann, Gallery Coordinator, Sinclair Community College, 444 West Third St., Dayton, OH 45402-1460. *Deadline April 1, 2000.*

National Competition juried by artist Gregory Gillespie. Exhibition takes place, June 20–July 28, 2000 at First Street Gallery in New York. Open to artists submitting slide entries of original work in painting, watercolor, pastel, drawing, printmaking, and photography. Entry Fee: \$25 for 3 slides. For prospectus, send SASE to: First Street Gallery, 560 Broadway, New York, NY 10012; ph: 212/226-9127. *Deadline: April 1, 2000.*

18th Annual National Small Works Exhibition. June 2–July 7, 2000. Juror: Eleanor Heartney, contributing editor, *Art in America*. Send a SASE for prospectus to: Schoharie County Arts Council, SW 2000, PO Box 730, Cobleskill, NY, 12043. *Slide deadline: April 3, 2000.*

Cambridge Art Association National Prize Show. Open exhibition juried by Carl Belz, Director Emeritus, Rose Art Museum, Brandeis University. Exhibition takes place May 3–30, 2000. For questions and or more information contact: Johanna Winter-Harper, Cambridge Art Association, 25 Lowell Street, Cambridge, MA; ph: 617/876-0246, or cambridgeart@mindspring.com.

MatrixArts International 2000: Women Consuming is accepting entries through April 29. Jurors will be Eleanor Dickerson and Ken Waterstreet. Open to all artists, all media except installation, film, and performance. For prospectus, send SASE to: MatrixArts, 1518 Del Paso Blvd., Sacramento, CA 95815; ph: 916/923-9118; exhibitions@matrixarts.org or www.matrixarts.org.

Grants and Fellowships

AAM Annual Meeting Fellowships. The American Association of Museums administers an annual meeting fellowship program to support and encourage the participation of museum professionals from diverse backgrounds and small museums to attend the annual meeting, May 14–18, 2000, in Baltimore, Maryland. The AAM Annual Meeting Fellowship provides complimentary registration to assist paid or unpaid employees, volunteers, and trustees in small museums (annual operating budgets \$350,000 or less.) The Robert P. Bergman Memorial Fellowship provides complimentary registration and a travel stipend, to museum professionals working full-time at

CLARK CONFERENCE

Compression vs. Expression: Containing and Explaining the World’s Art

APRIL 6, 7, AND 8, 2000

The second Clark Conference will bring together a group of international specialists to discuss the issues raised when the art of more than one country, culture, or period is brought together in a museum, a university, a database, the domain of an international organization, a book, or a theory. Presented by the Division of Research and Academic Programs.

Thursday Sessions

1. The Museum and the Exhibition
2. The University and the Curriculum

Friday Sessions

1. International Institutions
2. Views from Other Cultures

Saturday Sessions

1. The Book and the Theory
2. Open Forum

Speakers include:

Yiqiang Cao (National Academy of Art, Hangzhou), Wilfried van Damme (Ghent University), Whitney Davis (Northwestern University), Arlene Fleming (World Bank), David Freedberg (Columbia University), T.A. Heslop (University of East Anglia), Renata Holod (University of Pennsylvania), Cecilia Klein (UCLA), Dominic Marner (Representative Library of World Art), Mikhail Borisovich Piotrovski (State Hermitage Museum), Michael Rinehart (Bibliography of the History of Art), David Summers (University of Virginia), Paul Taylor (Warburg Institute), Fred Wilson (artist), Georges Zoani (UNESCO)

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STERLING & FRANCINE CLARK ART INSTITUTE

