

CAA NEW

50+ YEAR MEMBERS

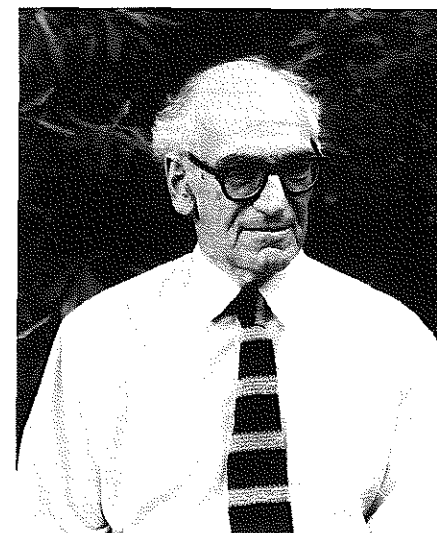
Profile of James S. Ackerman

What better testament to the strength and validity of CAA than a member who has remained active his entire career? Such is the case with James S. Ackerman, Arthur Kingsley Porter Professor of Fine Arts, emeritus, at Harvard University, who joined CAA in 1945 and continues membership today. In fact, Ackerman will be honored as the featured scholar of CAA's first Distinguished Scholar's Session at the 89th Annual Conference in Chicago.

Generously funded by the Samuel H. Kress Foundation, Ackerman's session will focus "On Old and New Histories of Art." Scheduled for Thursday, March 1, 2001, 2:30–5:00 P.M., the panel will be chaired by Joseph Connors. It will include the following participants: Caroline A. Jones, Patricia Emison, Ingrid Rowland, and Robert Nelson. "My idea is to speak about what has happened in the world of art history since my days as a student," Ackerman said in a recent interview with Rebecca Deo, CAA's Director of Development, Marketing, and Public Relations. "The panelists will follow up with their views of the field."

Long before Ackerman was known as a distinguished scholar, he began his academic career as so many of the

"greatest generation" did—as a serviceman in the U.S. Army. Following his first year of graduate work, Ackerman was stationed in Italy at the end of World War II. While awaiting his transfer back to the United States, Ackerman volunteered to serve on the Monuments and Fine Arts Commission. His first assignment led to a commitment to Renaissance architecture that would later manifest in an article published in the *Art Bulletin* in 1948. Dealing with



James S. Ackerman

heated theoretical discussions between Italian architects and French experts on the construction of the Cathedral of Milan, this article has been more cited than any of his career.

Eight years later, Ackerman became Editor-in-Chief (1956–60) of the *Art Bulletin*. He observed that the editorship "came at a very opportune time in my career. I was an Assistant Professor of Art History at the University of California, Berkeley, and it elevated me

to the management level." Indeed, serving as Editor-in-Chief of the *Art Bulletin* provided the fodder for an impromptu speech at CAA's Annual Conference in 1958.

"During the 1958 Annual Conference in Washington, the keynote speaker became ill, so I was chosen to substitute," he noted. "I gave a talk based on the experience of editing the articles submitted to the *Bulletin*, about my disaffection from the absence of a theoretical base in American Art History—about its naïve positivist character, with the exceptions of Meyer Shapiro and George Kubler, who were the major figures at the time." The talk was published in the Spring 1958 issue of CAA's other scholarly journal, *College Art Journal*.

Ackerman continued to grow in academe. In 1961, he became a Professor of Fine Arts at Harvard University, where he was chairman of the department from 1963 to 1967 and 1982 through 1984. After retirement, students continued to benefit from Ackerman's intellectual acumen as he worked as a visiting professor in various universities, including Massachusetts Institute of Technology, New York University, Columbia University, and the Graduate School of Design at Harvard. CAA recognized Ackerman's continued dedication to the profession when he was presented with CAA's Distinguished Teaching of Art History Award in 1991.

Ackerman also has the distinction of being the recipient of yet another prestigious CAA award, the Charles Rufus Morey Book Award, which is presented for an especially distinguished book in the history of art. It was awarded to Ackerman in 1965 for his book, *The Architecture of Michelangelo*. Ackerman

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CAA
NEW

January 2001

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275 Seventh Avenue
New York, New York 10001

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CAA's 50+ Members—Profiling James S. Ackerman

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has an extensive publishing career in print, film, and other media. He is the author of *Palladio, The Villa: Form and Ideology of Country Houses*, and most recently, *Distance Points, Origins, Imitation and Conventions*, a collection of his studies over the last decade that is due to be published by the MIT Press in October 2001. In addition, Ackerman has directed the films *Looking for Renaissance Rome* and *Palladio the Architect and His Influence in America*. In the early 1990s, Ackerman was interviewed for an oral history project documenting the work of art historians, produced by the Getty Foundation in collaboration with University of California at Los Angeles. "This is an exciting archive of art historians from the first half of the century—those who could be found in 1990," Ackerman observed.

When asked about the various ways that CAA has had an impact on the field, Ackerman responded, "The programming of College Art meetings over the last 20 years has given emphasis to scholarly and studio approaches

emphasizing difference and diversity." He also credits CAA with promoting women in the academic art field. "Prior to World War II, the field was reluctant to give women their due, either in studio art or in the art historical realm," Ackerman commented.

College Art Association is especially proud of members, such as James S. Ackerman, who have contributed so much to the art world and to CAA.

CAA in the News

Art Journal Noted

"In the prestigious magazine, *Art Journal*, Daniel Mirer presented his *Wishing Rooms*, which he has realized. . . in the last two years."

—"Art World," *La Vanguardia* (Madrid, Spain), September 2000

CAA Honors Fifty-Year Members

James S. Ackerman	1945	Rosalie B. Green	1945
Rudolph Arnheim	1948	Norman B. Gulamerian	1949
Phyllis Pray Bober	1941	Yvonne Hackenbroch	1946
Dericksen M. Brinkerhoff	1947	John D. Hoag	1951
Blanche R. Brown	1941	J. Richard Judson	1951
David R. Coffin	1947	Frank T. Kacmarcik	1951
Christiane C. Collins	1948	J. Edward Kidder Jr.	1947
Dario A. Covi	1949	Phyllis Williams Lehmann	1945
Charles D. Cuttler	1942	Mary Meixner	1947
William S. Dale	1948	Howard S. Merritt	1944
Sol Alfred Davidson	1949	Sadayoshi Omoto	1950
Jane Dillenger	1950	Ruth R. Philbrick	1947
Mary K. Donaldson	1951	Olga Raggio	1951
Esther G. Dotson	1947	Peter H. Selz	1948
Francis H. Dowley	1949	Craig H. Smyth	1940
Marvin Eisenberg	1949	George B. Tatum	1943
Lorenz Eitner	1947	Marianne L. Teuber	1944
S. L. Faison Jr.	1931	Mario Valente	1946
Beatrice Farwell	1947	Hellmut Wohl	1951
Ilene H. Forsyth	1947		

FROM THE CAA COUNSEL

Copyright Office to Public: You Can't Circumvent Encryption Technologies, Even for Fair Use

Suppose you bought a high-priced set of digitally encrypted slides and you could use them only by paying a fee each time you showed a slide in the classroom. Or, you wanted to examine a work that is available online for scholarly purposes, but your access to the image was limited by encryption?

In October 1998, Congress enacted the Digital Millennium Copyright Act ("DMCA"), which would allow a copyright owner to sue those who circumvented encryption controls. After a two-year study, last October the Copyright Office finally rejected various proposals that would have exempted from this law people who had legitimate reasons for circumvention.

Academics, librarians, and users, as well as CAA, opposed the DMCA during the course of its long legislative journey for at least two good reasons: First, any circumvention under the DMCA would be illegal even if the use of the work itself would be a lawful fair use under the copyright law. Second, access controls will technologically lock up works and force users to agree to pay-per-use business models.

At a minimum CAA and its allies had hoped to convince Congress to adopt an exception to the general rule, which would have allowed librarians, researchers, and other users to "circumvent" encryption technologies if their use of the copyrighted material protected by such technologies was a "fair use" under the copyright law. We were not able to persuade Congress to adopt such a rule, however.

Background

In the DMCA, Congress "compromised" among the various interest groups by delaying—until October 2000—the prohibition on users circumventing technologies that prevent access to a work by ordering the Copyright Office to conduct, in the meantime, a rulemaking to make a recommendation

to the Librarian of Congress, for his determination, whether certain users would be exempted from this prohibition.

This "compromise" provides that the prohibition against circumvention would not apply to "persons who are users of a copyrighted work that is in a particular class of works, if such persons are, or are likely to be in the succeeding three-year period, adversely affected by virtue of such prohibition in their ability to make noninfringing uses of that particular class of works under this title." Responding to a congressional mandate to develop its recommendations, the Copyright Office held two sets of hearings, over five days, and solicited the public's views, receiving nearly four hundred comments.

In determining the extent of any exemptions from the general statutory prohibition on circumvention, the Copyright Office was instructed by Congress to take at least the following factors into account: the availability for use of copyrighted works, the availability for use of works for nonprofit, archival, presentation, and educational purposes, the impact that prohibition on circumvention has on criticism, comments, news reporting, teaching, scholarship or research, and the effect of circumvention on the market for or value of copyrighted works.

The Librarian of Congress, on the recommendation of the Copyright Office, has now issued a final rule essentially exempting just one relatively small—but important—"class of works" from the prohibition on circumvention: works that are protected "by access control mechanisms that fail to permit access because of malfunction, damage or obsolescence." In other words, if the decryption software used to get access to your set of slides no longer works, or if the digital image on the Web is protected by an out-of-date encryption technology, you could (if you were technically sophisticated enough to be

able to do so) crack the encryption scheme without being liable under the DMCA.

During the last two years, however, virtually everyone participating in the Copyright Office proceeding—other than major copyright owners—had argued for a much more expansive set of exemptions. Two of these would have been of direct help to CAA members because they would have permitted circumvention in aid of fair use and would have allowed use of a work, or an encrypted copy, once the user had paid for the work. Defying the views of the academic and library communities and of the Department of Commerce, the Copyright Office rejected proposals for these broader exemptions on two grounds: The DMCA requires the determinations regarding exemptions to be made on the basis of a "particular class of works" and not on the basis of type of use, such as "fair use," and no compelling factual showing had been made that users are or would likely to be "adversely affected" by the anticircumvention prohibition.

Fair Use Exemption Rejected

Various groups, including the Association of American Universities, the National Association of State Universities and Land Grant Colleges, and the American Council of Education, argued strongly that the Copyright Office should exempt circumvention of access controls applicable to a broad class of "fair use works," including scientific and social databases, textbooks, scholarly journals, academic monographs and treatises, law reports, and educational audio/visual works, and that the exemption could be limited to specific, likely "fair users." The Copyright Office greeted this proposal unfavorably. It erected a high standard of proof—stating the burden of proof in support of an exemption is with the proponents—that, it concluded, advocates of this exemption had not met. (Indeed the standard was so difficult to meet that the Copyright Office rejected a proposed exemption to facilitate archiving and preservation being urged by divisions of the Library of Congress—of which the Copyright Office itself is a part—because these units had not expressly stated that they would have a "need" to circumvent access controls or

CAA/NINCH Copyright Town Meeting 2001

"Licensing Initiatives for Scholars and Teachers: The View from the Copyright Industry—Intellectual Property as Seen from the Perspective of Rights-Holders and Publishers"

This town meeting will be held on Saturday, March 3, at the CAA Annual Conference in two sessions. Presentations will take place 9:30 A.M.–noon and follow-up discussion will be held 12:30–2:00 P.M. Participants will include representatives from Questia Media, Inc., SASKIA Cultural Documentation, Visual Artists and Galleries Association (VAGA), the National Museum of American History, the Art Museum Image Consortium (AMICO), and the Academic Image Cooperative (AIC).

NINCH (National Initiative for a Networked Cultural Heritage) Copyright Town Meetings are open to the public. A conference badge or single-session ticket, which may be purchased at the Chicago Hilton and Towers on the same day, will be required to enter the 9:30 A.M.–noon session. Refer to www.collegeart.org for conference information. For information regarding the program, consult www.pipeline.com/~rabaron/ctm/CTM.htm. For information on previous NINCH Copyright Town Meetings, consult www.ninch.org.

that they "are aware of circumstances likely to require them" to circumvent!)

"No evidence," concluded the Copyright Office, had been presented that specific works in the classes "have been or are likely to be inaccessible because educational institutions or libraries have been prevented from circumventing them." Holding out some promise for the future, however, it concluded that it would be "easy to agree" that if encryption created "serious difficulties in making lawful uses of these works," then an exemption "would be justified."

Non-Infringing Uses of Works on Lawfully Acquired Copies

An equally large and impressive group of commenters argued to the Copyright Office that once a user lawfully acquired a copy of a work—such as a CD-ROM with digital images—then he or she should be able to circumvent access controls for noninfringing purposes; they included the Department of Commerce, leading academics, the Consortiums of College and University Media Centers and the Association of American Universities. Despite this support, the Copyright Office rejected the proposal for three reasons:

- No "class" of works was defined in the proposal;
- Commenters have not "made the case" that their "fears" regarding the develop-

ment and consequences of pay-per-use models; and

- Tellingly, in enacting the DMCA, Congress had considered and rejected an approach that would have had the Copyright Office consider the effect of the law on those who had "gained lawful access" to a work. With respect to this proposal, therefore, the Copyright Office stated that Congress should, if it is so inclined, craft an exemption.

What's next? As of this writing, no appeal of the Librarian's determination appears to be in the offing. Legislation to amend the DMCA in the next Congress seems likely, and the Librarian's determination may well undergo serious scrutiny. Finally, the Register is required by the DMCA to conduct a similar rulemaking proceeding every two years. Looking ahead, any CAA members (or other users) who encounter encryption measures that effectively impede their lawful uses of copyrighted works should keep the evidence for submission to the Copyright Office, if users hope to persuade it in two years that broader exemptions to the DMCA's anticircumvention provisions are warranted.

—Jeffery P. Cunard, CAA Counsel

ART HISTORY Ph.D.S: CAA ENDORSED NATIONAL STUDY UPCOMING

The University of California, Berkeley, is conducting a national study, "Ph.D.s in Art History—Over a Decade Later," to collect information on the career paths of art historians over a period of 10 to 15 years after degree completion. This study, which is funded by the Getty Grant Foundation and is endorsed by CAA, seeks to involve all 800 doctoral recipients in art history who graduated in the academic years 1986 to 1991 from an art history program in the United States. Dr. Maresi Nerad, Director of Graduate Research, and Joseph Cerny, Vice Chancellor of Research, are directing the study. Distinguished experts from various professions and fields in art history will serve on the advisory board including Jacquelyn Baas, former Director of the Berkeley Art Museum and Pacific Film Archive (1989–99), Susan Ball, Executive Director, College Art Association; Darcy Grimaldo Grigsby, Assistant Professor, Art History, UC Berkeley; E. Bruce Robertson, Professor, History of Art & Architecture, UC Santa Barbara and Vice President for the Annual Conference, College Art Association; Susan Huntington, Graduate Dean, Ohio State University, Professor, Asian Art; John D'Arms, President of the American Council of Learned Societies; and Cristin Tierney, Resident Faculty, Christie's International, New York.

The study seeks to answer such questions as: What were the different career paths that Ph.D.s in art history chose? What percentage actually entered

the workforce? Did women, men, and people of color follow different career paths? How do men and women balance career and family? What role has a postdoctoral fellowship played in career advancement? Have art historians from abroad who earned doctorates in U.S. programs remained in this country and pursued careers here, or have they returned to their home countries? How do art historians assess the value of their Ph.D. after a decade of employment?

Using a time-frame of over ten years ensures that most graduates have settled into more or less stable and permanent employment. The questionnaire will focus on the employment history of the art historians from degree completion to the present, inquire about their job search process and factors important in their decision to accept their first and current position, ask for a retrospective evaluation of their doctoral programs and the usefulness of the doctoral degree, and collect demographic information on spouses and children. In addition to the survey, a number of in-depth interviews are being conducted to understand the context in which individuals make career decisions.

The research team expects to administer the survey during March and April 2001 and report results in the fall of 2002. Because a high response rate yields more reliable results, the research team asks all doctoral recipients of the academic years of 1986 to 1991 to respond by mail or email as soon as they receive the questionnaires. Survey participants will have the choice to complete the questionnaire either over the Web or on paper. Neither individuals nor doctoral institutions will be identified in any results. Dr. Renate Sadrozinski, the project manager, will be available in the registration area at the Annual Conference to give more information and schedule interviews. Questions regarding this study may be emailed to Dr. Renate Sadrozinski, Graduate Division, Research Unit, 421 Sproul Hall, University of California, Berkeley, CA, 94720-5900; 510/643-5437; fax: 510/642-6366; PhdArtH@uclink.Berkeley.edu.

A FELLOW

Advantages of the New

It's been almost a semester, and our two "followed fellows," Rocío Aranda-Alvarado and Judith L. Huacuja-Pearson have made the transition from school to work. Fortunately, during the ride, there have been mentors and predecessors who have ameliorated stresses and permitted experimentation. There's no better time to navigate through an arts institution than in those first months, when amidst the chaos and drudgery that comes with new responsibilities, excitement and meaning is uncovered. —Ellen Staller, Manager of Fellowships and Placement

New Pedagogical Practices in Academia

As a newly initiated, full-time, tenure-track professor who is just completing her first teaching load of three lecture-based courses, I relish the closing moments of this term. What recently was a "time-management struggle" with the unknown is now a "teaching portfolio fact." I've produced lecture notes, writing rubrics, study skill mandates, active reading assignments, midterm review sessions, and final exams to guide and enhance student learning. I have lectured on the history of contemporary art, discussed developing good study skills and strong writing habits, reviewed student materials, and then lectured more. It seems to me that most all of my efforts have been directed toward amassing those most precious lecture notes. Lacking in the classroom has been the allotment of ample discussion time for students to actively engage with the material at hand.