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museums located in the greater Cleveland Metropolitan area. Eligible applicants must be of diverse backgrounds or employed at a museum with an annual operating budget of less than \$1 million. The County of Los Angeles Fellowship provides complimentary registration and a travel stipend, to museum professionals working full-time at museums located in the County of Los Angeles area. Eligible applicants must be of diverse backgrounds or employed at a museum with an annual operating budget of less than \$1 million. The AAM Diversity Fellowship provides complimentary registration and a travel stipend to full-time graduate students and museum professionals from diverse backgrounds. The Keepers Preservation Education Fund Fellowship selection committee encourages applicants from all types of museums. Preference will be given to applicants who have not previously attended an AAM annual meeting, or have not been a past fellowship recipient. In order to receive an annual meeting fellowship, you must be a member of AAM. If you are not currently a member of the AAM and to ensure your eligibility, please submit your scholarship application with a membership application and required dues. All fellowship recipients will receive a voucher for a complimentary AAM Annual Meeting registration by March 10, 2000. American Association of Museums Annual Meeting Fellowship. Send to: Meetings and Professional Education Department, American Association of Museums, 1575 Eye Street, NW, Suite 400, Washington, DC 20005-1105; ph: 202/289-9113; fax: 202/289-6578; TTY 202/289-8439. *Application forms must be postmarked no later than February 7, 2000.*

Research Fellowship Program at The John Nicholas Brown Center for the Study of American Civilization is now accepting applications. We support scholarship (research and writing) in American topics. Areas of specialization include, but are not restricted to history, the history of art and architecture, literature, religion, material culture studies, music, historic preservation, and urban planning. Preference is given to scholars working with Rhode Island materials or requiring access to New England resources. Open to advanced graduate students, junior or senior faculty, independent scholars, and humanities professionals. We offer office space in the historic Nightingale-Brown House, access to Brown University resources, and a stipend for a term of residence between one and six months during one of our two award cycles each year: January through June; July through December. To apply, send a credentials package consisting of a 1-2 pg. project abstract, a 1-2 pg. c.v., a 1-pg. work plan, a proposed budget (living expenses may be included), and one letter of recommendation. Send inquiries or mail application materials to: Joyce M. Botelho, Director, The John Nicholas Brown Center, Box 1880, Brown University, Providence, RI 02912; ph: 401/272-0357; fax: 401/272-1930; Joyce_Botelho@Brown.edu. *Application deadlines are: November 1 for residence between January and June, and April 15 for residence between July and December.*

The Starr Foundation Visiting Senior Research Fellowship Program for Scholars from East and South Asia at 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 libraries and collections, followed by an additional two months of travel to visit collections, libraries, and other institutions in the United States. Applications will be considered for study in the history, archaeology, theory, and criticism of art, architecture, and urbanism of any geographical area and of any period. These fellowships for advanced study are open to scholars from East and South Asia who hold appropriate degrees in the field and/or possess an equivalent record of professional accomplishment. Knowledge of English is required. Two Visiting Senior Research Fellowships will be awarded annually. The fellows receive a stipend that includes travel, research, and housing expenses. For further information and application forms, write to the Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, D.C. 20565; ph: 202/842-6482; fax: 202/842 6733; advstudy@nga.gov; <http://www.nga.gov/resources/casva.htm>. *Deadline for award period, September 1, 2000–February 28, 2001, is March 21, 2000.*

National Gallery of Art Center for Advanced Study in the Visual Arts Senior Fellowship Program awards approximately six Senior Fellowships and twelve Visiting Senior Fellowships each year for the study of the history, theory, and criticism of art, architecture, and urbanism of any geographical area and of any period. Applicants should have held the PhD for five years or more or possess a record of professional accomplishment. Scholars are expected to reside in Washington throughout their fellowship period and participate in the activities of the Center. All grants are based on individual need. Fellows are provided with a study and subsidized luncheon privileges. The Center will also consider appointment of Associates who have obtained awards for full-time research from other granting institutions and would like to be affiliated with the Center. Qualifications are the same as for Senior Fellows. For further information and application forms, write to the Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, DC 20565; ph: 202/842-6482; fax: 202/842-6733; advstudy@nga.gov; www.nga.gov/resources/casa.htm. *Deadline for Senior Fellowship and Associate Appointments for the academic year 2001–2: October 1, 2000. Deadlines for Visiting Senior Fellowships and Associate Appointments (maximum 60 days): for award period: September 1, 2000–February 28, 2001 is March 21, 2000, and for award period: March 1, 2001–August 31, 2001: September 21, 2000.*

Short Term Travel Grants for scholarly projects focusing on Central and Eastern Europe and Eurasia. Support from the International Research and Exchanges Board is available for visits of up to two months for individuals who demonstrate academic merit and contribute to

the body of knowledge on these regions through the dissemination of research results. Application forms may be downloaded directly from the IREX website at www.irex.org. For further information contact IREX–International Research and Exchanges Board, 1616 H Street NW, Washington, DC. 20006; ph: 202/ 628-8188; fax: 202/628-8189; irex@irex.org. *Deadlines: February 1 and June 1, 2000.*

Two Resident Fellowships at The Medieval Institute of the University of the Notre Dame invites applications for scholars to participate in the Robert M. Conway Seminar in Medieval Culture. The theme of this interdisciplinary research seminar for the academic year 2000-2001 is *Medieval Travel: Scared and Profane, Imaginary and Real*. Application is open to scholars in all fields who have completed their PhD or its equivalent and who are working on any aspect of medieval travel. Fellows will be expected to be in residence at the university; to participate in and help shape the seminar which will meet regularly throughout the year; and to be part of the Institute's intellectual community. For more information contact: Robert M. Conway Research Seminar Fellowships, Medieval Institute, University of Notre Dame, 715 Hesburgh Library, Notre Dame, IN 46556-5629. *Deadline for applications: March 1, 2000.*

Friends of the Mauritshuis Foundation Fellowship for Study in Holland award a fellowship for a student to study in Holland, an aspect of Dutch art from the sixteenth through the eighteenth centuries. Applicants must hold an M.A. in the history of art and must be working toward a PhD. The stipend is offered to cover travel and living expenses for six months. Recipients will be affiliated with the Mauritshuis. Send applications with description of project, academic background, and two letters of recommendation to the selection committee chair: Egbert Haverkamp-Begemann, Institute of Fine Arts, New York University, 1 East 78th St., New York, NY 10021. For further information, call 212/772-5838 or fax 212/772-5807. *Deadline for the 2000–1 academic year: February 15, 2000.*

Research Fellowships at The Center for the Study of New England History, a division of the Massachusetts Historical Society. Approximately eighteen research fellowships are offered each year to independent scholars, advanced graduate students, or PhD's. We provide a stipend for four weeks of research. Of particular interest to art historians is the Andrew Oliver Research Fellowship, which was designed to support research in the Society's collection of portraits, engravings, silhouettes, and other graphic materials. Research must be conducted in the Society's archives; prior familiarity with our collections is preferred. For more information, please contact: Erin Pipkin at the Center for the Study of New England History, Massachusetts Historical Society, 1154 Boylston St., Boston, MA 02215; ph: 617/646-0505; csneh@masshist.org.

New Program

One of the first Ph.D. degree programs in the History of Decorative Arts, Design, and Culture was inaugurated at The Bard Graduate Center in New York City in the Fall of 1998. This new advanced degree complements the existing M.A. program, which opened at the BGC in 1993. To meet the needs of its growing student body and faculty, the BGC's academic programs, along with the expanding library and slide collections, will be moving to new quarters in spring of 2000. A few months later, Bard Hall, also under construction, will open, providing housing for students, faculty, and scholars. Presently, about fifty full- and part-time M.A./Ph.D. candidates are enrolled at the BGC, which offers fellowships and scholarships to qualified students. For further information about BGC's academic programs, call 212/501-3019.

Online

Selected Readings, the Online Bibliography of Recent Books and Articles about the Eighteenth Century (across the disciplines, including art history). Please visit the site; we are always delighted to welcome new contributors. www.personal.psu.edu/special/C18/sr/sr74.htm

The American Association of Museums (AAM) announces two new website features that assist museum professionals: *Museum Marketplace Online*, a directory of companies that supplies products and services to the museum market; and, *Aviso Employment Resources Online*, where you'll find a sampling of job listings from *Aviso*, AAM's monthly newsletter. Both features can be found on AAM's website: aam-us.org.

The CU Art Galleries at the University of Colorado at Boulder launch a new website, www.colorado.edu/cuartgalleries, on January 20, 2000. The site features 300 highlights from the CU Art Galleries' permanent collection, texts on selected works, an online collection, and exhibition and general information. For further information: contact Bridget Carlin, Collection Manager, CU Art Galleries, CB 318, University of Colorado at Boulder, Boulder, CO 80309-0318.