I relish the chance to begin anew. With the first semester's courses coming to a close, I am currently drawing up plans for the semester ahead. One of the significant advantages of being a new faculty member (although it has its painful disadvantages, too) is the opportunity to experiment with classroom learning strategies while attempting to finesse one's teaching philosophy. In the case of the "Chicano,

Latino, and Latin American Art History" course I will offer next semester, it will be critical that students have the opportunity to engage with contemporary issues raging in society at large and among local communities in particular. Engagement has been a fundamental tenet of Chicano art, as well as most activist cultural production of the past thirty years. Engagement will be one of the primary objectives of this class. Auspiciously, service learning and community-based educational activities integrated with classroom instruction are seriously supported at my new home institution.

Service learning is a pedagogical model that combines academic learning with community-based service. In courses with a service-learning component, a carefully prescribed learning agenda includes community service as one of several required activities. My course agenda will include lectures, required reading assignments, two research papers, midterm and final exams, as well as involvement with a local Latino migrant workers' organization. The models for student involvement will follow two lines: One line of research will team students with local artists to produce interviews and publications on local Chicano activists' use of culture (murals, posters, and graphics). The second will result in the development of a history of the agency and the communities involved with it. Students will publish a local cultural journal that reports on the unique aspects of the community involved. The project will contribute to the same community organization by offering lectures on regional artistic collaborations.

Critical reflection on academic instruction and community activity is crucial to learning. During the course, many of the students' readings will examine the problem of maintaining criticality while being engaged in advocacy research. It will be important to have students assess their engagement with the community organization differently from other volunteer work they may have performed in the past. Their experience will also be different from academic internships. Students will gain new knowledge in the classroom and apply that knowledge outside of it, but also garner new instruction by assessing the needs of the community. The intent is for the modality of instruc-

tion to match the goals of much of the activist art under study. The major goal of activist art has been to produce cultural citizens (see *Latino Cultural Citizenship* [1997] by William V. Flores and Rita Benmayor). Whereas "internships prepare students for professional work," as Jeffrey Howard, Assistant Director for Academic Service Learning at the University of Michigan, writes, it is "academic service-learning that prepares students for citizenship."

The course I will teach at the University of Dayton will explore Chicano, Latino, and Mexican American cultural production from historical, cultural, social, and political perspectives. More broadly, the course also examines the history of artistic activism in the United States since the 1960s. That history includes significant contributions by African American and Native American, as well as Latino, Chicano, and Puerto Rican artists. Students will study art and artistic practices that have developed out of specific social contexts. Thus, we will examine art while considering ethnic identity, stereotypes, literature, and the use of that art within marginalized communities. Many of the art practices developed since the 1960s integrate community dialogue and social change. One result of these emerging art practices has been the active deployment of cultural citizenship, whereby the power of culture to shape attitudes and affect actions has been realized by activists, artists, and people living in disempowered communities.

I have been well supported in my attempts to deploy service learning in the classroom. The university's active faculty mentoring program has introduced me to Professor of English and Director of Women's Studies Betty Youngkin, who offers extensive practical advice about this subject. Youngkin, along with Professor Brain Conniff, initiated the Dayton Literacy Project, which brought together undergraduates, graduates, and women working toward general education degrees. Next month's article will report on campus-wide service-learning projects.

—Judith L. Huacuja-Pearson

"We have no get-rich quick complexes..."

In spite of what many may think, being the low woman on the totem pole has its

distinct advantages. Being left out of a three-hour meeting on purchase orders, furniture, photocopiers, and fax machines is just one of them. When you get a new job, in contrast to your co-workers with a longer history of service, you are infinitely less jaded. Each new day brings fresh events.

Just the other day, for example, I received a catalogue essay from our editor. When I attempted to download the document, the computer informed me that the file was infected with the Melissa virus. Visions of complete and utter chaos haunted me. I thought about the possible damage that could result from such a virus infecting our computers. Thanks to the old but still (somewhat) trusty virus checker, such pandemonium did not ensue. Still, we were left with an unusable essay and a deadline that was just days away. No doubt, this would take some major miracle to fix.

So I sat for a moment and fantasized about the Museum Fairy Godmother. I envisioned her as a kindly older lady who understands the importance of funding cutting-edge conceptual art that addresses issues of race, class, sexuality, and gender as well as blockbusters on the usual suspects (Picasso, Monet, etc.). Believe me, this was not the first such fantasy I'd had. A month ago, battling against a grant proposal deadline, I wished for just such a woman.

Living on a graduate student's budget for several years is excellent preparation for working in the nonprofit world. The same impulse that made you print on the reverse side of drafts of your dissertation chapters is highly useful in the museum environment. Never a week passes that some discussion of pecuniary woes is not heard in our offices. But, like museum-folk the world over, we have hope. Given our current situation, I am often reminded of words from a letter by the African American painter Aaron Douglas about a group formed by his avant-garde colleagues during the Harlem Renaissance: "We have no get-rich quick complexes.../We are primarily and intensely devoted to art."

Well, maybe my fantasy about a Museum Fairy Godmother is within the genre of the get-rich-quick scheme. Have any other ideas?

—Rocio Aranda-Alvarado

Annual Conference Update

Notice

Tickets for two 2001 Annual Conference Special Events are no longer available: **River North Gallery Tour and Frank Lloyd Write by Bus.** CAA regrets any inconvenience.

Kress Foundation to Sponsor Distinguished Scholar's Session

CAA proudly announces the first in a series of sessions devoted to the work of senior scholars in art history. This year's Distinguished Scholar's Session is funded through a generous grant from the Samuel H. Kress Foundation and will be devoted to James S. Ackerman, who will open the session with a talk titled "On Old and New Histories of Art" (see featured story on page one). The session panel will include Joseph Connors, Columbia University, chair, and speakers Robert Nelson, University of Chicago; Caroline A. Jones, Boston University; Ingrid Rowland, American Academy in Rome and the Getty Research Institute; and Patricia Emison, University of New Hampshire.

CAA wishes to express its gratitude to the Kress Foundation for its generous support. Thanks are also due David H. Friedman, Massachusetts Institute of Technology, for his able assistance in helping to organize the Ackerman session. The session will be held on Thursday, March 1, 2:30–5:00 P.M., in the International Ballroom South.

Session Schedule Errors

The times of the following sessions, as printed in the *Preliminary Program*, are incorrect. The session chaired by Aruna D'Souza and Tom McDonough, "The Invisible 'Flaneuse'? Rethinking Women's Experience of Public Space in 19th-Century France," will be held on Friday, March 2, 2:00–4:30 P.M., in the International Ballroom South. The session "Curriculumizing Contemporary Art," chaired by James Yood, will be held on Friday, March 2, 9:00–11:30 A.M., in Continental Room C. The correct schedule information will be printed in the *Final Program*.

Special Advocacy Session to Deal with Controversial Student Art

CAA's advocacy session, on Saturday, March 3, 2:30–5:00 P.M., will focus on the various issues at play when student art is banned from school-sponsored shows. **Daniel Grant**, a career consultant to fine artists and a former art critic for *Newsday* and an author of six books, will discuss the methods by which art schools and university art departments handle controversial artwork created by their students and how some of those efforts themselves may limit artistic freedom. **Vanalyne Green**, Professor at the School of the Art Institute of Chicago, will look at some of the ways in which the American Left, perhaps unbeknownst to itself, reproduces

Session on the New AAM Museum Guidelines

The American Association of Museums (AAM) will sponsor a special session titled "Museum Ethics—AAM's Guidelines on Holocaust Era Objects and Exhibiting Borrowed Objects" (please see related story on page nine).

The panel will be co-chaired by AAM staff members Jason Hall, Director of Government and Public Affairs, and Helen Wechsler, Director of International Programs. This valuable and informative session will illuminate AAM's newly released guidelines, the museum community's response to perceived ethical lapses in recent museum exhibitions and purchases. This session will be held on Friday, March 2, noon–1:30 P.M., in the International Ballroom North.

CONFERENCE HIGHLIGHT

"Meet the Candidates" Session at the 2001 Annual Conference

CAA members will have the opportunity to meet and question the candidates who are running for the Board of Directors on Friday, March 2, at the 2001 Annual Conference. It will be held at the Chicago Hilton and Towers from 4:45 P.M. to 5:45 P.M. We urge you to take this opportunity to introduce yourself, and speak informally with the candidates before casting your ballots. Bring the ballot you will receive in the mail in January 2001 so you will have the candidates' statements and bios handy. The ballot is due after the conference on March 19, 2001. Please plan to attend.

aspects of American puritanism and fundamentalism, including their histories of censorship. **Svetlana Mintcheva**, Arts Advocacy Project Coordinator for the National Coalition Against Censorship, will talk about the First Amendment and funding matters as they relate to the establishment of guidelines for student shows. And **Bill Paul**, Professor at the University of Georgia, will address the influence of social, economic, and political pressures on the interpretation of art and how these pressures, which may be repressive, also establish the acceptable range of method, form, content, and teaching practice in the classroom.

For more information, please contact Marta Teegen, Manager of Governance, Advocacy, & Special Projects at mteegen@collegeart.org.

Getty Research Institute Session

The Getty Research Institute will sponsor a session titled "Reproduction and Originals." Chaired by Thomas Crow of the Institute, the session will include the following speakers and topics: Malcolm Baker, "Technologies of Reproduction and the Economy of the Eighteenth-century Portrait Bust"; Whitney Davis, "The Aesthetics of Indiscernibles, Again"; Maria Loh, "New Dogs, Old Tricks: The Internal Logic of Artistic Production in Seicento Venice"; and Partha Mitter, "Mechanical Reproduction and Popular Prints in Colonial India." The session will be held on Thursday, March 1, 12:30–2:00 P.M. at the Hilton.

Visual Resources Association Session Added to Program

The Visual Resources Association will host "Coming Out of Isolation: Building Bridges and Networking within the Campus Community." Visual resources curators work closely with faculty, staff, and students in the departments and communities they serve. Rich support and information resources, including manifold opportunities for collaboration, exist outside of art and art history departments. As service initiatives, cataloguing and digitization projects, and other areas for collaboration rise to unprecedented levels of technical, administrative, and financial complexities, new opportunities to work with like-minded professionals in the university library, multimedia center, information sciences, instructional technology, and academic computing abound. As a result, dynamic new alliances and relationships are formed. Presenters will share successful interdepartmental activities and projects at their institutions, enhanced by a spirited and ideas-laden exchange of additional cooperative enterprises from the audience.

Chaired by Russ Clement, Northwestern University, the session will take place noon–1:30 P.M., on Friday, March 2. Program speakers will include Sandra C. Walker, University of Tennessee; Christina B. Updike, James Madison University; Katherine Cowan, Maryland Historical Society Library; Julie Marchenko and Russ Clement, Northwestern University.

Session to Focus on CAA's International Efforts

The International Task Force of CAA will be hosting a roundtable session the on Thursday, March 1, 12:30–2:00 P.M. The goal of the session is to gather members' thoughts and ideas on how CAA should expand its international efforts to meet its constituents' needs.

All members are invited and encouraged to participate in these discussions. Topics include: "International Academic Standards" (discussion leader: John Kissick, Dean of the Faculty of Arts, Ontario College of Art and Design); "The Role of International Membership in CAA" (discussion leaders: Brooke Anderson, Director and

Curator of the Contemporary Center at the Museum of American Folk Art and Tom Reese, CAA Board member and Director of the Roger Thayer Stone Center at Tulane University); "The Role of the Artist in the Digital Networked Society" (discussion leader: Lily Diaz, Researcher at the Media Lab of the University of Art and Design, Helsinki); "The Importance of Foreign Exchanges" (discussion leaders: Caroline Boyle-Turner, Director of the Pont-Aven School of Art and part-time Professor at the Rhode Island School of Design, and Cheryl Goldsleger, Associate Professor at Piedmont College); "CAA's Role at the United Nations" (discussion leader: James Rubin of SUNY Stony Brook and CAA's representative to the United Nations).

Members in all areas—studio, museum, art history, arts administration, and others, including students—are strongly encouraged to participate in the International Task Force session so that goals and objectives can be developed that focus on the international issues members feel are most important. Please check the Final Program for the location of this important session.

Session on Art History in the Museum Context

Chaired by Clare Kunny of the Art Institute of Chicago, this session explores issues and encourages conversation on the broad topic of art history within the museum. John Neff of the Terra Museum of American Art addresses the many art histories; Kimberly Rorschach of the David and Alfred Smart Museum of Art discusses how university museums work with art history departments and the impact this has on training. Martha Tedeschi of the Art Institute of Chicago examines scholarly contributions in museum publications; and Kymberly Pinder of the School of the Art Institute focuses on the teaching of art history in a museum context. The panel will be held on Saturday, March 3, noon–1:30 P.M., in the Price Auditorium at the Art Institute of Chicago, just a short stroll from the Conference site. This session is one of four that will be held off-site at the Art Institute of Chicago.

Student and Emerging Professionals Committee Seeks Hosts in Chicago

In response to students' needs and requests to make attendance of the Annual Conference more economically feasible, the Student and Emerging Professionals Committee (SEPC) has decided to set up a network for student hosts in the conference city to communicate with those needing lodging. At this time, SEPC is looking for students living in the Chicago area who can host a student from out of town for the conference from February 28 to March 3, 2001. If you have a spare bed, a couch, or even a floor space, and would be willing to have a fellow artist or art historian stay with you during the conference, please email Michele Greet, chair of the SEPC, at mg300@is9.nyu.edu.

Please specify what sort of accommodations you have, where you live, if you prefer a male or female, and of course your contact information. In addition to providing out-of-town students with a place to stay during the conference, this process seeks to encourage new contacts and friendships from other schools across the nation.

Extended Deadline for Career Development Workshops

Artists, art historians, and museum professionals at all stages of their careers are encouraged to apply for a one-on-one consultation with veterans in their fields. Career Development Workshops offer a unique opportunity to receive candid advice on how to conduct a thorough job search, present work, and prepare for interviews.

The workshops will take place on Thursday, March 1, and Friday, March 2, at the Chicago Hilton and Towers. Workshops are by appointment only; all participants must be members in good standing for 2001.

To apply, fill out the coupon on page 27, complete, and mail in the Career Development Workshops coupon. Participants will be chosen by a lottery of the applications received by the deadline, and all applicants will be notified by mail. CAA will make every effort to accommodate all applicants; however, workshop participation is limited. Send completed coupon to: Career Development Workshops, CAA, 275 7th Ave., New York, NY 10001. Deadline: January 31, 2001.

I'm Going to the Conference, and I Want to Meet Other Students When I Get There!

The best way to connect with other students is at the Student Member Reception sponsored by the Student and Emerging Professionals Committee. The reception is scheduled for Friday, March 2, noon–1:30 P.M. See the final program for location. Students from a variety of campuses will be there to talk informally and socialize, as well as to trade observations about our particular programs. You can find out what other students are thinking about their fields, careers, projects, and scholarship. Last year, some undergraduates got to hear firsthand from students enrolled in graduate programs in which they have interest. This kind of dialogue is exactly what we want to promote.

You can also expect to meet many students at the Conference session entitled "What Do We Mean Art, History?" sponsored by the Student and Emerging Professionals Committee on Thursday, March 1, 5:30–7:00 P.M. Before the session starts, and after the session is over, you might consider striking up conversations with some of the other Conference attendees. Student members at Chicago colleges: let us know who you are, and maybe we can come hang with you on your campuses! Also, be sure to visit the online "Students' Survival Guide to the 2001 Annual Conference." Check www.collegeart.org for details.

School of the Art Institute of Chicago Bash

Join the School of the Art Institute of Chicago, alumni, and friends for "2001 Dessert Oddities: SAIC Reception and Dance Party," the closing reception and dance party for the exhibitions *2001 Spaced Oddities* and *Installations 2001*. The party will be held on three floors of the SAIC's warehouse at 847 W. Jackson Blvd. in Chicago (West Loop Gallery District/Greektown) on Saturday, March 3, 7–10 P.M.

The first floor features *2001 Spaced Oddities*, a display of found objects collected by students, faculty, staff, and alumni curated into weird and wonderful taxonomic environments. The third floor is devoted to *Installations 2001*, a juried exhibition of alumni work. In between, dance to the multicultural

rhythms of the 12-piece band, Funkadesi, while sampling an array of odd desserts. Please consult the *Final Program* for directions to Gallery 2.

BUILDING BLOCKS WORKSHOP A LANDMARK EVENT

Ninety-five representatives of learned societies and scholarly and professional arenas within the humanities gathered in Washington, DC, September 20–24, 2000, for the Building Blocks Workshop, an important event in the larger Building Blocks project. The outcome of more than two years of extensive planning, the workshop marks a significant step in the ongoing "Computer Science & the Humanities" initiative that has as its objective to stake out the common ground where the interests and challenges of humanists overlap with those working in computer science and information technology. Convened by National Initiative for a Networked Cultural Heritage (NINCH) Director David Green, the workshop was funded by the Rockefeller Foundation, the National Science Foundation, and the Gladys Krieble Delmas Foundation and organized, through NINCH, by the representatives of 26 scholarly and professional societies, including College Art Association.

With the overall mandate of attending to "Intellectual Needs Shaping Technical Solutions," the workshop had three objectives: (1) *To clarify how we work*: to review current scholarly and pedagogical practice, with particular attention to the use of primary source materials (as outlined in the 250 returns to a national questionnaire, "Working with Materials"); (2) *To specify what we*

need to do our work: to articulate by field and across disciplines the most pressing needs in the humanities that networked computing can address; and (3) *To chart where we go from here*: to outline short-term, practical, collaborative projects; and to outline areas for inclusion on a longer-term research agenda to be developed with computer scientists.

The format of the meeting incorporated three panel presentations on topical issues (Possibilities of Digital Media; New Models of Publication/Dissemination; Interactivity & Visualization); cross-disciplinary discussions of the implications of the presentations; and field-based working groups. A keynote address by Janet Murray (Georgia Institute of Technology) opened the sessions; Michael Lesk (National Science Foundation) outlined funding strategies and opportunities at NSF; Mary Estelle Kennelly (Institute for Museum and Library Services) did the same for IMLS; and NINCH President Stanley Katz gave a capstone address, placing the workshop in the context of NINCH's creation as a truly collaborative platform from which the cultural community might develop strategies for effectively networking cultural resources.

For many, the core of the meeting was the set of intensive conversations in discipline-based "field meetings," where the state and needs of each field were discussed. Here the Visual and Media Studies Field Committee of seven expanded to become a larger working group of sixteen scholars, teachers, librarians, archivists, curators, educational technologists, publishers, and others. Learned societies supporting this field include, in addition to CAA, the Society for Architectural History, the Society for Cinema Studies, and the Visual Resources Association. Sally Promey (Professor of Art History and Archaeology, University of Maryland) and Catherine Hays (Coordinator, Digital Technology and Electronic Media, College of Arts and Humanities, University of Maryland), represent CAA on the Building Blocks Steering Committee and co-chair the project's Visual and Media Studies Field Committee. More than 15 project proposals, including two from Visual and Media Studies, are now being developed from drafts produced at the meeting. Each project has its own team (typically a

university-based center, a number of scholarly societies, and selected consultants). Beyond the "short-term" projects with a duration of two to four years, workshop participants made first iterations of statements outlining issues and problems for inclusion in longer term research agendas. In both the short term and the long term, these projects will be characterized by the collaborative activity of humanists and computer scientists. The most likely forum for refining and implementing the longer term research agenda will be a series of three annual conferences on computer science and the humanities recently funded by the Carnegie Corporation to begin in the fall of 2001.

—Sally Promey, Professor of Art History and Archaeology, University of Maryland

FIELD REPORT: AAM'S GUIDELINES ON EXHIBITING BORROWED OBJECTS

Since its inception in 1906, the American Association of Museums (AAM) has provided the American museum community with guidelines and standards of ethical practices as well as leadership in government and public affairs. With its approval on July 13, 2000, of the "Guidelines on Exhibiting Borrowed Objects," the AAM endeavored to continue this relationship with the museum community. In response to concerns regarding ethical standards in developing institutional policies for exhibiting borrowed objects, the AAM set out to develop a set of guidelines

that were consistent not only with the AAM Code of Ethics, but one that took into consideration the public's confidence in the museum community.

Specifically, the AAM's new guidelines address the ethical practices involved when a museum borrows and displays objects from other museums and from private individuals and organizations. The AAM suggests that before exhibiting borrowed objects, a museum should create a written policy that addresses all of the issues outlined by the "Guidelines on Exhibiting Borrowed Objects," which are governed by principles that encourage a museum to: (1) Adhere to an ethical standard that exceeds legal minimums (with the purpose of encouraging the confidence of the public in the museum and its mission); (2) Act in a way that is consistent with its formally stated mission; (3) Document all activities related to the borrowing and exhibiting of borrowed objects; (4) Make its actions visible and understandable to the public; (5) Maintain institutional control, as well as the intellectual integrity, of its activities.

The "Guidelines on Exhibiting Borrowed Objects" are divided into two sections: "Borrowing Objects" and "Lender Involvement." "Borrowing Objects" states that a museum's mission,

as well as the intellectual integrity of its exhibition, must coincide with the exhibition of borrowed objects. In addition, a museum should examine its relationship with the lender for potential (or appearance of) conflicts of interest and have a written policy in place that would address such possible conflicts. Furthermore, a museum should not accept any commission or fee from the sale of borrowed objects (except when the objects for exhibition have been specifically organized for the sale of those objects, such as craft shows). The second section of the guidelines, "Lender Involvement," states that although a museum may consult the lender on issues concerning the borrowing and display of an object, it should maintain complete decision making authority over the content and presentation of the exhibition. Additionally, this section suggests that a museum should notify the public of the exhibition's source of funding in cases where the lender of objects also funds the exhibition.

Although most of these guidelines are reasonably straightforward, the AAM has received questions regarding the section in "Borrowing Objects" that addresses the museum's acceptance of commissions/fees upon the sale of borrowed objects—specifically, the

exception that excludes exhibited objects that are to be sold. This statement is rather unclear regarding its application to specific circumstances in which objects can be sold. In order to clarify this particular guideline, the AAM has offered several suggestions to museums. They recommend that such "for sale" shows occur only as exceptional/secondary practices. When selling borrowed objects, a museum should explicitly state that the objects are for sale and that this selling of borrowed objects is an exceptional practice for the museum. In addition, the AAM recommends that a museum provide an explanation to the public of why it is making this exception.

Although these suggestions are helpful in clarifying this particular guideline, further issues regarding the sale of works of art could be addressed within the guidelines themselves. The CAA's Resolution Concerning the Sale and Exchange of Works of Art by Museums elucidates more clearly many of the possible issues involved when selling and/or exchanging works of art. Located under the Governance section on the CAA website, this resolution was adopted in 1973 and reaffirmed in 1991 by the CAA Board of Directors. These guidelines address areas such as the occasional need of museums to sale/

exchange works of art in order to strengthen their collections and the consultation of outside experts (both scholars and artists) on the advisability of sales/exchanges. The AAM's guidelines, in conjunction with the CAA resolution, provide sensible standards for the museum community and the public served by these institutions.

The proposed efficacy of the AAM's newly adopted "Guidelines on Exhibiting Borrowed Objects" will be assessed as the museum community absorbs these guidelines into their institutional practices. Only with time will we better understand the impact of these policies on the institutions involved. The AAM will be presenting a session at the CAA's Annual Conference in February on the "Guidelines on Exhibiting Borrowed Objects" (see page seven). For a copy of these guidelines and updated information regarding these policies, visit the AAM's website at www.aam-us.org.

—Natasha Poor, City University of New York Graduate Center

section of CAA's website is an indispensable resource for graduate students in all visual arts disciplines. It is also a useful resource for administrators and faculty who are involved with searches and includes a link to all other CAA Professional Ethics and Guidelines. Three new documents have been added to the website during the last few months as a result of the work of the Professional Practices Committee. They include:

"Works in New Media: Recommendations for the Formatting, Handling, and Screening of Works"

If you have followed *Careers* listings for new media artists over the last few years, you probably have noticed how problematic those listings have been. There have been no consistent guidelines for schools regarding requests for documentation of work, and artists have often assumed that all institutions are technologically equipped to review their work. The "Works in New Media" document is an attempt to get all parties on the same page. Among the topics covered are labeling procedures, recommendations to institutions requesting documentation, methods of mailing/shipping the documentation, and recommendations to search committees about the viewing of such work. Vanalyne Green of the School of the Art Institute and Vice President of External Affairs at CAA, played a major role in crafting this document.

"Etiquette for CAA Interviewers"

This document is a must-read for anyone who will be involved with the job interview process. It serves as a wonderful reminder of the need for professionalism on the part of departments when interviewing candidates at the CAA conference, on campus, or on the phone. For those going through their first job search as artists, art historians, or museum professionals, it will be extremely useful. In many ways candidates and institutions actually shape our profession through the interview process. The document highlights various aspects of that highly charged moment when parties meet. It also covers communications between candidates and departments, dining at

the Conference and campus visits, and common courtesies. Linda Hults, of the College of Wooster and member of CAA's Board of Directors, was instrumental in shaping this document.

"Curriculum Vitae for Museum Professionals"

For several years, the Career Development site has provided c.v. conventions for artists and art historians, but not for those seeking positions with museums and university galleries. The new conventions were drafted with the assistance of Marilyn Kushner of the Brooklyn Museum of Art and chair of CAA's Museum Committee. This document is especially useful for those who need to see the distinctions between the c.v. conventions of a museum professional and an art historian. It also serves as a useful guide for the kinds of activities one needs to consider when shaping a curatorial or administrative career.

—Michael Aurbach, Vice President for Committees

Call For Participation: M.F.A. Survey

Considerable interest has recently been generated in beginning a national debate on the efficacy of the M.F.A. as a terminal degree for fine artists in American higher education. In an effort to initiate such a debate, CAA's Professional Practices Committee will conduct a survey of artists working at universities, colleges, and two-year institutions across the country. The survey will assess how the M.F.A. degree has influenced the status of fine artists with regard to salary, rank, tenure, promotion to administrative levels, and the receipt of grants.

The survey will be conducted in the registration area at the Annual Conference in Chicago and will also be available on CAA's website in early February for individuals to fill out. Volunteers are needed for one- or two-hour sessions to help administer the survey at the conference. If you are willing to serve, please contact Bruce Bobick, bbobick@westga.edu or Dorothy Joiner, djoiner@westga.edu of the Professional Practices Committee. *Deadline to apply: February 2, 2001.*

The Art Libraries Society of North America in association with ARLIS/SOUTHERN CALIFORNIA CHAPTER Presents

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CAA News

CAA's Board Approves New Professional Guidelines

If you haven't visited the Career Development section of CAA's website (www.collegeart.org), now is the time. The Board of Directors has approved several new guidelines that will provide considerable help to individuals and institutions conducting searches for artists, art historians, and museum professionals. The Career Development

Mentor Online Pilot Project Launched

CAA's Student and Emerging Professionals Committee announces the initiation of a one-year pilot project to offer a Mentor Online service. The Career Development Workshops at the Annual Conference have been a great success; nevertheless, people also need advice at times other than the week of the Annual Conference. The committee has therefore established a list of visual arts professionals (art historians, visual artists, curators, museum professionals, gallery directors, etc.) to respond throughout the year via email to queries dealing with conducting job searches, presenting work, and other professional concerns. For more information on CAA's Mentor Online Project, please visit this URL: www.collegeart.org/caa/aboutcaa/committees/pips/student/mentor.html.

New Millard Meiss Publication Grants Opportunity

The Millard Meiss Publication Fund Committee is pleased to announce a new funding opportunity for authors. Following are the revised guidelines: Meiss Publication Grants are for the purpose of subsidizing book-length scholarly manuscripts in the history of art that have been accepted by a publisher on their merit but cannot be published in the most desirable form without a subsidy. The committee is particularly sympathetic to applications that propose enhancing the visual component of the study through the inclusion of color plates or an expanded component of black-and-white illustrations that would, without subsidy, not be possible. The publishers' expenses generated by exceptional design requirements (maps, line drawings, charts, and tables) are also suitable for consideration. Permission and rental fees/reproduction rights, especially in cases where they are burdensome for the press, are also appropriate for a Meiss subsidy.

Beginning in spring 2001, the committee welcomes an additional application from the author to cover the authors' own expenses for illustrative materials (permissions, graphics, indexing, nontraditional media like film stills, CD-ROMs, etc.). This should be submitted, along with the application

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from the press. Grants of up to \$1,000 will be awarded to the author, in addition to the award made to the press.

The committee meets to consider awards twice annually: in the spring and in the fall. To be considered at the spring meeting, completed applications must be received by CAA no later than March 1, 2001.

Millard Meiss Award Winners Announced

CAA is pleased to announce three recent Millard Meiss publication subsidies: Jeffrey Hamburger, *St. John the Divine: The Deified Evangelist in Medieval Art* (University of California Press); Sarah McPhee, *Bernini and the Bell Towers: Architecture and Politics at the Vatican* (Yale University Press); and Margaret Werth, *The Joy of Life: The Idyllic in French Art circa 1900* (University of California 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: www.collegeart.org/caa/resources/meiss/index.html; or the Publications Coordinator, caabook@collegeart.org. Deadlines: October 1, 2001 and March 1, 2001.

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 2001.

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

Finalists for CAA Charles Rufus Morey Award: **Carmen C. Bambach**, *Drawing and Painting in the Italian Renaissance Workshop: Theory and Practice, 1300-1600* (Cambridge University Press); **Mitchell B. Merback**, *The Thief, the Cross, and the Wheel: Pain and the Spectacle of Punishment in Medieval and Renaissance Europe* (University of Chicago Press); **Leonard Barkan**, *Unearthing the Past: Archaeology and Aesthetics in the Making of Renaissance Culture* (Yale University Press); **Patricia Mathews**, *Passionate Discontent: Creativity, Gender, and French Symbolist Art* (University of Chicago Press).

Finalists for the Alfred H. Barr, Jr., Award: **Yve-Alain Bois**, *Matisse and Picasso* (Kimbell Art Museum, Fort Worth); **Gary Tinterow and Phillip Conisbee**, *Portraits by Ingres: Image of an Epoch* (National Gallery, London);

National Gallery of Art, Washington, DC; Metropolitan Museum of Art, New York); **Julian Chapuis**, *Tilman Riemenschneider: Master Sculptor of the Late Middle Ages* (National Gallery of Art, Washington, DC, and Metropolitan Museum of Art, New York); **Lawrence Berman and Kenneth J. Bohac**, *Catalogue of Egyptian Art* (Cleveland Museum of Art).

Art Journal Co-sponsors Panel on Conceptual Art

On November 8, 2000, a panel discussion entitled "Contemporary Returns to Conceptual Art: Renée Green, Silvia Kolbowski, and Stephen Prina" was presented at New York University. Organized by the artist Simon Leung, a member of the *Art Journal* Editorial Board, the event was co-sponsored by Nomads and Residents, the Department of Art and Art Professions, New York University, and *Art Journal*. It is the first of what we hope will be an ongoing series of public events on contemporary art and culture to be co-sponsored by CAA.

Over two hundred audience members attended the event, which consisted of presentations by and a discussion with Green, Kolbowski, and Prina. These three internationally respected artists have made Conceptual art of the 1960s and 1970s both a subject and a point of departure of their current work. While acknowledging aesthetic, discursive, and political debts to historical Conceptual art, they have reworked the Conceptual art canon to extend debates about its meaning for contemporary art production. An edited version of the artists' presentations and their lively discussion with the audience will be published in the Spring 2001 issue of *Art Journal*.

Call for Nominations and Self-Nominations

The *Art Journal* Editorial Board welcomes nominations and self-nominations for an individual to serve for a three-year term, renewable once, beginning in April 2001. The candidate should be an individual with knowledge of 20th- and 21st-century art who is interested in helping formulate articles, conversations, and reviews for the quarterly publication, as well as in strategizing for long-term fundraising needs. He or she may be an artist, art

historian, art critic, art educator, curator, or other art professional. Institutional affiliation is not required. *Art Journal's* mission is to promote informed discussion about issues across disciplines in 20th- and 21st-century art nationally and internationally. Board members are expected to attend three meetings a year (two in New York and one at CAA's Annual Conference). Cost of transportation and lodgings for the two meetings in New York are covered by the CAA, but Board members pay their own way to the Annual Conference. Please send letters of interest, c.v., and contact information to David Joselit, Chair, Editorial Board, *Art Journal*, CAA, 275 7th Ave., New York, NY 10001. Deadline: February 10, 2001.

CAA.Reviews Update

CAA.Reviews has recently named Babatunde Lawal, Professor of Art History, Virginia Commonwealth University, Richmond, Virginia, to be its Field Editor of African art. Lawal received a B.A. (Fine Arts) from the University of Nigeria, Nsukka, and an M.A. and Ph.D. from Indiana University, Bloomington, specializing in African art. He has taught at Virginia Commonwealth University since 1992, prior to which he was a faculty member of the University of Ife, Ile-Ife, Nigeria (now Obafemi Awolowo University), where he was Chair of the Fine Arts Department and Dean of the Faculty of Arts. He has also served as Visiting Professor at other institutions in Africa, United States, and Brazil. He has published extensively on different aspects of African and African Diaspora art. His most recent book is *The Gelede Spectacle: Art, Gender, and Social Harmony in an African Culture*. He is currently completing another book, tentatively titled *Sango: Art, Spirit Mediumship, and Thunder Power among the Yoruba*. Prospective reviewers may contact Babatunde Lawal directly at blawal@titan.vcu.edu.

Editor's Statement: "CAA.Reviews offers an ideal forum for timely, incisive and constructive critique of new publications in the field of African art. The ultimate objective is to promote innovative scholarship and a better and deeper understanding of the forms, contexts, meanings and dynamics of art in Africa."

Notice of the 89th Annual Members' Business Meeting

The 89th Annual Members' Business Meeting will take place on March 3, 2001 at 7:30 A.M. in Continental Room A at the Chicago Hilton & Towers, 720 S. Michigan Ave., Chicago, IL 60605. Official notice of the Annual Business Meeting and proxies were sent on December 1, 2000, to the membership.

CAA Staff Changes

Christopher Howard is CAA's new Associate Editor in the publications department. He will collaborate with Rachel Ford, Manager of Electronic Publications, on the production and design of *CAA News*, *CAA.Reviews*, and the CAA website. Christopher comes from the membership department at the Solomon R. Guggenheim Museum in New York and has previously worked at the New York Philharmonic and the Orlando Museum of Art in Florida. He is also a freelance writer whose work has appeared in *Orlando Weekly*, *JAZZIZ*, and over the Internet. In 1997, he received his B.A. in Film Studies from the University of Florida, Gainesville.

Susan Sacramone recently joined CAA as the new Development and External Affairs Associate. Susan comes to CAA from the Heckscher Museum of Art, Huntington, Long Island, where she worked for three years in the Development Department, most recently as Coordinator of Annual Giving. Susan holds a B.A. in Art History from Queens College, where she is currently pursuing an M.A. in Art History. In this new position, Susan will be working closely with Rebecca Deo, Director of Development, Marketing, and Public Relations, providing administrative and project support. She will be responsible for support and enhancement of the Development, Marketing, and Public Relations Department to increase funding for, visibility of, and membership in College Art Association.