Chinese-art.com Announces Traditional Art Site. Chinese-art.com has launched a quarterly web magazine offering articles, exhibition reviews, auction updates, and archaeological reports pertaining to traditional Chinese art. The editor-in-chief, Professor Yin Jinan of the Chinese Academy of Fine Arts, selects essays by Chinese scholars and students of art history and archaeology, translated into English for audiences outside mainland China. The site will have lots and lots of pictures as thumbnail images, in large format, in multiple views all downloadable and printable. These illustrate objects that most scholars outside China will never see in person; and even if access were available, it would be at a steep price. Archived back issues will be accessible for citation by future researchers via Internet and in hard copy.



An Open Invitation To All Talented Artists

NextMonet.com invites artists to submit their work to be included in the finest online gallery of contemporary art.

NextMonet.com is an online gallery dedicated to creating an unprecedented appreciation for and understanding of contemporary art. We provide talented artists with a unique opportunity to sell their works to a new audience of collectors.

If you are an artist whose work conveys original ideas and concepts, we encourage you to submit your work for consideration and possible representation online.

For further information please contact us at artist@nextmonet.com or visit us at the CAA Conference in New York, February 23-26, 2000.

To be considered for NextMonet.com, please send the following material to the address below:

- 8-20 slides of current work
- Resume
- Artist's statement
- Price sheet

Please include a self-addressed stamped envelope, if you'd like your slides returned.

Artist Selection Committee
NextMonet.com, Inc.
444 Townsend Street
San Francisco, CA 94107
Tollfree: 1.877.NXMONET
Tel: 415.977.6900
Fax: 415.977.6905

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Feature articles cluster around a specific theme; this inaugural issue highlights the extraordinary horde of Northern Wei to Song Buddhist statuary excavated in Qingzhou, Shandong. www.chinese-art.com/newsletters/Oct1999t.htm.

NextMonet.com invites artists to submit their work to the finest online gallery of contemporary art. NextMonet.com provides talented artists with a unique opportunity to sell their work to a new audience of collectors online. If you are an artist whose work conveys original ideas and concepts, we encourage you to submit your work for consideration and possible representation online. To be considered for NextMonet.com, please send the following material: 8-20 slides of current work; résumé; artist's statement; price sheet; a self-addressed stamped envelope (if you'd like your slides returned) to: Artist Selection Committee, NextMonet.com, Inc., 444 Townsend Street, San Francisco, CA 94107; tollfree: 1/877-nxmonet; ph: 415/977-6900; fax: 415/977-6905. We encourage you to explore our website, www.nextmonet.com.

The Institute of Museum and Library Services announces the launch of their new website, www.imls.gov. Our website provides access to

an online newsletter, grant and award opportunities, and publications and resources.

Real African Art Painted by the People of Africa. We are a Black-owned art gallery based in South Africa, specializing in African Art, and we only deal with art works by the true artists of Africa. Please view our virtual art gallery at <http://www.galleryserengeti.com>.

Residencies

Soaring Gardens Artists Retreat is accepting applications for the period May-September 2000. Residencies are available from two to twelve weeks for up to three artists. Located one-hour's drive west of Scranton, Penn., in beautiful dairy country, near Laceyville, Soaring Gardens has a four-bedroom farmhouse and an adjoining studio bldg. with two 720 sq. ft. studios on 23 acres of land. Residents may be visual artists, composers or writers. Applicants are encouraged to apply as a group. Stipends are available. Artists purchase their own food and prepare their own meals. Please submit a proposal including what project(s) you intend to undertake, how long you would like to stay and c.v.(s) for all potential residents. Mail proposals to: The Ora Lerman Charitable Trust c/o David

Ostwald; 463 West St 1013A; New York, NY 10014. *Deadline for submission is March 15, 2000.*

Printmaking Residencies Offered to New York and Minnesota Emerging Artists. The Plains Art Museum, serving the twin communities of Fargo, North Dakota and Moorhead, Minnesota is offering one-month, artist-in-residence opportunities for artists from the states of New York and Minnesota. Residencies will be funded in part with a grant from the Jerome Foundation. The Plains 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 Laker, Plains Art Museum, PO Box 2338, Fargo, ND 58108, 701/232-3821, ext. 107.