Michelle-Lee White joins CAA as Editor in the publications department. She will be an integral part of the collaborative team that produces the *Art Bulletin* and *Art Journal*. Michelle is an art historian and curator of contempo-

rary American and African Diasporic Art. She is a Ph.D. candidate in the Department of the History of Art at the University of Michigan, Ann Arbor. In 1998–99, she was a Helena Rubinstein Curatorial Fellow in the Whitney Independent Study Program. In 1995, she received her M.A. in Art History from Howard University in Washington, DC. She has worked for the Studio Museum in Harlem (New York), the Phillips Collection (Washington, DC), the Archives of American Art, Smithsonian Institution, and the National Endowment for the Arts (Washington, DC). She is originally from Montreal, Canada.

Advocacy Update

Election 2000

While it is still too soon to say for sure what a Bush presidency will mean for the arts and humanities, it should be noted that state funding for the arts increased in Texas under Governor Bush, which means increased federal funding for the cultural agencies is not entirely out of the question. Moreover, during the campaign, Bush indicated that he believes that states should have a greater say in how federal funds for the arts and humanities are spent. Bush has also indicated support for charitable giving tax incentives, which could be of benefit to museums, colleges and universities, as well as non-profit arts organizations.

The election in the Senate was a plus for the federal cultural agencies as three vocal arts opponents were defeated. They include Spencer Abraham (R-MI), who was defeated by Debbie Stabenow; John Ashcroft (R-MO), who was defeated by Jean Carnahan; and Rod Grams (R-MN), defeated by Mark Dayton. Other new Senators likely to be favorable to the arts and humanities include Maria Cantwell (D-WA), Hillary Clinton (D-NY), and Ben Nelson (D-NE).

Art, Culture, and the National Agenda

The Center for Arts and Culture in Washington, DC, is near completion of a cultural policy document to present to the incoming administration. The document, titled *Creative Transition*, will focus on the following policy areas: creativity and the law; globalization; access and equity, preservation; community life; federal funding; education; and support for creative workers. Recommendations for the new administration include establishing a Cultural Advisor to the President, establishing a joint Congressional Committee on Culture, and appointing an Undersecretary of Culture to the State Department.

This initial nonpartisan document will be followed by a series of more in-depth issue briefs that explore the effect individual national policies have on creativity in the United States. *Creative Transition* and all subsequent issue briefs will be available to the public by contacting the Center for Art and Culture (www.culturalpolicy.org).

White House Conference on Culture and Diplomacy

On Tuesday, November 28, President Bill Clinton, Hillary Clinton, and Secretary of State Madeleine Albright convened the first White House Conference on Culture and Diplomacy. Discussions at the conference centered on ways to better integrate cultural concerns into U.S. foreign policy and to strengthen cultural exchange programs. The State Department will be issuing a report on the conference.

Earlier this fall, Senator Joseph Biden (D-DE) introduced a bill (S. 3251) that would authorize the Secretary of State to provide for the establishment of private, nonprofit entities to assist in carrying out the State Department's international educational, cultural, and arts programs by making any funds available to the Department available to nonprofit entities to cover administrative and other costs for their establishment. Such nonprofit entities would also be responsible for encouraging the participation and financial support of multinational companies and other private sector contributors to deepen

and expand cultural and educational exchange programs between the United States and countries around the world. The bill has been referred to the Committee on Foreign Relations for further review.

World War II Memorial Update

A groundbreaking ceremony sponsored by the American Battle and Monuments Commission (ABMC) took place on November 11, 2000, in Washington, DC. Also in November, the Commission of Fine Arts (CFA) unanimously approved the ancillary features of the plan (roads, parking, a ranger station, a comfort station, and a contemplative zone to the north of the Rainbow Pool). In December, the National Capital Planning Commission (NCPC) approved the ancillary items in vote of 7 to 4. Now that these items have been approved by the NCPC, the ABMC will ask Secretary of the Interior, Bruce Babbitt, to sign construction permits so that work can begin immediately on the Memorial.

Protection for Nonprofit Postal Rates

In October, President Clinton signed legislation (S. 2686) that sets the postal rate for nonprofit mailers at 40 percent of the commercial rate. If legislation had not passed, nonprofit postal rates would have faced possible increases of as much as 48.6 percent for 2001. At a time when funding for the arts is already low, assisting nonprofit organizations, and especially nonprofit arts organizations, with preferred postal rates will be essential in many cases to their very survival.

ADVOCACY ALERT: Fair Market Value Tax Deduction for Artists

CAA asks you to contact your elected officials and urge them to support pending legislation that will allow artists to take the fair market value tax deduction for donations of their work to museums, libraries, or archives (HR 3249/S 2781).

Currently, an artist, writer, or composer can only deduct the cost of materials to create the work, which is not a large incentive to donate, particularly since the majority of artists, writers, and composers in this country earn very little. Many national and

CAA Placement Handbook

This brochure is designed to inform interviewers and candidates about CAA's Placement Services at the 2001 Annual Conference taking place at the Chicago Hilton and Towers. 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.

TIP Bring this handbook with you to the conference as an ongoing reference.

Eligibility

Conference registration is *not* required for those participating in conference Placement Services. However, candidates must be individual 2001 CAA members in good standing with valid 2001 member ID cards.

TIP Interviewers need not be CAA members, but **MUST check-in with CAA staff at the Interviewers' Center. By doing so, the interviewing institution confirms its presence and makes its whereabouts known to the candidates.**

Advice for Candidates

Before the Conference:

- Renew, rejoin, or join for CAA membership. A valid 2001 individual 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 job listings in *Careers*.
- Plan to arrive early to familiarize yourself with conference facilities. We also *strongly* recommend that you attend the Placement Orientation, Tuesday, February 27, 6:30–7:30 P.M., Grand

Ballroom. This session is open to interviewers and candidates and is geared towards 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 and to collect messages 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 always retain the originals.

TIP 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 Chicago Hilton and Towers, 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 27, 6:30–7:30 P.M., Grand Ballroom.
- Go to the Candidates' /Message Center, Mobley Room, lower level, on Wednesday, February 28, 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 valid 2001 individual CAA member ID card you must present

it to enter or pick up messages.

- 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 2001 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 checked-in, 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, Southeast Exhibit Hall 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 (S.A.S.E.) with adequate postage for the return of application materials. Interviewers are *required* to return materials to candidates provided they are accompanied by an S.A.S.E. (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.
- Stop by the Candidates' /Message 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' /Message Center and your hotel voicemail frequently. The Candidates' /Message 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 2001 CAA Membership Card to pick up your message.

Advice 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 the Southeast Exhibit Hall). 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: Lehadima Land, 212/691-1051, ext. 217; lland@collegeart.org.
- Table Rental Fees (prepayment required):**
- Advanced Reservation**
\$145 for institutional members
\$170 for non-institutional members
- Onsite Reservation** (pending availability):
\$170 for institutional members
\$195 for non-institutional members

At the Conference:

- Attend the Placement Orientation, Tuesday, February 27, 6:30–7:30 P.M., Grand Ballroom. 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 Grand Ballroom, on Tuesday, February 27, 6:00–7:00 P.M., and at the Interviewers' Center, Conference Room 4C, 4TH Floor, on Wednesday and Thursday, February 28 and March 1, 8:30 A.M.–5:30 P.M., and Friday, March 2, 8:30 A.M.–noon, even if you have prearranged your conference interviews.

TIP Interviewers MUST 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' / Message Center, Mobley Room, lower level, 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' / Message 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' / Message Center.

NEW INFORMATION !!!!

- 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. **Note:** after the deadline for the February 2001 issue of *Careers* (Friday, December 29) CAA will continue to accept ads electronically in the same format as their regular *Careers* listings, for inclusion in the first Conference Supplement. Position listings sent to careers@collegeart.org before February 27th at 7:00 P.M. will be included in the first Conference Supplement, distributed Wednesday, February 28, 9:00 A.M. from the Candidates' / Message Center.

TIP For customer satisfaction, we strongly encourage interviewers to email their position listings before they leave for the conference.

All ads submitted before February 23 will receive an email confirmation.

- Position listings will be accepted by email throughout the conference for inclusion in Conference Supplements.

TIP Interviewers will have free access to 120 email stations directly across the street from the Chicago Hilton and Towers at Columbia College.

CAA will also accept ads on zip disk, in PC format. When submitting ads on disk, please create your documents in Microsoft Word.

- The Candidates' / Message Center will distribute approximately 7 Conference Supplements, Wednesday–Friday. Position listings submitted by the end of each day will be included in the morning supplement of the following day. Ads submitted by email or disk will be listed in the next Conference Supplement following submission. Hard copy submissions of position listings will appear in the second Conference Supplement following submission.

Careers does not accept email attachments; please cut and paste information into the body of the email. *Faxed ads are not accepted.*

Advertising Rates for the Supplement:

Institutional Members:
\$125 for the first 100 words
\$1.25 for each additional word

Non-Institutional Members:
\$150 for the first 100 words
\$1.50 for each additional word

Supplement Distribution Schedule:

Wed–Thu: 9 A.M., noon, 4 P.M.
Fri: 9 A.M. ONLY

- 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' / Message 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 S.A.S.E. 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. *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 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. CAA will not accept position listings that include qualifications held to be discriminatory under applicable law.

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

"Resolution Concerning Private Information in Interviewing" (adopted by the 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 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 CAA.

D. Accuracy of Listings. In recent years, institutions that have listed positions with 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-year 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. 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, a S.A.S.E. should be requested and materials should be promptly returned as soon as an applicant is eliminated from consideration.

II. Interviewing

Whether conducted at the Annual Conference 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 Annual Conference 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. Only interviewers who are registered with the Interviewers' Center may leave messages for candidates at the Message Center.

III. Enforcement

CAA 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 a s.a.s.e. was provided by the applicant.

Willful violations may be reported 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 Standards for Professional Placement as follows:

Careers 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. *Careers* 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

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

University of Central Arkansas March-April 2000, 101-114

Albertus Magnus College (CT) Jan-Feb 2000, 54-63, 2000

regional artists, writers, and composers sell their original works to private collectors or abroad, which effectively keeps them from ever being seen by the U.S. public. A fair market value tax deduction for artists, writers, and composers will help stem the losses to U.S. museums and libraries of many great works that have been sold to private collections or competing museums overseas.

For more information on contacting your elected officials, please consult the advocacy page of CAA's website at www.collegeart.org.

—Marta Teege, Manager of Governance, Advocacy, and Special Projects

Call for Participation at the United Nations

The United Nations is launching the Decade of the Culture of Peace and Nonviolence for the Children of the World (2001-10). A Committee of Art and Culture has been formed under the Peace Caucus of Nongovernmental Organizations at the United Nations. This committee would like to receive proposals for artistic imagery that expresses the values of peace and nonviolence. They hope to share these ideas and projects with the peace education campaign launched under UNESCO and the Hague Appeal for Peace in the Netherlands in 1999. This is an international effort aimed at overcoming the Culture of Violence by supporting creative people in media to promote peace and social justice. Contact the caucus through the UNESCO website: www.unesco.org (look for the UNESCO Culture of Peace logo at the bottom of the webpage, or www.unesco.org/cpp).

Find it at...

www.collegeart.org

Affiliated Society News

Four New Affiliates Join CAA

CAA welcomes four organizations that have joined as Affiliated Societies. These groups reflect the diversity of interests and disciplines within the visual arts that is emblematic of CAA's identity.

The American Print Alliance (APA) is a membership organization and consortium of nonprofit printmakers' councils in the United States and Canada dedicated to educating the public about prints and related contemporary arts. The APA publishes *Contemporary Impressions*, a journal of critical literature about contemporary printmaking, papermaking, and book arts.

The American Society for Eighteenth-Century Studies encourages study and research in the history of eighteenth-century culture in its broadest sense. Its quarterly journal, *Eighteenth-Century Studies*, reflects its interdisciplinary nature.

A nonprofit corporation originally formed by North American art museums, the **Art Museum Image Consortium** provides access to and delivery of cultural heritage information through the AMICO Library, a collective digital library of images and documentation of works in member collections.

The Japan Art History Forum facilitates the exchange of ideas and information in the history of Japanese art and visual and material culture based on research, teaching, and curatorial activities.

Expect to find full listings for these organizations on our website. Visit www.collegeart.org and click on Governance for the Affiliated Society Directory.

Visual Resources Association to Host Conference

The Visual Resources Association (VRA) will hold its 19th Annual Conference in Chicago, February 27-March 3, 2001. The conference site will be the historic Congress Hotel, just three blocks from CAA Annual Conference venue and within easy walking distance of such Michigan Avenue attractions as the Art Institute of Chicago.

This year's schedule boasts an exciting slate of programming and events. Conference programming will include discussion of Chicago area digitization projects, including the Art Institute's Cleopatra multimedia program, as well as discussions grappling with the impact, both positive and negative, of the electronic age on image management, from both philosophical and pragmatic viewpoints.

Workshops on all aspects of image management will also be offered. As always, the annual roster of social events will allow the membership to network, share experiences, and welcome new colleagues to the profession.

The VRA is the only international organization specifically for image media management professionals. With an active publication roster, listserv, webpage, regional chapters, and the Annual Conference, the VRA provides critical information, opportunity for professional growth, and support for today's visual resources curator. For more information about the VRA, membership, and the Chicago Conference, please see the Association webpage: www.oberlin.edu/~art/vra/vra.html.

Art Libraries Society to Host L.A. Conference

The Art Libraries Society of North America will hold its 29th Annual Conference at the Wilshire Grand Hotel in Los Angeles, March 29-April 4, 2001. The ARLIS/NA conference will be offering a wide variety of tours, workshops, and programs, many of which will feature the city of Los Angeles itself in keeping with the theme of "2001: An L.A. Odyssey." For additional information about the conference visit the website at <http://arlis2001.ucsd.edu/index.html>.

SOLO EXHIBITIONS BY ARTIST MEMBERS

Only artists who are CAA members are included in this listing. Group shows are not listed. When submitting information, include name, membership number, venue, city, dates of exhibition, and medium (or website address of online exhibits). Omission of membership number on submission will prevent your listing from being published. 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: Solo Member Exhibitions, CAA News, 275 7th Ave., New York, NY, 10001; caanews@collegeart.org.

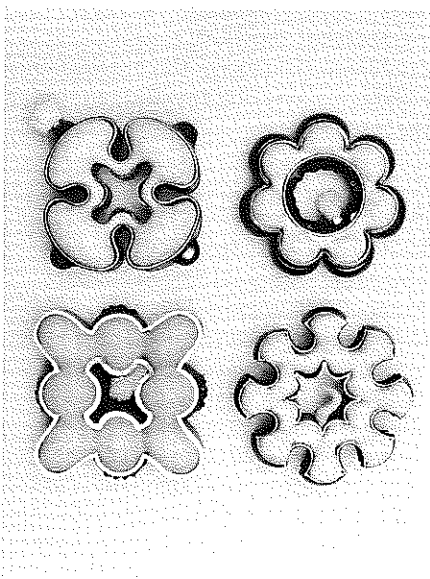
ABROAD

Lynda Frese. Palazzo Farnese, Ortona, Italy, June–July 2000. *Immagini Pagane (Pagan Imaging)*. Mixed media.

MID-ATLANTIC

Patricia Villalobos Eccheverria. Regina Gouger Miller Gallery, Purnell Center for the Arts, Carnegie Mellon University, Pittsburgh, October 10–29, 2000. *Cortocircuito—Short Circuit*. Mixed-media installation.

Joe Lewis. Sharadin Art Gallery, Kutztown University, Kutztown, PA, October 19–November 19, 2000. *PhotoAlchemy*.



Heidi Schwegler, from *The Pathological Record*



Mary Putman, *Calling Them In*, acrylic, 50 x 88"

Mary Tobias Putman. Gross McCleaf Gallery, Philadelphia, November 8–December 4, 2000. *Hunters and Gatherers*.

Loret Gnivecki Steinberg. Kauffman Gallery, Huber Art Center, Shippensburg University, Shippensburg, PA, November 1–21, 2000. "...these are not Ozzie and Harriet's children."

Judy Taylor. List Gallery, Lang Performing Arts Center, Swarthmore College, Swarthmore, PA, November 8–December 15, 2000. *histories*. Photographs and photograms.

MIDWEST

Jeff Carter. MacLennan Gallery, St. Louis University, Busch Memorial Center, St. Louis, MO, November 10–December 23, 2000. *things move*.

Sonya Y. S. Clark. The Gallery of Design, University of Wisconsin-Madison, October 29–December 10, 2000. *Beaded Blessings*.

Blane De St. Croix. Laumeier Sculpture Park, St. Louis, February 18–March 18, 2001. *Special Projects*.

Rosemarie Fiore. Bodybuilder & Sportsman Gallery, Chicago, October 7–November 18, 2000. *Whack*. Paintings and video.

Tobi Kahn. Wilson Gallery, Edwin A. Ulrich Museum of Art, Wichita State University, KS, November 17, 2000–January 7, 2001. *Hierophony: Tobi Kahn and the Manifestation of the Sacred*. Paintings.

Sharon Loudon. Urban Institute for Contemporary Arts, Grand Rapids, MI, December 15, 2000–January 26, 2001. *Winkers*. Sculptures.

Judy Stone Nunneley, Johnson Heritage Post

Art Gallery, Grand Marais, MN, October 20–December 3, 2000. *We Make the Road By Walking*. Prints and artist's books.

John V. Orth. Frank Stone Gallery, Minneapolis, November 10–12, 2000. Cast metal sculptures, wood patterns, and paintings.

Deborah Rockman. The Kendall Gallery, Kendall College of Art and Design, Grand Rapids, MI, February 9–March 23, 2001. Drawings and collages.

Heidi Schwegler. Lyonswiler Packer Gallery, Chicago, February 9–March 3, 2001. *The Pathological Record*. Photography and sculptures.

Ed Smith. Union Gallery, Kansas State University, Manhattan, KS, March 26–April 13, 2001. *A Grand Battle, Songs of Heroism*. Sculptures.

NORTHEAST

Beth Bailis. Synagogue for the Arts Gallery Space, Civic Center Synagogue, New York, January 25–March 18, 2001. *Fusion Paintings and Drawings*. Mixed media.

Conrad Bakker. Art in General, New York, November 8, 2000–January 6, 2001. *Culdesac*. Window installation.

Diane Barcelo. The Norwich Arts Council Gallery, Norwich, CT, January 2–29, 2001. *Tongues*. Mixed-media sculptures and drawings.

Prilla Smith Brackett. Housatonic Museum, Bridgeport, CT, November 9, 2000–January 15, 2001. *Remnants: Ancient Forests & City Trees*.

Randy Brozen. Compton Goethals Gallery, The City University of New York/CUNY, New York, November 27–December 1, 2000. *Threshold*.

Robert Bunkin. Art Lab Gallery, Snug Harbor Cultural Center, Staten Island, NY, December 2, 2000–January 14, 2001. Acrylic and buon fresco paintings.

Harriet Feigenbaum. Neuberger Museum of Art, Purchase College, Purchase, NY, November 12, 2000–January 14, 2001. *Women of Stone*.

Colleen Kiely. Rose Art Museum, Brandeis University, Waltham, MA, November 9–December 17, 2000.

Penny Kronengold. Richard Stockton College Art Gallery, Pomona, NJ, November 1–28, 2000. *Baroque Fantasies*. Paintings, works on paper, and sculptures.

Ellen K. Levy. New Britain Museum of American Art, New Britain, CT, January 7–February 18, 2001. *Shared Premises: Complexity and Evolution*. Paintings and digital works involving artificial life programs.

Samella Lewis. UFA Gallery, New York, September 8–October 14, 2000. *Oneness in Time*. Works on canvas and paper.

Giuseppe Luciani. Rudolph Projects, New York, October 19–November 11, 2000. *New Work*.

Suzanne McClelland. Paul Kasmin Gallery, New York, October 12–November 11, 2000. *Out of Character*.

Creighton Michael. Neuberger Museum of Art, Purchase College, Purchase, NY, January 28–May 27, 2001. *Haiku/Innuendo*. Paintings.

Jill Moser. Kate Ganz USA Ltd., November 14–December 14, 2000. Works on paper.

Jayne Pagnucco. The University of the Arts, Sol Mednick Gallery, New York, February 16–March 23, 2001. *spin*. Photography, sculpture, and digital media installation.

David Schulz. National Gallery of Brooklyn, New York, December 9, 2000–January 7, 2001. *Travelogue, Part One*. Mixed media.

Susan Schwalb. M. Y. Art Prospects, New York, January 11–February 10, 2001. *Palimpsest: Recent Metalpoint Paintings and Drawings*.

Ed Smith. Marist College Art Gallery, Poughkeepsie, NY, November 9–December 15, 2000, and Choate/Rosemary Hall, Paul Mellon Arts Center, Wallington, CT, January 18–February 25, 2001. *A Grand Battle, Songs of Heroism*. Sculptures.

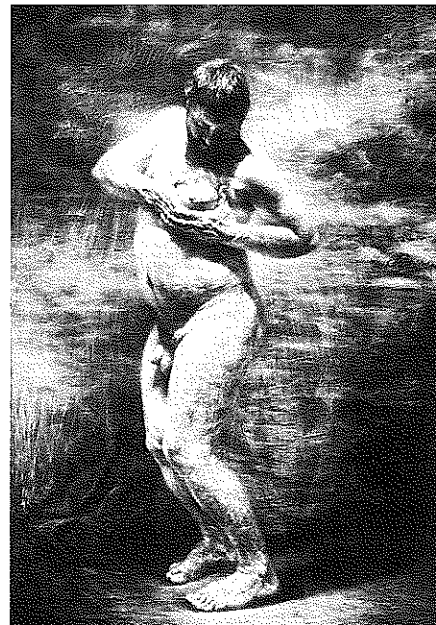
Julie Shelton Smith. Newport Art Museum, Newport, RI, January 27–April 8, 2001. *Rebuilding the Body*.

Diana Soorikian. Viridian Artists Inc., New York, October 17–November 4, 2000. *Putti*. Paintings.

Maria Spector. Queens Theatre in the Park, Flushing, NY, November 11, 2000–January 2, 2001. *Faces*. Site-specific installation.

Anne Tait. Wheeler Gallery, Providence, RI, October 27–November 16, 2000. *Tondi*.

Jenny Tango. Wagner College Gallery, Staten Island, NY, November 8, 2000–January 13, 2001.



Bailey Doogan, *Spell V, Titman*, charcoal / gessoed paper, 84 x 62"

Reinventing Venus, a collaborative project with Susan Grabel. Mixed media.

T.E. Taylor. Gallery Thirteen, Danbury, CT, August 4–August 26, 2000.

Joann Thornton. George Billis Gallery, New York, December 5, 2000–January 6, 2001. Photographs.

SOUTH

Michael Aurbach. Association for Visual Artists, Chattanooga, TN, January 19–February 10, 2001. Sculptures.

Prilla Smith Brackett. Cress Gallery, University of Tennessee at Chattanooga, February 12–March 29, 2001. *Remnants: Ancient Forests & City Trees*.

Ray Burggraf. The Art Gallery, Broward Community College South Campus, Pembroke Pines, FL, November 2–December 15, 2000. *Color Sensations*. Paintings.

Bailey Doogan. Rowe Arts Main Gallery, University of North Carolina, Charlotte, NC, September 20–October 20, 2000. *Positions*. Paintings and drawings.

Dawn Hunter. Kentuck Museum, Northport, AL, March 1–April 28, 2001. *Playing with Morals*. Mixed media.

Clarence Morgan. David Lusk Gallery, Memphis, October 3–28, 2000. *Squaring Off: New Work*.

Tanja Softic. The Marsh Gallery, University of Richmond Museums, Richmond, VA, October 21–December 17, 2000. *Recent Works on Paper*.

Nicole Woodford. Grambling State University Gallery, Grambling, LA, October 19–November 4, 2000. *Between the World and Me*.

WEST

Thomas Barrow. Richard Levy Gallery, Albuquerque, NM, October 3–November 4, 2000. *blue skies*.

Enrique Chagoya. Track 16 Gallery, Santa Monica, CA, November 18, 2000–January 20, 2001. utopiancannibal.org.

Claudia Chapline. Bank of America, Concourse Gallery, San Francisco, December 7, 2000–February 6, 2001. *Recovered Treasures*.

Lynda Frese. Mark Woolley Gallery, Portland, OR, October 3–28, 2000. *Immagini Pagane (Pagan Imaging)*. Mixed media.

John Halaka. Founders Gallery, Department of Fine Arts, University of San Diego, CA, November 9–December 15, 2000. *Whispers & Echoes*. Paintings.

Jan Wurm. Linn-Benton Council for the Arts, Corvallis Art Center, Corvallis, OR, January 4–25, 2001. *Romantic Notions*. Paintings. San Francisco Art Commission Art in City Hall Program, San Francisco City Hall, January 10–March 11, 2001. Drawings.

PEOPLE IN THE NEWS

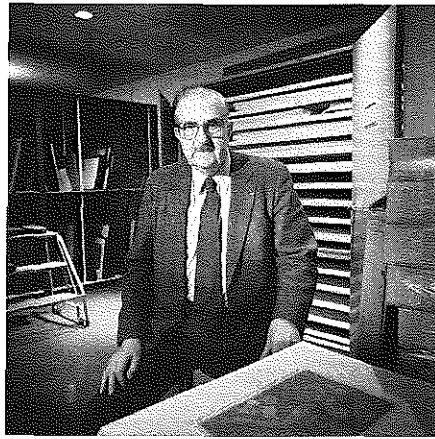
In Memoriam

Marian B. Davis, Professor Emeritus at the University of Texas, Austin, died on October 26, at age 89. Davis received an M.A. from Washington University, St. Louis, in 1935. At Radcliffe College, she was an Alice Longfellow Fellow from 1940 to 1941, and received her Ph.D. in 1948. Davis worked at the Worcester Art Museum from 1940 to 1944, and was later appointed Assistant Professor of Art at the University of Texas. She achieved full professorship in 1960 and became Professor Emeritus in 1978. She was a member of Open Forum, a contributor to the Austin Travis County Collection, and Austin History Center, as well as a 50-year member of CAA (Board of Directors, 1951–54), and the Society of Architectural Historians. Davis is survived by her niece, Karen Laughlin, and 2 nephews, Todd and Rees Davis.

Gordon W. Gilkey died on October 28, 2000, at the age of 88. Gilkey was known for his contributions to the visual arts in Oregon, from his teaching position at Oregon State University to his role as Curator of Prints and Drawings at the Portland Art Museum.

Gilkey's career began after he received an M.F.A. in printmaking from the University of Oregon and accepted a teaching post at Stephens College, in Missouri. In 1942 he joined the United States Army Air Corps, and in 1946 was appointed Chief, of the War Department's Special Staff Art Projects in Europe. In this position, he helped locate and repatriate artworks confiscated by the Nazis. In 1947, Gilkey started his 30-year academic career at Oregon State University, beginning as Professor of Art and concluding as Dean of the College of Liberal Arts. He also served as Professor and Printmaker-in-Residence at the Pacific Northwest College of Art.

In 1993, Gilkey and his late wife, Vivian, opened the Vivian and Gordon Gilkey Center for Graphic Arts at the Portland Art Museum. The center is dedicated to the study, exhibition, collection, preservation, and creation of works of art on paper. Through the Gilkey's determination, the collection has grown to more than 17,000 objects, including nearly 8,000 works from their private collection.



Gordon W. Gilkey

Sidney R. Yates, a congressman from Chicago for nearly half a century who supported the development of the cultural resources the United States, died on October 4, 2000, at age 91. As chairman of the Interior Appropriations Subcommittee, he was a formidable advocate for government support of the arts and humanities. Bill Ferris, Chairman of the Nation Endowment for the Humanities, noted that "his congressional hearings resembled seminars as he spoke of the humanities and arts with an eloquence and knowledge that all respected. America has lost a distinguished statesman and a true friend of the arts and humanities." In 1993, Yates was awarded a Presidential Citizens Medal for his efforts on behalf of the arts and humanities. He is survived by a son, Stephen, who is a Cook County circuit judge in Chicago, and three grandchildren.

The artist **Chen Zhen** died in Paris on December 13, 2000, at age 45. Although he worked in a variety of mediums, he is best remembered for his ambitious installations, in which he poetically employed both his study of traditional Chinese culture and his knowledge of Western avant-garde art to engage with contemporary social issues. He developed many of these works in dialogue with the geographical, social, cultural, and historical characteristics of the sites in which the works were installed. Born in Shanghai, China, in 1955, Chen came of age during the tumultuous years of the Cultural Revolution. In 1986, he immigrated to Paris. He later invented the term *transexperience* to describe the experience of living between cultures and used this perspective as the basis for the creation of his art. Chen's work was included in numerous exhibitions around the world. One of his last projects, *Beyond the Vulnerability*, was produced for *The Quiet in the Land: Everyday Life, Contemporary Art, and Projeto Axé*, which has been featured in *Art Journal*. Chen is survived by his wife Xu Min and his son Chen Bo. Messages of condolence may be sent to Fei Dawei, watter@noos.fr.

Academe

Bruce J. Altshuler has been named Director of New York University's Museum Studies Program. He has also been appointed Adjunct Professor of Fine Arts.

László Beke has been appointed Director of the Institute for Art History of the Hungarian Academy of Sciences. Previously, Beke served as General Director of the Budapest Múcsarnok/Kunsthalle.

Matthew Biro has been promoted to Associate Professor of Modern and Contemporary Art at the University of Michigan, with tenure.

Dario Gamboni has been named Professor of Art History at the University of Amsterdam, the Netherlands.

Joan Hall has been named the first Kenneth E. Hudson Professor of Art at Washington University School of Art, St. Louis, Missouri.

Hilary Jay has been appointed Director of the Paley Design Center at Philadelphia University.

Virginia Maksymowicz has been named Assistant Professor of Art at Franklin and Marshall College, Lancaster, PA. She will be teaching a variety of courses including sculpture, drawing, and curatorial practices.

Judith Rodenbeck has been appointed Assistant Professor of Modern and Contemporary Art in the Division of Visual Culture at Sarah Lawrence College, Bronxville, NY.

The School of Art and Art History, University of Iowa, Iowa City, has made the following appointments: **Susan Chrysler**, Assistant Professor of Painting; **Richard De Puma**, F. Wendell Miller Distinguished Professor of Art History; **Ab Gratama**, Professor of Graphic Design; **William Mentor**, Assistant Professor of Painting; **Margaret Stratton**, Professor of Photography; and **Kee-Ho Yeun**, Associate Professor of Metalsmithing and Jewelry.

The University of Maryland Baltimore County (UMBC) has made the following appointments: **Lynn Cazabon**, Assistant Professor of Photography; **Amie Siegel**, Assistant Professor of Film; **James Smalls**, Associate Professor of Art History and Theory; and **John Sturgeon**, Professor of Art and Chair of the Visual Arts Department.

The Department of Art History and Archaeology at Washington State University, St. Louis, announces the following appointments: **Paul Crenshaw**, Assistant Professor in Northern 16th and 17th Century Art, and **Rebecca DeRoo**, Assistant Professor in Modern/Contemporary Art.

Museum

Kate Bonansinga was named Director of Art Galleries at the University of Texas at El Paso.

Susan Behrends Frank has been named Assistant Curator at The Phillips Collection, Washington, DC.

Susan Grace Galassi has been appointed to the position of Curator for The Frick Collection, NY.

Joseph Gregory has been promoted to Director of the Design Arts Gallery of Drexel University, Philadelphia.

Paul E. Harris, Business Director of the Amon Carter Museum, Fort Worth, TX, has announced his departure from the museum.

Daniel T. Keegan has been appointed Executive Director of the San Jose Museum of Art.

Judy Metro has been named Editor-in-Chief at the National Gallery of Art, Washington, DC.

Cynthia Mills was selected for the position of Executive Editor of *American Art*, the journal of the Smithsonian American Art Museum in Washington, DC.

Sharon Vatsky was appointed Senior Education Manager at the Solomon R. Guggenheim Museum.

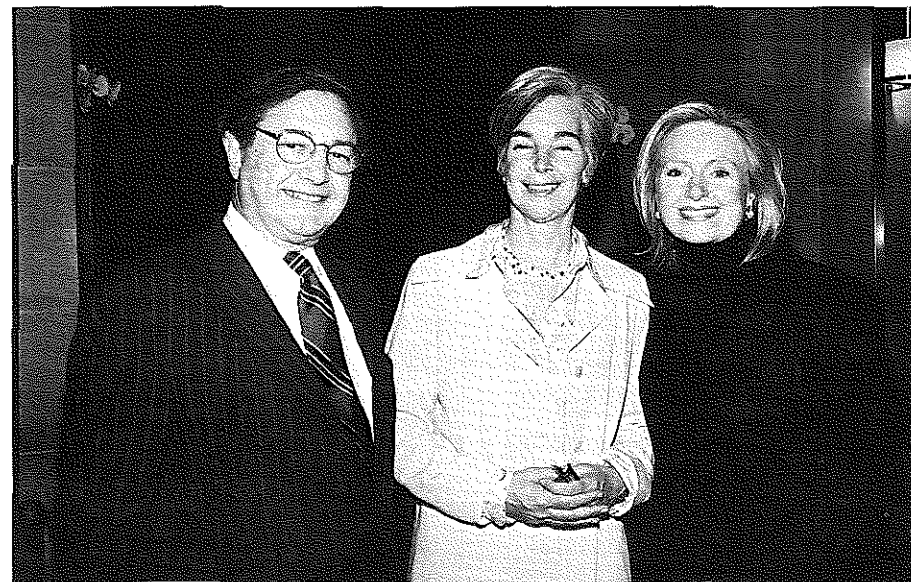
Audrey Weil has been elected by the Board of Trustees of the Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, DC.

The National Gallery of Art, Washington, DC, trustees has recently elected **Robert F. Erburu** as Chairman and appointed **Victoria P. Sant** as a new trustee to replace **Alexander M. Laughlin**, Chairman, who is retiring as Trustee Emeritus.

The Whitney Museum of American Art has announced the appointments of **Debra Singer** as Associate Curator of Contemporary Art and **Shamim Momin** as Branch Curator.

Organizations

Lori Starr has been named Vice President, External Affairs, for the Skirball Cultural Center, Los Angeles.



From left to right: **Samuel Sachs II**, Director, and **Susan Grace Galassi**, Curator, of The Frick Collection, NY, with **Elizabeth Sachs**

PHOTO: NINA ROBERTS

GRANTS, AWARDS, & HONORS

Only grants, awards, or honors received by individual members are listed. Submit name, membership number, institutional affiliation, and title of the grant, award, or honor, and use or purpose of grant to: C. Howard, caanews@collegeart.org.

Matthew Biro, Associate Professor of Modern and Contemporary Art at the University of Michigan, has received an Ailsa Mellon Bruce Senior Fellowship for 2000–2001 from the Center for Advanced Studies in the Visual Arts at the National Gallery of Art, Washington, DC.

Sarah Bowen has been awarded a grant from the Vermont Arts Endowment Fund to support the creation and production of a new series of paintings. Bowen's recent work takes inspiration from nature, natural processes, and ecology.