Miscellaneous

Faculty and students alike are benefiting from the acquisition by the University of Texas at Austin's Blanton Museum of Art of the famed **Suida-Manning Collection**, which contains about 700 Renaissance and Baroque paintings, drawings, and sculptures.

The Victorian Society in America announces the dates for its year 2000 Summer Schools in Newport, Rhode Island, and London, England. These programs provide in-depth study of the multifaceted architecture and culture of 19th century. The courses included lectures by leading experts, site visits and guided tours. The 20th annual American Summer School in Newport will be held from June 2–June 11, 2000. Jointly sponsored with the Victorian Society in Great Britain, the 26th Annual London Summer School will run from July 8–July 23, 2000. Enrollment in both programs is limited and completed application must be received by February 28, 2000. For brochures and applications, please contact: Jennifer Thompson, Administrator, Victorian Society Summer Schools, 162 Carlton Avenue, #1, Brooklyn, NY 11205; ph: 718/260-0805; VSASummerSchools@aol.com.

Encaustic Monotype Workshops in Santa Fe. Innovative contemporary process. No solvents no press. This is a fast, freeing, and stimulating process with endless possibilities. Dates are ongoing. Contact: Paula Roland, 523 Cortez St., Santa Fe, NM 87501; ph: 505/989-3419 paularoland@yahoo.com

Lives and Works. Ceres Gallery is proud to announce that *Lives and Works*, an historical art exhibition of work by noted women artists, will be on view January 4–29, 2000. The artists are Dottie Attie, Nancy Azara, Cathey Billian, Agnes Denes, Patricia Lay, Charlotte Robinson, Ce Roser, Miriam Schapiro, Mini Smith, Joan Snyder, Kay Walkingstick, and Jackie Winsor. This exhibition celebrates the re-issue in

paperback of *Lives and Works: Talks with Women Artists, Vol 2*, a Scarecrow Press book documenting the early careers of the exhibiting artists, who are here represented by work created 1988–1991, the time of the original interviews. There will be a gallery talk with the curator and co-author of the book, Joan Arbeiter each Saturday at 3 P.M. in January. The public is invited. Ceres Gallery is located at 584-588 Broadway, Suite 306, NY, NY. For information call 212/226-4725.

Master of Arts in Curatorial Studies. The Center for Curatorial Studies at Bard College offers an innovative, interdisciplinary graduate program in the curating and criticism of contemporary art. The two-year program has two tracks, both leading to an M.A. degree in curatorial studies. Students admitted to the track in curatorial practice prepare exhibitions and catalogue essays for their final M.A. projects; students admitted to the track in criticism, the visual arts, and exhibition present a body of critical writing about recent art or a scholarly study of the history, practices, or institutions of exhibition. For information write or call: The Center for Curatorial Studies, Bard College, Annandale-on-Hudson, NY 12504-5000; ph: 914/758-7598; fax: 914/758-2442; ccs@bard.edu.

Information Exchange

Beauford Delaney (1901–1979) Presently organizing a retrospective exhibition of works by this under-documented artist. Seeking the location of works from all periods of his career held in private, institutional, and dealer collections. All references to private collections will remain strictly confidential. Contact: Sue Canterbury, Department of Paintings, Minneapolis Institute of Arts, 2400 Third Avenue South, Minneapolis, MN 55404; ph: 612/870-3130; scanterb@artsmia.org.

Corrections

The captions of two photographs that appeared in the November 1999 issue of *CAA News* were inadvertently switched. Norma Broude was identified as Mary D. Garrard, and vice versa (*CAA News*, November 1999, page 4).

Ruth E. Iskin's recent fellowship and award appeared under *Academe* and should have been listed under *Grants, Awards, and Honors*. Ms. Iskin received the Izaak Walton Killam Post-Doctoral Fellowship at the Department of Fine Arts, the University of British Columbia for 1999-2000 and has also been selected for the Green Research Scholar Award by Green College at UBC for the same year (*CAA News*, November 1999, page 9).