Patricia Fortini Brown, Professor of Art and Archaeology and Department Chair at Princeton University, has been named Slade Professor of Fine Arts at the University of Cambridge for 2000–2001. She will deliver the annual Slade lectures during the winter term.

Blane De St. Croix, Assistant Professor at Florida Atlantic University, Boca Raton, was the recipient of the 2000–2001 Sculpture Fellowship Award by the Florida State Arts Council. De St. Croix also received John Michael Kohler Arts/Industry Residency, which took place in

Sheboygan, WI, during the summer of 2000.

Harmony Hammond, Professor of Art at the University of Arizona, Tucson, received two visual arts grants—one grant from the Andrea Frank Foundation and one grant from the Arizona Commission on the Arts.

Jonathan Katz has been awarded a one-year postdoctoral fellowship by the Sexuality Research Fellowship Program, which is sponsored by the Ford Foundation and managed by the Social Science Research Council. Katz's project is entitled "The Art of the Closet: Queer Artists and Queer Critics in Cold War America."

Lynda J. Lambert, of Geneva College, Beaver Falls, PA, has been selected for the "Art Embassies Program" by the United States Department of State. Lambert's woodcut prints will be on loan to the U.S. embassy in Papua New Guinea for display in the ambassadorial residence in Port Moresby for 3 years.

Lisa Lewenz's film, *Meine Jüdische Grossmutter: Die Wiederentdeckten Filme der Ella Lewenz (A Letter Without Words)*, premiered on German television on December 5, 2000. The film also took the First Place Rias 2000 Award. Visit <http://thinksmall.org/aletterwithoutwords/> for more information.

Thomas Martin, Associate Professor of Art History at the University of Tulsa, was 1 of 3 winners of the Outstanding Teacher Award for 2000 at the university.

Sally M. Promey, Professor of American Art at the University of Maryland, received this year's Award for Excellence in the Historical Studies Category from the American Academy of Religion for her recent book, *Painting Religion in Public: John Singer Sargent's "Triumph of Religion"* (Princeton, 1999).

Susan Rankaitis, Fletcher Jones Professor of Art at Scripps College, Claremont, CA, has received a Durfee Foundation grant to travel to China to view the winter landscapes of the Song Dynasty painters. Rankaitis was also awarded a 2001 City of Los Angeles Cultural Affairs grant to produce a new series of artwork on the brain.

Scott Sikkema, Manager of School and Teacher Programs at Terra Museum of American Art, was recently awarded the Illinois Art Education Association Museum Art Educator of the Year Award.

Patricia Tavenner's works were shown at the Museum Fridericianum, Kassel, Germany, in an exhibition of artists' magazines. Her artist book, *The Birdhouse Stories*, is one of three books to become part of the permanent collection on display at the King Stephen Museum in Budapest, Hungary.

William E. Wallace, Professor and Chair of the Department of Art History and Archaeology at Washington University, St. Louis, has been

named the Barbara M. Bryant Distinguished Chair in Art History.

The Getty Grant Program has announced its 2000–2001 Postdoctoral Fellows in the History of Art and the Humanities which include the following CAA members: Diane Dillon, Francesca Fiorani, Andrea Graciela Giunta, Maria Elizabeth Gough, Pamela Margot Lee, Steven David Nelson, Maria del Rosario Pradel, Noa Steimatsky, Woodman Lyon Taylor, and Achim Timmermann.

The following CAA members have received Curatorial Research Fellowships: Cornelia Hepburn Butler, Julien David Chapuis, Mary MacNaughton, Sandra S. Phillips, William H. Robinson, and Joaneath Ann Spicer. Additionally, Evelyn Welch and Corine Schleif have both received Collaborative Research Grants.

The Getty Research Institute announces several award recipients: The 2000–2001 Getty Scholars including the following CAA members: Malcolm Baker, Mario Carpo, Whitney Davis, Ingrid D. Rowland, Pamela H. Smith, and Anne M. Wagner. Its September 2000–June 2002 Predoctoral and Postdoctoral Fellows also include the following CAA members: Michael Lobel, Maria Hsiuya Loh, Lisa Pon, and Alastair Wright.

The National Women's Caucus for Art will honor seven artists, scholars, and arts professionals at their conference in February 2001, including the following CAA members: Dorothy Gillespie, Thalia Gouma-Peterson, and Ellen Lanyon.

CONFERENCES & SYMPOSIA

Calls for Papers

Public Art, Philadelphia, and the Meaning of Place: The Frank R. Veale Symposium on Visual Studies, scheduled to take place on March 31, 2001, is co-sponsored by the Pennsylvania Academy of the Fine Arts, Temple University, the University of Pennsylvania, and the Fairmount Park Art Association, in conjunction with the special exhibition of New*Land*Marks, which features 16 multimedia proposals for permanent public works of art by contemporary artists collaborating with the Philadelphia Academy of the Fine Arts. Papers should address public art, its history, and its place within contemporary urban communities. Papers may be sent to Veale Symposium, PAFA Museum Education Department, 118 North Broad St., Philadelphia, PA 19102. *Deadline: January 16, 2001.*

The Tenth 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 March 10, 2001, at the Smithsonian Associates, Washington, DC. Papers are sought from graduate students, either masters or doctoral candidates, on all aspects of European and American decorative arts. Send 1 2-page abstract for a 20-minute presentation, 1-page bibliography, and 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; 212/849-8344; fax: 212/849-8347; conelma@ch.si.edu. *Deadline: January 26, 2001.*

The Biennial Dissertation Colloquium, organized by the Temple Hoyne Buell Center for Study of American Architecture, will take place on May 12, 2001, at Columbia University. 8–10 students from universities worldwide will be selected to present a 20-minute paper based on their dissertation research in areas related to the history, theory, and criticism of American architecture, urbanism, and landscape. Applicants must be enrolled in an accredited doctoral program and have completed course work and at least 1 year of dissertation research. Please submit a complete draft of proposed paper, including photocopies of illustrations; a cover sheet noting name, institutional affiliation, mailing address, phone number, and email address; a 150-word abstract indicating the paper's relationship to the applicant's dissertation topic; and a statement from the student's principal advisor certifying that the applicant has advanced to the required stage of study. Send submissions to Joan Ockman, Director, Temple Hoyne Buell Center for the Study of American Architecture, 400 Avery Hall, Columbia University, New York, NY 10027; <http://www.arch.columbia.edu/Buell>. *Deadline: February 9, 2001.*

Merit, Opulence, and the Buddhist Network of Wealth, a conference sponsored by the Art History Department, Northwestern University, and the Research Center for Early Chinese History, Beijing University, will address the circulation of objects in the Chinese Buddhist temple during the 7th–13th centuries. Contributions on any topic consistent with the general theme of the conference are welcome. Please send a short abstract to Prof. Sarah E. Fraser, Department of Art History, Northwestern University, 244 Kresge Hall, Evanston, IL 60208-2208; 847/467-3953; fax: 847/467-1035; s-fraser2@nwu.edu. *Deadline: February 15, 2001.*

Power and the City in the Netherlandic World, 1000–2000, a conference sponsored by Columbia University, will assemble an international group of scholars to examine the historical relation between cities and power in the Netherlands and Belgium, as well as overseas Netherlandic settlements. Papers should address the wielding

of power within cities, against cities, between cities, and by cities over their hinterland (or wider environment). Submit a 1-page abstract to Willem Klooster, University of Southern Maine, Dept. of History, College of Arts and Sciences, College Ave., Gorham, ME; 207/780-5323; fax: 207/780-5571; klooster@usm.maine.edu. *Deadline: February 15, 2001.*

Revolution and Changing Identities in France, 1787–1799, a 5-week seminar organized by the Newberry Library Center for Renaissance Studies, will focus on identity transformation and the revolutionary process. Issues to be addressed include processes of collective identity transformation, the development of revolutionary and counter-revolutionary identities, changes in gender roles and religious identification in revolutionary contexts, and the tensions caused by conflicting identities. The seminar is open to faculty in disciplines such as history, literature, philosophy, political thought, and art history, as well as to librarians with instructional responsibilities at undergraduate teaching institutions, qualified independent scholars, and scholars employed at museums, libraries, and historical societies. For further information and application materials, contact the Newberry Library Center for Renaissance Studies, 60 West Walton St., Chicago, IL 60610-3380; 312/255-3514; renaissance@newberry.org. *Deadline: March 1, 2001.*

The Portland Art Museum Undergraduate Student Symposium will be held on April 21, 2001. The presentations will be 20 minutes in length and may cover any area of art history. Applicants will be notified by March 15 by email of the schedule and speakers will then turn in the text of their paper by April 6. All undergraduates are invited to submit a 1–2 page abstract with cover letter giving contact information (email, phone, address) to: Prof. McClanan/ PAM Symposium Committee, Art Dept., Portland State University, POB 751, Portland, OR 97207. *Deadline: March 1, 2001.*

The International Society for Phenomenology, Aesthetics, and the Fine Arts invites papers for its annual interdisciplinary conference, April 19–20, 2001. Papers should focus on the theme of Metamorphosis. The topic is not limited to occidental art, but includes the arts of all the world. (The ISPAFA is a component of the World Phenomenology Institute, which has instituted a new series on Islamic philosophy and occidental dialogue, so papers related to Islamic art are especially welcomed. The World Phenomenology Institute will publish selected papers and so reserves the right of first refusal. Please send 2 copies of 1-page abstracts, along with a copy of your current c.v., including email address and phone number to Prof. Marlies Kronegger, ISPAFA President, 1324 Chartwell Carriage North Stonelake, East Lansing MI 48823. *Deadline for abstracts: January 15, 2001. Deadline for accepted papers: March 1, 2001.*

Using the Media Arts as a Therapeutic Tool, a special issue of *Afterimage*, seeks critical, journalistic, historical, and interdisciplinary

articles that examine the theme of visual art as a therapeutic and/or healing tool. Articles may include exhibition and book reviews, event reports, profiles of individuals and organizations, personal essays, and scholarly, research-based feature articles. Please send (unpublished) articles, abstracts, outlines, or proposals with cover letter and clips to Karen vanMeenen, Editor, *Afterimage*, 31 Prince St., Rochester, NY 14607. *Deadline: March 12, 2001.*

The State of Feminism in Visual Culture is the theme of the 9th Front Range Art Symposium, sponsored by the Denver Art Museum's College Advisory Committee, the University of Colorado at Colorado Springs, and the Colorado Springs Fine Arts Center, to be held at the Colorado Springs Fine Arts Center, September 28–29, 2001. The College Advisory Committee invites proposals from art historians, artists, and performative studies scholars for 20-minute papers/presentations that address the current and future state of feminism in visual culture. We want proposals that look critically at feminist visual culture, whether through analyzing existing practices or proposing new directions. Send a one-page abstract and short c.v. to Joanna Roche, Program Chair, Ninth Front Range Symposium, Dept. of Visual and Performing Arts, University of Colorado at Colorado Springs, 1420 Austin Bluffs Pkwy., Colorado Springs, CO 80933; jroche@mail.uccs.edu. *Deadline: May 1, 2001.*

Melbourne Art Journal (MAJ) is published by the Membership of the Ian Potter Museum of Art, University of Melbourne. MAJ is a refereed art history journal, indexed by BHA, that publishes the Sir Joseph Burke Lecture and Margaret Manion Lecture, as well as articles in wide range of areas of art history, including museology. Contributions are accepted from any source. It is published annually (issue 4 will be published shortly). Contact David Marshall, Editor, *Melbourne Art Journal*, School of Fine Arts, Classical Studies and Archaeology, University of Melbourne, Parkville, Victoria, 3010, Australia; david.marshall@unimelb.edu.au; <http://www.sfca.unimelb.edu.au/maj>.

Selected Readings, a running bibliography of recent essays and books about the long 18th century (1669–1830), welcomes new contributions. The publication can be found at <http://www.personal.psu.edu/special/C18/sr/sr80.htm>.

To Attend

Natural Histories: Landscape and Antiquity in Britain, 1770–1850, will be held January 27, 2001, at the Franke Institute for the Humanities, University of Chicago. In conjunction with the Smart Museum's exhibition *Landscapes of Retrospection*, this symposium will prompt us to reflect on the interweaving of two narratives—the notion of natural landscapes and of ruins—in the textual and pictorial production of images of British landscape in the 18th and 19th centuries. Co-sponsored by the University of Chicago's Department of English Language and Literature and Department of Art History, the symposium will feature leading American and

British scholars. For a schedule of the day's lectures, call 773/834-1778.

Belief Made Visible: Artistry & The Religious Imagination is the 2001 Undergraduate Art History Colloquium to be held at the Henry Art Gallery, University of Washington, Seattle, WA, on February 15, 2001. This year's keynote speaker is John Pemberton III, Crosby Professor of Religion, Professor Emeritus at Amherst College. Six undergraduate presenters from across the nation will round out the day's event. Contact uahe@u.washington.edu; <http://www.students.washington.edu/uahe/>.

Medieval Art in the Modern Age: The American Experience, presented by the Mary and Leigh Block Museum of Art and the Dept. of Art History, Northwestern University, will be held February 28, 2001. The symposium accompanies the exhibition, *Manuscript Illumination in the Modern Age: Recovery and Reconstruction*. Panel discussions will focus on topics such as the ethics of medievalism in the new world, the effect of modernism on medievalism, and the appropriation of the medieval through collecting. For more information, contact Nina Rowe at n-rowe@northwestern.edu.

Material Considerations, a conference sponsored by the Society of North American Goldsmiths, will take place in Richmond, VA, February 28–March 3, 2001. Presentations include "100 Years of Collecting—20th Century Jewellery at the Victoria & Albert Museum," "Contemporary Approaches to Enameling," and "The Order of Ornament." For more information, contact one of the conference co-chairs, C. James Meyer, cjmeyer@saturn.vcu.edu; or Annie Publow, ajpublow@vcu.edu; 804/828-1477.

SHINE—Reflections on 20th-Century Sculpture will be held on March 10, 2001, at the Seminar Room of the Henry Moore Institute. The question of "shine" and polish in sculpture will be addressed through a series of case studies that focus both on individual sculptors, such as Brancusi and Judd, and on a number of theoretical issues. Organized by Dr. Jon Wood (Henry Moore Institute).

ICONOCLASM—Contested Objects and Contested Terms will be held July 13–14, 2001, at the Henry Moore Institute. This cross-disciplinary conference will examine infringements of the physical integrity of representational objects in different historical periods and in different cultures, and how terminology shapes the field of study and interpretations of it. Organized by Dr. Richard Clay (University College, London) and Dr. Stacy Boldrick (Henry Moore Institute). For further information on both conferences, contact Liz Aston, Henry Moore Institute, 74 The Headrow, Leeds, LS1; 01/13/ 246-7467; fax: 01/13/ 246-1481; 3AH/liz@henry-moore.ac.uk.

Art & Enterprise in Late 19th-Century France, is an all-day symposium, co-sponsored by Dahesh Museum of Art and the City University of New

York's doctoral art history program. It will be held at the CUNY Graduate Center on March 31, 2001. Speakers: Patricia Mainardi, Gerald Ackerman, William Gerdts, Phillip Dennis Cate, Elizabeth Anne McCauley, Angela Dalle Vacche. Admission is free, but reservations are required. For more information, 212/759-0606, ext. 28; www.daheshmuseum.org; information@daheshmuseum.org.

Social Reception of Baroque Gardens, a symposium organized by Dumbarton Oaks Studies in Landscape Architecture, will be held May 11–12, 2001. The symposium will focus on the uses and social reception of gardens which have been created in order to inspire social deference: How did audiences respond to gardens intended to express their subordination and to further subjugate them? Which aspects of garden design—either in the choice of forms, movement, order, contrast composition, or in common or ritual usage—contributed to these political strategies? The symposium will also investigate critical responses to Baroque gardens or in the design of gardens that would obliquely deny the subjugating strategies embodied in Baroque designs. Discussions will be drawn on examples from China, Italy, France, England, the Netherlands, Germany, Sweden, Saxony, and Poland. Registration information will be available in March 2001 and may be obtained from Studies in Landscape Architecture, Dumbarton Oaks, 1703 32nd St., NW, Washington, DC 20007, or at <http://www.doaks.org/LandscapeArchitecture.html>.

The Glass Art Society's 31st Annual Conference will take place at the Crossroads of Art, History, and Technology, Corning, NY, June 13–17, 2001. Events include presentations and panel discussions, demonstrations in glassblowing, casting, and flameworking, an auction, exhibitions, and tours of the Sullivan Park Research Center, Fall Brook Manufacturing Plant, Steuben Factory, the Corning Museum of Glass, and the Corning Incorporated Headquarters. A resource center will also offer professional practice seminars, critiques, school presentations, and panel discussions. To register between January 15 and May 15, 2001, visit <http://www.glassart.org>. Student scholarships are available for full-time students. Applications are due March 15, 2001. For application information, contact the Glass Art Society at 1305 4th Ave., Ste. 711, Seattle, WA 98101-2401; 206/382-1305; fax: 206/382-2630; info@glassart.org.

Dunhuang Art and Society, a seminar sponsored by the Dunhuang Research Academy, the Silkroad Foundation, and the Center for Chinese Studies at the University of Michigan, will provide an opportunity for scholars and students to research and study Dunhuang caves on-site. The seminar will take place July 13–14, 2001, at the Mogao Caves, Dunhuang, China. For more information, contact the Silkroad Foundation, P.O. Box 2275, Saratoga, CA 95070.

Intercultural MA in Art History in London

The Richmond MA is unique in its intercultural orientation. The MA recognizes and embraces new thought and new research methodologies in the field. The program comprises two semesters of study plus a summer session within one calendar year. Students spend the first semester in London examining appropriate methods for study of both Western and non-Western art. An innovative 6-credit course provides students with an opportunity for a sustained contextual and theoretical consideration of the interrelationships between visual culture and the historical movements of colonialism, orientalism and primitivism.

In the second semester there is an option to study Modernism in London or to spend the semester at the University's study center in Florence focusing on art and cultural interaction during the Renaissance.

Assessment is based on coursework plus a short thesis.

Graduate Admissions Office,
Richmond, The American International University in London
 16 Young Street London W8 5EH
 Tel: +44 (0)20 7368 8475 Fax: +44 (0)20 736 0863 E-mail grad@richmond.ac.uk
www.richmond.ac.uk/maarthis

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Awards

Seth Peterson Cottage Conservancy, Wisconsin Dells, WI, announces the 3rd annual student award of the Kristin Vissir Memorial Scholarship Program, which will be given to a student in architecture, art, art history, or historical preservation, for the purpose of visiting and studying the works of Frank Lloyd Wright in Wisconsin and northern Illinois. The winning applicant may visit any time between May 1, 2001 and April 30, 2002. Applicants are urged to send a current c.v. along with a short letter explaining their particular interest in this area of study. Letters of recommendation are welcome. Application materials may be sent to Audrey Laatsch, Seth Peterson Cottage Conservancy, 51994 Pickerel Slough Rd., Wisconsin Dells, WI 53965. *Deadline: March 1, 2001.*

University of California, Los Angeles, announces a call for nominations for the R. L.

Shep Book Award, which is given annually to the publication judged to be the best book of the year in the field of ethnic textile studies. The purpose of the award is to encourage the study and understanding of ethnic textile traditions by recognizing and rewarding exceptional scholarship in the field and, simultaneously, to promote the work of the Textile Society of America. Only those books published in 2000 will be considered. Nomination letters should include the title of the book, year of publication, name and address of the author (or for anthologies, the principal author or editor), and name and address of publisher. Nominations may be sent to Roy W. Hamilton, R. L. Shep Book Award Committee, Fowler Museum of Cultural History, University of California, Los Angeles, CA 90095-1549; fax: 310/206-7007; royh@arts.ucla.edu. *Deadline: March 1, 2001.*

Calls for Entries

The Palm Springs Desert Museum Artists Council invite entries for its 32nd Annual National Juried Exhibition. The exhibition is open to residents of the U.S. and entries must be original and completed within the last 3 years. Submissions of oil, watercolor, acrylic, drawings, mixed-media, graphics, photography, and sculpture are welcome. Each artist may submit 1 or 2 works represented on 35mm slides. Submit 1 or 2 slide entries, \$30 (for nonmembers) or \$20 (for members) entry fee. Entry and notification forms, and S.A.S.E. to Artists Council Exhibition, Palm Springs Desert Museum, P.O. Box 2310, Palm Springs, CA 92263-2310. *Deadline: January 10, 2001.*

The New Image Gallery invites entries for the 11th annual New Images Exhibition, a juried competition for the Mid-Atlantic states. The primary medium must be photography, including xerography, digital imaging, alternative processes, photo-based printmaking, and mixed media. The work must have been completed within the past 2 years, and may not exceed 40" in any direction. The maximum number of entries is 3 slides. There is a \$6.00 fee per slide. For prospectus, send S.A.S.E. to Corinne Diop, New Image Gallery, School of Art and Art History, MSC 7101, James Madison University, Harrisonburg, VA 22807; 540/568-6485; fax: 540/568-6598; diopcj@jmu.edu. *Deadline: January 19, 2001.*

The Target Gallery at the Torpedo Factory Art Center requests entries for *Japonisme: Asian Inspirations*. The exhibition is open to all artists in all media. For prospectus, send S.A.S.E. to Target Gallery, 105 North Union St., Alexandria, VA 22314; ph/fax: 703/549-6877, ext. 4; targetgallery@juno.com. *Deadline: January 19, 2001.*

Seattle Collects 2001, an art purchase program sponsored by the Seattle Arts Commission, annually purchases artworks for the Seattle City Light Portable Works Collection. The program is open to all generative artists who reside or have an established history of exhibitions within Seattle. Nonresident artists who maintain a visible presence in Seattle through relevant gallery representation are also eligible. Artworks larger than 4' high x 4' wide v 12" deep will not

be considered. Students are not eligible to apply. For prospectus, contact Beth Sellars, Seattle Arts Commission Office, 312 1st Ave., North, Seattle, WA 98109-4501; 206/684-7312; beth.sellars@ci.seattle.wa.us; *Deadline: January 26, 2001.*

Loyola University, Chicago, seeks proposals for a commissioned outdoor public sculpture on its Lake Shore campus at the Cudahy Library. Themes and motifs to consider are renewal, wisdom, learning, the tree of life, and water. Loyola University, Chicago, is a Catholic, Jesuit University, committed to excellence and dedicated to knowledge in the service of humanity. The sculpture may be figural or abstract, and may also include a fountain or waterfall. The sculpture should reflect the religious foundation of the university and be appropriate to an intellectual environment. For further information call Sally Metzler, Director, D'Arcy Museum of Art, Loyola University Chicago at 773/508-2679; smetzle@luc.edu for prospectus. *Deadline: February 1, 2001.*

14th Annual McNeese National Works on Paper seeks work in any medium on paper including photography (work should not exceed 42" in any dimension with frame). The exhibition runs from March 29 to April 26 and is held by McNeese State University's Dept. of Visual Arts. All artists living in the United States are eligible. Submit 35mm slides in cardboard or plastic mounts. No glass mounts. Entry fee: \$15 for 2 slides. For entry form, write 14th National Works on Paper 2001, Dept. of Visual Arts, P.O. Box 92295, McNeese State University, Lake Charles, LA 70609-2295; mveillon@mail.mcneese.edu; <http://www.mcneeseartonline.org>. *Deadline: February 2, 2001.*

The Panhandler, a literary journal based out of the University of West Florida, seeks mixed- and cross-media work that explores the textuality of the photographs and that attempts to translate the photograph into a verbal register for its next issue, *Photo/Text*. For more information, contact Robin Blyn, University of West Florida; rblyn@uwf.edu. *Deadline: February 15, 2001.*

The Pastel Society of the West Coast requests entries for its 15th Annual International Open Exhibition, *Pastels USA 2001*. Soft pastel entries only accepted. For prospectus, send S.A.S.E. to PSWC "Pastels USA," c/o Kathryn Higley, 828 Mikkelsen Dr., Auburn, CA 95603. *Deadline: February 16, 2001.*

The Greater Columbus Arts Council seeks entries for the 40th Annual Columbus Arts Festival to be held June 7-10, 2001. For prospectus, contact the Columbus Arts Festival at 616/224-2606; <http://www.gcac.org>. *Deadline: February 28, 2001.*

The Chautauqua Center for the Visual Arts invites entries for the 44th Annual Chautauqua National Exhibition of American Art. The call is open to all U.S. artists working in all media. For prospectus, send #10 S.A.S.E. to 44th Juried Exhibition, CCVA, Box 999, Chautauqua, NY

14722; http://www.mainalley.com/ccva/National_Exhibition/national_exhibition.html. *Deadline: March 1, 2001.*

Creative Arts Workshop, New Haven, invites entries for *Narration: Emblems and Sequence in Contemporary Arts*, an exhibition to be held May 10-June 30, 2001. Works in all media will be considered. For prospectus, send S.A.S.E. to Gallery Committee, Creative Arts Workshop, 80 Audubon St., New Haven, CT 06510; 203/562-4927. *Deadline: March 9, 2001.*

The 2001 Soho Photo National Photography Competition seeks entries from any U.S. photographer 18 years or older and to all photo-based images. There is no limitation as to subject matter; however, submitted work should show stylistic and thematic unity. Maximum dimension of any piece (including frame) 48". Freestanding work not allowed. Only one entry per person. The first-place winner will receive a cash award and a one-person show at Soho Photo during the 2001-2 season. All work will be judged from 35mm slides. A fee of \$25 covers six slides. Send entry to 2001 National Competition, Soho Photo Gallery, 15 White St., New York, NY 10013. *Deadline: March 21, 2001.*

Florida State University Museum of Fine Arts announces a call for entries for the 16th Annual Combined Talents: The Florida National Competition. The competition is open to all artists over 18 years of age. For details, contact FSU Museum of Fine Arts, 250 FAB, Tallahassee, FL 32306-1140; jdy1533@mail.fsu.edu; <http://www.fsu.edu/~svad/FSUMuseum/combinedtalents.htm>. *Deadline: February 14, 2001.*

Denison University Art Gallery invites submissions for its 2001-2 exhibition schedule. Artists in all media are encouraged to apply. Artist's packets should include 10 labeled slides of recent work, slide list, résumé, artist's statement, and S.A.S.E. Please address all correspondence to Denison University Art Gallery, Attn: Merijn van der Heijden, Burke Hall, Granville, OH 43023; 740/587-6255; vanderheijde@denison.edu. *Deadline: February 14, 2001.*

Central Pennsylvania Festival of the Arts requests submissions for *Crafts National 35, National Fine Craft Exhibition*, which will take place June 5-July 20, 2001. Works in the following media will be considered: ceramic, fiber, glass, metal, paper, wood, and other. For prospectus, send S.A.S.E. to Crafts National, c/o Central Pennsylvania Festival of the Arts, P.O. Box 1023, State College, PA 16804; 814/237-3682; craftsnational@arts-festival.com; <http://www.arts.festival.com>. *Deadline: March 9, 2001.*

Central Pennsylvania Festival of the Arts invites submissions for *Images 2001*, the 13th annual exhibition of fine arts open to artists living in the mid-atlantic region and Ohio, which will take place June 19-July 19, 2001, Robeson Gallery, Penn State University. For prospectus, please send S.A.S.E. to *Images*, c/o

Central Pennsylvania Festival of the Arts, P.O. Box 1023, State College, PA 16804; 814/237-3682; craftsnational@arts-festival.com; <http://www.arts.festival.com>. *Deadline: March 9, 2001.*

ATC Space, Around The Coyote's gallery, is seeking submissions from emerging artists for future exhibitions. The gallery is also available for rent to curators, artists, and performers. Please contact Olga Stefan for details at 773/342-6777; <http://www.aroundthecoyote.org>.

Call for Manuscript

The Society for Photographic Education seeks manuscripts for its journal, *Exposure*. Submissions may be scholarly treatments from any methodological point of view of any aspect of history, theory, criticism, or pedagogy of photography and related media. They may also be experimental discussions of the making of images through photography or related media. Manuscripts should be between 3,000 and 7,000 words in length and may be sent to Joel Eisinger, Editor, 4505 Oakland Ave. S., Minneapolis, MN 55407; 320/589-6096; eisingj@mrs.umn.edu.

Call for Participants

Laura Larson is seeking participants to let her photograph their messy hotel rooms at the 2001 CAA Annual Conference as part of a project that will document hotel rooms as transient domestic spaces. For more information, contact Larson at lauralarson@earthlink.net.

Call for Proposals

The Clara N. Eagle Art Gallery, Murray State University, seeks proposals for future exhibitions. All media will be considered. 270/762-6734; fax: 270/762-3920; albert.sperath@murraystate.edu; <http://www.murraystate.edu/qacd/cfac/art/gallery.htm>. *Deadline: January 15, 2001.*

Grants & Fellowships

Worcester College, Oxford, invites applications for the Scott Opler Fellowship in Architectural History for 2001-3 period. Applicants must be in the final year of their dissertation or within the first 3 years after the completion of their Ph.D., D. Phil., or comparable degree. Topics may include any area or aspect of European architectural history during the Renaissance or Baroque era, including urbanism, landscape and garden history, drawing and design method, theory and publication, architectural representation, and studies of architecture and related disciplines. For more information, contact the Provost's Secretary, Worcester College, Oxford OX1 2HB, UK; 440/186-527-8362; fax: 44(0)186-579-3106; jenny.blake@worchester.ox.ac.uk. *Deadline: January 15, 2001.*

The Newberry Library invites applications for its 2001-2 Fellowships in the Humanities. Long-term residential fellowships are available to postdoctoral scholars (and Ph.D. candidates for the Spencer Fellowship) for periods of 6 to 11 months. Applicants for postdoctoral awards must hold the Ph.D. at the time of application.

For more information, write to Committee on Awards, 60 West Walton St., Chicago, IL 60610-3380; 312/255-3666; research@newberry.org. *Deadline: January 20, 2001.*

2002 National McKnight Artist Fellowship for Interdisciplinary Artists seeks professional artists from across the United States to apply for this intensive opportunity, intended to benefit the recipient and the artistic and other communities of Minnesota through a four-week residency at the Intermedia Arts in Minneapolis. This fellowship seeks to support outstanding work by interdisciplinary artists who exhibit a sustained commitment to exploring changed relationships between artistic disciplines, diverse cultural forms, and/or transitional modes of expression. Applicants must demonstrate a body of accomplished interdisciplinary work, have teaching or mentoring experience, and commit to residency in Minneapolis for four weeks, either consecutive or divided within the fellowship period (November 2001–December 2002). Application to the fellowship program is a two-part process: an initial statement of interest and, by invitation only, submission of a full application. Applicants will be notified by February 16, 2001. Submit letter of interest (no more than 2 pages) without work samples to 2002 National McKnight Artist Fellowship, Intermedia Arts, 2822 Lyndale Ave. South, Minneapolis, MN 55408. *Deadline: January 26, 2001.*

The Florentine State Archive welcomes applications for 3-year fellowships working with “The Medici Archive Project” in Florence. The fellowships will involve document assessment and description for the “Documentary Sources” database and 10 months of independent research on a topic related to the Medici Granducal Archive. Applicants must hold a Ph.D. or equivalent in a humanities field relevant to 16th–18th century European history and culture; fluency in English and Italian; substantial research experience with original documentary material; the ability to master database programs and work in a computer environment. For more information, contact Edward Goldberg, Project Director, Via Scialoia 18, 50136 Firenze, Italy; <http://www.mediciorpositions.org>. *Deadline: January 31, 2001.*

The Harry Ransom Humanities Research Center invites applications for 1- and 2- to 4-month fellowships as well as travel stipends. To learn more about fellowships being offered and for application information, contact Harry Ransom Humanities Research Center, attn: Research Fellowships, The University of Texas at Austin, P.O. Box 7219, Austin, TX 78713-7219; 512/471-8944; fax: 512/471-9646; <http://www.lib.utexas.edu/hrcl>. *Deadline: February 1, 2001.*

The United States Capitol Historical Society is offering a fellowship which is designed to support research and publication on the history of the art and architecture of the United States Capitol and related buildings. Graduate students and scholars may apply for periods ranging from 1 month to 1 year. For further

details, contact Dr. Barbara Wolanin, Curator, Architect of the Capitol, Washington, DC 20515; 202/228-1222. *Deadline: March 15, 2001.*

The National Gallery of Art Center for Advanced Study in the Visual Arts announces a program for the Samuel H. Kress/J. Paul Getty Trust Paired Research Fellowship in Conservation and History of Art and Archaeology. Applicants are invited from teams consisting of 2 scholars: 1 in the field of art history, archaeology, or another related discipline in the humanities or social sciences, and 1 in the field of conservation or materials science. Applications will be considered for study in the history and conservation of the visual arts of any geographical area and of any period. For more information and application forms, contact the Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, DC 20565; 202/842-6482; <http://www.nga.gov/resources/casva.htm>. *Deadline: March 21, 2001.*

The Research Fellowships Program of the National Gallery of Canada encourages and supports advanced research. All fellowships emphasize the use and investigation of the collections and resources of the National Gallery of Canada, including those of the Library and Archives. Juries will consider proposals in the fields of Pre-1970 Canadian Art, Post-1970 Canadian Art, European Art, Modern Art, History of Photography (The Lisette Model/Joseph G. Blum Fellowship), and Art and Science (The Claudia De Hueck Fellowship). For details, consult the National Gallery of Canada website: <http://national.gallery.ca> or contact Murray Waddington, Chief, Library, Archives, Fellowships Program, National Gallery of Canada, 380 Sussex Dr., P.O. Box 427, Station A, Ottawa, Ontario, K1N 9N4; 613/990-0586, fax: 613/990-6190, mwadding@gallery.ca. *Deadline: April 30, 2001.*

Internship

Summer Museum Studies Interns. The Philadelphia Museum of Art offers a volunteer 9-week Museum Studies Internship Program for graduate and undergraduate students, June 11–August 10, 2001. Interns are placed in Administrative, Curatorial, or Education Departments. Contact 215/684-7925; <http://www.philamuseum.org/opportunities/internship/shtml>. *Deadline: February 23, 2001.*

Online

“Art Under Covers,” is a monthly column written by Suzaan Boettger on Artnet.com. <http://www.artnet.com/Magazine/index/boettger/boettger9-26-00.asp>.

ArtsEditor, a monthly magazine designed to engage a diverse art world, with a primary focus on Boston, will report on and review the visual, literary, and musical arts. Through reporting, reviews, and relevant discourse, the magazine offers a unique means of accessing the arts. <http://www.ArtsEditor.com>. *C18-L's Selected Readings (Number 81)*, is an interdisciplinary bibliography of recent essays,

books, and websites covering a plethora of 18th-century studies, including history, historiography, intellectual history, literature, bibliography, book history, the history of art, medicine, science, economics, philosophy, and political thought. *Selected Readings* comprises works contributed on a voluntary basis, and is always looking for new volunteers. Contact the editor for more information at bcj@psu.edu. <http://www.personal.psu.edu/special/C18/sr/sr81/htm>.

Jeff Davis's work can be viewed on his online catalogue. The website includes nearly all of his artwork completed over the past 7 years, with more than 100 images available for viewing. <http://www.amug.org/~jkdavis>.