In the December 1999 issue of *Careers*, the School of Art and Design at Alfred University erroneously received an asterisk denoting a job listing submitted by an institution whose administration has been censured by the American Association of University Professors

(AAUP). While the New York State College of Ceramics does receive some of its funding from the State University of New York, which is a censured administration, the monies are administered by Alfred University, and NYSCC operates solely under the policies and procedures of Alfred University. Employees of Alfred University, including those in the New York State College of Ceramics, are not New York State employees nor employees of SUNY.

Datebook

January 31, 2000

Deadline to submit job advertisements to the *Careers* Conference Supplement prior to the CAA Annual Conference in Los Angeles (listings may also be submitted onsite at the conference, February 23–26)

Deadline to rent interview tables at CAA Annual Conference in New York (tables may also be rented onsite at the conference, February 23–26, on a space-available basis)

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*

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

February 23–26, 2000

88th Annual Conference in New York

March 1, 2000

Deadline for receipt of Millard Meiss Subvention Grant applications from publishers and authors (see page 5)

March 3, 2000

Deadline for submissions to the April issue of *Careers*

March 10, 2000

Deadline for ballots to elect the 2000–4 Board of Directors

April 1, 2000

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

February 28–March 3, 2001

89th Annual Conference in Chicago

Classified Ads

Ovindoli, Italy: For Sale: 3-story restored stone house with garage. Historic center, sleeps 6, independent heating, gallery kitchen, fireplace, balcony, located 80 miles from Rome, ski area, altitude 4,500. Contact Nancy Doria at ph/fax: 001390633265462.

Paris/Marais: Apt, charm, calm, luminous, all conveniences, ph: 212/367-7641.

Florence: unique small penthouse, two-person, historic center, spectacular terrace, completely furnished, elevator, AC, washing-machine, 4 month minimum rental references required, ph: 508/877-2139.

Large County House in Italy (Umbria): available mid-January through May, 3 months minimum, \$750 a month plus utilities, ph: 812/336-3860 or 812/325-3931.

Manhattan (Greenwich village): studio apartment, \$95 per night + 1 time maid/laundry fee, \$30, no minimum stay (\$120 .12/20–1/7), Klaus 212/677-4571.

Apartment Central Italy: Umbrian countryside, panoramic view, 2BR, fireplace, studio use. Ideal for artist, writer, etc., weekly-monthly, 617/739-1393 or 727/785-1578.

Venice: Apartment for rent, semester or year, 8/15/00–6/1/01. Kitchen, bath, living room, study/guest room, bedroom in loft. Modernized, fully furnished, sunny. Ten-minute walk from train station, on several vaporetto lines. Suitable for 1-2 adults. Reasonable rent. Anne Jacobson Schutte: Via Pandosia 43, scala B, int. 7, 00183 Rome, 06/77200809; ajs5w@virginia.edu.

Central Italy Summer Art Studies, Umbrian countryside, drawing, painting, sculpture. Contact V. Ricci, ph/fax: 727/785-5947.

Art Workshop International, Assisi, Italy: June 13–July 24. Live/work in a 12th-century hilltown surrounded by the Umbrian landscape. Instructional courses in visual arts all media, art history, creative writing. Independent program for artists/writers. Hotel, most meals, studio space, critiques, lectures, visiting artists. Art Workshop, 463 West Street, #1028H, New York, NY 10014, ph: 800/835-7454; fax: 646/486-4701; www.artworkshopintl.com; email bk@artworkshopintl.com.

Accademia Caerite 2000 Summer Programs: Fresco Painting; Scagliola, August 2–16. Traditional Decorative Painting, July 12–24. 25 miles north of Rome in Ceri, Italy. Live/work in unusual 16th c. palazzo admid. verdant Roman hills. Intensive workshops enhanced by field trips. Visit our website: www.artitaly.org. For information, ph: 914/271-3380 or email ACaerite@aol.com.

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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 on a continual basis, reviewing 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 arts professionals.

Indexed by the BHA. Selected as an "In Site" for July 1999 by *The Chronicle of Higher Education*.

For information, contact *CAA.Reviews* Editor, College Art Association, 275 7th Ave., New York, NY 10001; email caareviews@collegeart.org

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