The Encyclopedia of Sculpture invites articles by those with an interest or expertise in sculpture. Remaining unassigned entries can be viewed at <http://www.fitzroydearborn.com/chicago/sculpture>. Please submit the Contributor Information and Essay Request form, also located on the website. All contributors will receive a byline and modest honorarium for their work. For more information, contact Christy Prah, Commissioning Editor, Fitzroy Dearborn Publishers, 919 Michigan Ave., Ste. 760, Chicago, IL 60611; 312/587-0131, ext. 242; cprah@fitzroydearborn.com. *Deadline: January 15, 2001.*

Eyebeam Atelier, a nonprofit art organization established to provide access, education, research and development, and support in the field of art and technology, announces its new website. The site includes the latest information of all of Eyebeam Atelier's activities. The design objective of the website is to provide a transparent area for artists to produce artworks, students to research, scholars to engage in discourse, and the general public to experience all 3 areas. <http://www.eyebeam.org>.

The Getty Standards Program has mounted a revised version of “Categories for the Description of Works of Art,” a metadata standard for art objects and their visual surrogates, developed by a task force sponsored by the College Art Association and the Getty Trust. The new version includes a fully revised text, new sections covering artist, subject, and other “authorities,” an entity relationship diagram, and 32 cataloguing examples of different types of works of art and material culture, accompanied by images. <http://www.getty.edu/gri/standard/cdwa>.

The Joan Mitchell Foundation M.F.A. Awards in the Visual Arts presents a Web exhibition of its winners for 2000. <http://www.vcu.edu/artweb/>.

MetaCollege.com offers free access to a collection of over 1500 high quality digital images of architecture, architectural sculpture, and archaeological sites, including Egyptian, Islamic, Hindu and Buddhist India, Hittite, Near Eastern, Minoan, Greek, Roman, Byzantine, Early Christian, Romanesque, Gothic, and

Italian Renaissance. Go to http://www.metacollege.com/MetaCollege11/intranets/Community/portal_home.as. Click on “Art History Visual Resources” under “Example Communities.” The digital images are organized into galleries in the community Media Center. All are welcome to join the community and contribute to the collection.

Questia is an online subscription-based research service that provides undergraduate college students unlimited access to the full text of thousands of scholarly liberal arts books and journal articles. Scheduled to be debut in early 2001, Questia will have 50,000 volumes digitized and expects to have over 250,000 within 3 years. <http://www.questia.com>.

“Regional Dynamics of the Black and Caspian Sea Basins” is a paper that provides a summary of a conference funded by the United States Department of State's Bureau of Educational and Cultural Affairs (ECA) under the Freedom Support Act and by The Starr Foundation, and hosted by IREX on September 2–3, 2000. The conference was held in Odesa, Ukraine, and involved scholars and professionals from Armenia, Azerbaijan, Georgia, Kazakhstan, Moldova, Romania, Russia, Turkey, Ukraine, and the United States who discussed a range of political, economic, historical, and environmental issues surrounding the region. The conference summary can be found at: http://www.irex.org/programs/conferences/odesa/odesa_conference_paper.pdf. For the html version, please go to: <http://www.irex.org/programs/conferences/odesa/proceedings.htm>.

Sabbaticalhomes.com is dedicated to helping academic communities around the world find or list houses or apartments for rent, exchange, or house-sit when on sabbatical leave, research trip, exchange program, relocation, or vacations. <http://www.sabbaticalhomes.com>.

U-Turn E-zine announces its new project, “Pointing to Prisoners,” which investigates the representation of prisoners. The project is an extension of James R. Hugunin's study of the photographic representation of prisoners, *A Survey of the Representation of Prisoners in the United States: Discipline and Photographs, The Prison Experience*. U-Turn still welcomes late submissions for this project. Contact James Hugunin at Jim@uturn.org.

Visual AIDS Web Gallery features the work of artists living with HIV/AIDS. Every month, Visual AIDS invites guest curators to select 10–15 works from the Visual AIDS Archive Project. The current online exhibition can be seen at http://www.thebody.com/visualaids/web_gallery/index.html.

Women Artists in Canada announces its newly designed website: <http://collections.ic.gc.ca/waic/>.

Programs

The Graduate School of Fine Arts, University of Pennsylvania announces its Master's Degree

Program in Painting, Sculpture, and Mixed Media for the 2001–2 academic year. The Department of Fine Arts has made substantial changes recently, including the appointment of Terry Adkins, Associate Professor in the graduate sculpture program, Joshua Mosely, who will leads a graduate seminar in digital imaging, and Jackie Tileston, whose responsibilities include a seminar in contemporary issues in drawing at the graduate level. The school is relocating its undergraduate program which will result in greatly enhanced appointments in photography, film, video, and digital imaging for graduate students. For more information, contact Graduate School of Fine Arts, Dept. of Fine Arts, 100 Morgan Building, 205 S. 34th St., Philadelphia, PA 19104-6312; 215/898-8374; fine-art@pobox.upenn.edu; <http://www.upenn.edu/gsf>.

Humanities 110 in Greece and Italy and *Drawing and Writing in Salzburg, Austria* are 2 study abroad programs offered by Geneva College, Beaver Falls, PA. *Humanities 110 in Greece and Italy* will take place in late spring 2001, and *Drawing and Writing in Salzburg, Austria*, will take place July 4–27, 2001. For more information, contact Prof. Lynda Lambert at llambert@geneva.edu.

Residencies

The Montana Artists Refuge, an artist-run residency program located in Basin, MT, is accepting applications from artists of all disciplines. Residencies are 3 months to 1 year in length. Facilities include 2 spaces with 20' x 30' studios, 1 sound-proofed space for writers/musicians/composers, and 1 apartment for writers or others who require minimal space. For more information, send S.A.S.E. to Montana Artists Refuge, Box 8, Basin, MT 59631; ph/fax: 406/225-3500; mtrefuge@earthlink.net; <http://www.montanaartistsrefuge.org>. *Deadline: January 15, 2001.*

The Sheldon Memorial Art Gallery and Sculpture Garden, in collaboration with the Henry Luce Foundation invites applications for its Visiting Scholar Program. The program provides opportunities for scholars of American art to promote further understanding and conduct original research on American art and artists. Visiting Scholars have access to the Sheldon's permanent collection, library, and archival materials for projects. Submit a 1-page project proposal or outline regarding your anticipated area of research to Beth Burke, Sheldon Memorial Art Gallery and Sculpture Garden, University of Nebraska-Lincoln, 12th & R Streets, Lincoln, NE 68588-0300; 402/472-2461; <http://sheldon.unl.edu>. *Deadline: January 30, 2001.*

Fine Arts Work Center, Provincetown, MA, offers 7-month winter residencies for visual artists in the early stages of their careers. Fellowships run from October 1–May 1. For a brochure and application, send S.A.S.E. and #10 envelope stating whether you are a visual artist or a writer to Fine Arts Work Center, 24 Pearl

St., Provincetown, MA 02657. *Deadline: February 1, 2001.*

Soaring Gardens Artists' Retreat is accepting applications for the period May–September 2001. While the Trust will consider applications from all artists who believe that they can benefit from a residency at Soaring Gardens, we particularly encourage applications from emerging women artists. Residencies are available from three to twelve weeks for up to three artists. Residents may be visual artists, writers, or composers. You are encouraged to apply as a group. Travel stipends are available. Residents purchase their own food, prepare their own meals, and provide their own transportation. Please submit a proposal including what project(s) you intend to undertake, how long you would like to stay, names, and telephone numbers of two references (one professional and one personal), and c.v.(s) for all potential residents. Mail proposals to The Lerman Trust c/o Trudy Gerlach, RD2 Box 228; Laceyville, PA 18623; www.Lermantrust.org. *Deadline: March 1, 2001.*

The Archie Bray Foundation Resident Program is accepting applications from ceramic artists for 2001. The program provides full-term residencies for one year, as well as short-term residencies, usually in the summer months. Scholarships are available. For an application and more information, see the Bray website at www.archiebray.org, or send S.A.S.E. to Josh DeWeese, Resident Director, Archie Bray Foundation, 2915 Country Club Ave., Helena, MT 59602; 406/443-3502; archiebray@archiebray.org. *Deadline: March 1, 2001.*

Wadastick Artist & Scholar Residency Programs are 2–16 week residencies for emerging and advanced visual artists, writers, historians, musicians, and scholars. For more details contact Wadastick Artist and Scholar Residency Programs, 22160 Polar Bridge Rd., Laurel Hill, NC 28351; 910/462-3610; wadastick@aol.com.

Schools & Workshops

The Abruzzi Mountain Art Workshop is located in the medieval village of Anversa degli Abruzzi, 2 hours east of Rome. Workshops on drawing, painting, and sculpture are designed for the beginner as well as the more experienced artist. Working in the studio and at locations of historic interest and beauty, participants will experiment with several mediums, including charcoal, watercolor, gouache, acrylic, oil, encaustic, wood, and clay. Also included in the program are Arts Renewal Workshops for educators and professional artists. For more information, please contact Patricia Antonucci at 203/227-9386; rmpa@gte.net; rudi@arc.it; <http://www.artworkshopitaly.com>.

Classifieds

Do you want to guarantee that your event or listing will be published by CAA News? We accept classified ads of a professional or semiprofessional nature. \$1.50/word for members (\$15 minimum); \$2.50/word for nonmembers (\$25 minimum). Classified ads must be paid in advance of publication. CAA News also accepts boxed display advertising. Contact Christopher Howard, Associate Editor, at caanews@collegeart.org or 212/691-1051, ext. 220, for details.

FOR RENT

France: Magical painting or journal making vacations, all levels. Reinvent yourself, sunflowers, private home in medieval country village. 707/823-9663 for brochure.

Historic Florence: Prestigious furnished small penthouse, panoramic terrace, sleeps two—plus bi-weekly/monthly rentals. 508/877-2139.

Paris: Historic 2 room apartment, Ile Saint-Louis. \$1,800 US per month. Available January 5–March 15; possibly last 3 weeks April. Free December 2001 onward. Email: bogow@sympatico.ca.

Rent: Rome apartment, near American Academy, 2 bedrooms, study, living-dining room, bath, fully equipped eat-in kitchen, dish and laundry washers, 2 balconies, central heating, all linens, towels and blankets. \$1500 per month (includes condo fees and central heating) plus utilities. Available January 15–May 15, 2001. Prof. Jack Wasserman; email: jkwasse@attglobal.net; 215/625-3902.

OPPORTUNITIES

Exhibition Opportunity: Lake View Cemetery, Cleveland, OH, is seeking up to 40 artists for an outdoor exhibition scheduled to open July 2001. Existing artworks and site-specific proposals relating to the theme, "Celebration of the Spirit," are invited. Works will be sited throughout 285-acre historic setting, rich with art and architecture. Jury selection/honorarium provided/catalog. 20 percent commission on sold works. Project details available at www.lakeviewcemetery.com or call Heather Price, 216/421-2665 or email lakeviewcemetery@buckeyeweb.com. Deadline to submit: February 16, 2001.

Community Pride Mural at teen health center. Call for experienced muralist, available in Summer 2001. Artists will be selected through a jury process and provided a \$25,000 budget. For prospectus, send S.A.S.E. to The Corner Health Center Mural Project, 47 North Huron Street, Ypsilanti, MI 48197. Deadline for entries March 1, 2001.

Art Workshop International In Assisi, Italy, June 13–July 24, 2001. Let your creativity soar! Live/work in a 12th-century hilltown in Umbria. Instructional courses, painting, drawing, art-making, artist's books, all levels. Art history, creative writing, all disciplines. Independent program for professional painters/writers.

Separate trip to Venice Biennale. 2, 3, 4, 5, and 6 week sessions. The longer you stay, the more economical the price. Hotel, two meals, studio space, critiques, lectures. 2 weeks: \$2,870. Call/write for our brochure. 463 West St., #1028H, New York, NY 10014; 800/835-7454; fax: 646/486-4701; email: meshepley@aol.com, website: www.artworkshopintl.com.

Miscellaneous

The Aljira Center for Contemporary Art announces its change of address to 100 Washington St., Newark, NJ 07102. The center will be located at the new address until it moves to the heart of Newark's downtown cultural district. 973/643-6877; fax: 643-3594; aljiraine@aol.com.

The Association of Art Historians (AAH) offers assistance to university students in financing work placements in museums, galleries, heritage sites, and other visual arts environments. The AAH Voluntary Work-Placement Scheme is designed to foster connections between individual students and arts organizations and promote good volunteer practices. For more information, contact the AAH, 70 Crossrow St., London EC1M 6EJ United Kingdom; 020/74903211; fax: 020/74903277; admin@aah.org.uk.

Charles Codman (1800–1840) paintings, drawings, prints, papers, diaries, and ornamental arts are sought by the Portland Museum of Art for a 2002–3 exhibition. Please send relevant information including title, date, medium, size, price (if applicable) and photograph to Charles Codman Search, Portland Museum of Art, 7 Congress Sq., Portland, ME 04101; 207/775-6148, ext. 232; jskwire@hotmail.com; www.portlandmuseum.org.

Kristen Frederickson announces the move of her studio to 16 Jay St., 2nd Fl., New York, NY 10013; 212/941-1982.

The Marie Walsh Sharpe Art Foundation has offered free studio spaces to artists in New York in the past. Unfortunately, the lease on the current studio space is not being renewed. The foundation is in the process of locating new space and has temporarily put the Studio Space Program on hold. Notice will be given once the space has been acquired and the program is back in operation.

The National Trust for Historic Preservation has selected 20 sites to participate in the new Historic Artists' Homes and Studios Program, an 18-month initiative funded by a grant from the Henry Luce Foundation. The program is focused on identifying and helping selected American art-related historic sites to preserve, document, and interpret their collections and buildings. For more information, including which sites were selected, visit www.nationaltrust.org.

Institutional News

The Art Museum at Florida International University has received a General Operating Support Grant from the federal Institute of Museum and Library Services (IMLS). The grant will enable the museum to continue with its plans for the new Frost Art Museum, as well as to initiate program planning for a Latin American Gallery.

The Museum Loan Network announces its grantees for January and June 2000, including the following CAA institutional members: Indianapolis Museum of Art, Memphis Brooks Museum of Art, and the Museum of Fine Arts, Museum of New Mexico.

The Walters Art Gallery announces that it will now be called the Walters Art Museum. The change of name supports the museum's goal of attracting new visitors and donors. Accompanying the new name will be the unveiling of a new logo for the museum.

Correction

In the September issue of CAA News, the date of birth of George Segal was incorrectly listed as November 26, 1925. The month and day are correct, however, he was born in 1924.

Datebook

January 26, 2001
Deadline for advance registration for 2001 Annual Conference in Chicago

January 31, 2001
Deadline for application to the Professional Development Fellowship Program

January 31, 2001
Deadline to apply for the Career Development Workshops

February 1, 2001
Deadline for the March issue of CAA News

February 2, 2001
Deadline to volunteer to assist with the administration of the M.F.A. survey at the 2001 Annual Conference

February 10, 2001
Deadline for nominations and self-nominations to the Art Journal Editorial Board

February 27, 2001
Deadline for receipt of job listings for the first edition of the Careers Conference Supplement, listings will be received up until 7 P.M. E.S.T.

February 28–March 3, 2001
89th Annual Conference in Chicago

'tis still the season to purchase Kiki Smith's "Fall/Winter"

Every print sold supports College Art Association's Professional Development Fellowship Program for Artists and Art Historians in 2001.

Kiki Smith
Fall/Winter, 1999
2 panels, sheet size: each 22" x 15"; image size 9" x 9", edition 60, photogravure, aquatint, etching, and dry point; published by the Rutgers Center for Innovative Print and Paper

Prices:
\$1,000 for CAA individual and institutional members
\$1,300 framed (1 inch silver leaf cap, including shipping)
\$1,750 for nonmembers
\$2,050 framed for nonmembers



For more information contact: Ellen Staller at 212/691-1051 Ext. 206

March 1, 2001
Deadline to apply for Millard Meiss Publications Grants

March 19, 2001
Deadline to vote for new Board members.

April 2, 2001
Deadline for the May issue of CAA News

February 20–24, 2002
90th Annual Conference in Philadelphia

Careers Addendum

Although we try our best for perfection, we regret that occasional errors occur in *Careers* due to a high volume of submissions. We will now provide an ongoing Addendum to *Careers* on our website. Missed ads and corrections will be listed at www.collegeart.org/caa/publications/careers/index.html. You can also visit www.collegeart.org, click on the subject heading, "Career Development" and find a link to all *Careers* information. We hope this will ensure that all position listings intended for publication are still made available and accessible to you. We apologize for any inconvenience. Please make sure to check this site frequently for additional job opportunities.

2001 Career Development Workshops

Thursday, March 1–Friday, March 2, 2001

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

- | | | |
|---|--|-------------------------------------|
| Art History
<input type="checkbox"/> Ancient–Medieval
<input type="checkbox"/> Renaissance, Baroque, 18th c.
<input type="checkbox"/> 19th c.–Modern
<input type="checkbox"/> Contemporary
<input type="checkbox"/> Africa, Asia, Oceania, Americas
<input type="checkbox"/> Architectural History | Studio Art
<input type="checkbox"/> Painting
<input type="checkbox"/> Sculpture/Ceramics/Metal/Jewelry
<input type="checkbox"/> Drawing/Printmaking/Works on Paper
<input type="checkbox"/> Photography/Film/Video
<input type="checkbox"/> Computer Graphics/Illustration/Graphic Design
<input type="checkbox"/> Installation/Performance | <input type="checkbox"/> Curatorial |
|---|--|-------------------------------------|

name _____

address _____

city/state/zip _____

email _____

phone _____ member ID# _____

Complete and return to Career Development Workshops, CAA, 275 7th Ave., New York, NY 10001.
Deadline: January 31, 2001.