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 past six years have been very exciting and energetic. I have been involved in many projects and have had the opportunity to work with some of the best scholars in the field."

Ackerman's career has been marked by a commitment to the field of art history. He has published numerous articles and books, including "The Architecture of Michelangelo," which was awarded the Charles Rufus Morey Book Award in 1965. Ackerman also has a long history of service to the profession, including his role as Editor-in-Chief of the Art Bulletin from 1956 to 1960. He has been recognized with several prestigious awards, including CAA's Distinguished Teaching of Art History Award in 1991.

"I am honored to be selected as the featured scholar of CAA's first Distinguished Scholar's Session," Ackerman said. "It is a great honor to be recognized by my peers and to be able to share my thoughts on the future of art history with the CAA membership."
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CA-A NEWS JANUARY 2001

CA-A Honors Fifty-Year Members
James S. Ackerman 1945
Rudolph Arribe 1946
Phyllis Frye Baker 1946
Detrick M. Beinbrink 1947
Blanche R. Brown 1947
David R. Coffin 1947
Christiana C. Collins 1947
Darto A. Covii 1947
Charles D. Cutter 1947
William S. Dale 1947
Sol Allidav Davidson 1949
Jane Dillenberger 1950
Mary K. Donaldson 1951
Euler G. Doisen 1951
Francis H. Dowley 1952
Marvin Eisenberg 1953
Lorenzo Elting 1953
L. S. Faison Jr. 1953
Beatrice Farwell 1953
Becke H. Forsyth 1957

Rosstie B. Green 1945
Norman G. Galumoreii 1949
Yvonne Hackettrenbrook 1947
John D. Hous 1951
J. Richard Judson 1951
Frank T. Kamenec 1951
J. Edward Kiddar Jr. 1951
Phyllis Williams Lehmann 1949
Mary Meixner 1949
Howard S. Meint 1949
Sedayoshi Ono 1950
Ruth R. Philbrick 1947
Craig H. Sazben 1947
George B. Tatum 1943
Maritana L. Teuber 1944
Mario Valente 1946
Hennlt Stirld 1951

CA-A in the News

Art Journal Noted
"In the prestigious magazine, Art Journal, Diana Miter presented his work, which he has realized in the last two years..."—Art World, La Vanguardia (Madrid, Spain), September 2000

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

S uppose 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 encrypted controls. After a two-year study, last October the Copyright Office finally rejected various proposals that would have exempted from this law what 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 copyright law. Second, access control will technologically lock up works and force users to agree to use business owners or libraries.

At a minimum, CAA and its allies had hoped to convince Congress to adopt an exemption to the general rule, which would allow those who had legitimate reasons for use of copyrighted works. The Second, access control would technologically lock up works and force users to agree to pay a fee each time they 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?

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At a minimum, CAA and its allies had hoped to convince Congress to adopt an exemption to the general rule, which would allow those who had legitimate reasons for use of copyrighted works.

The Copyright Office has now issued a final rule essentially exempting "class of works," including scientific and social databases, textbooks, scholarly journals, audio/visual works, and that the exemption could be limited to specific, likely "fair uses." The Copyright Office created this proposal unfortu- nunately. It erected a higher standard of proof—stating the burden of proof in support of an exemption is with the proponents—that, it could not be advanced of this exemption has 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—and 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 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—argued for a much more expansive set of exemptions. Two of these two would have been different from the usual goals, members because they would have permitted circumvention in aid of fair use and would not require a written code or an encrypted copy, once the user had paid for the work. Defining the views of the academic and library communities and of the Department of Commerce, the Copyright Office rejected proposals for these broader goals. The DMCA requires the determinations regarding exemptions to be made exclusively by a "representative class of works' and not on the basis of type of use, such as "fair use", and no compelling fact showing had been made that users are or likely to be "adversely affected" by the anti-circumvention prohibition.

Fair Use Exemption Rejected

Varioues 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, audio/visual works, and that the exemption could be limited to specific, likely "fair uses." The Copyright Office created this proposal unfortu- nunately. It erected a higher standard of proof—stating the burden of proof in support of an exemption is with the proponents—that, it could not be advanced of this exemption has 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—and 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 be able to do so) crack the encryption scheme without being liable under the DMCA.

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**ART HISTORY**

**Ph.D.**

**CA A ENDORSED NATIONAL STUDY UPCOMING**

The University of California, Berkeley, is conducting a national study, "Ph.D. as an 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 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 Nored, Director of Graduate Research, and Joseph Cervi, Vice Chancellor of Research, are directing the study.

**Distinguished Flights**

Distinguished flights from various professions and fields in art history will be invited to respond to the statement including Ingrid Sydnes, former Director of the Berkeley Art Museum and Pacific Film Archive (1998-99), Susan Ball, Executive Director, College Art Association; Darcy Grimaldo Grigsby, Assistant Professor, Art History, UC Berkeley; E. Bruce Roberts, Professor, History of Art, UC Berkeley; Jeffrey Stringer, Professor, History of Art, UC Berkeley; and Joseph Cervi, Vice Chancellor of Research, are directing the study.

**Questions**

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 triennial review of the proceeding every two years. Looking ahead, any CAA members (or other users) who encounter encryption measures or other methods that effectively impede their lawful uses of copyrighted works should keep the evidence for submission to the Copyright Office, if users hope to permit these uses in two years that broader exemptions to the DMCA's anticircumvention provisions are warranted.

—Jeffrey P. Canard, CAA Counsel

**Non-Infringing Uses of Works on Lawfully Acquired Copies**

An author's intent is not the only consideration of many commenters argued to the Copyright Office that once a user lawfully acquired a copy of a work, the user should have the right to use the work freely. They included the Department of Commerce, leading academics, the Coordinators of College 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 development and consequences of pay-per-user models;
- "Teelingly, 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 rightful access" to a work. With respect to this proposal, therefofe, the Copyright Office stated that Congress should, if it has not done so, change the law.

Next meetings will be important to the future of academic research. Because a high response rate is likely to require them "easy to agree" that if encryption created "serious difficulties, then the law's uses of these works," then an exemption "would be justified."

**CAAA/NINCH Copyright Town Meeting 2001**

"Licensing Initiatives for Scholars and Teachers: The View from the Copyright Industry—Intellectual Property as Seen from the Perspectives 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 12:00-2:00 P.M. Participants will include representatives from SARS, SACRA, 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 of single-session ticket, which may be purchased at the Chicago Hilton and Towers on the same day, will be required to enter the town meeting session. Refer to www.collegeart.org for conference information. For information regarding the program, consult www.pipline.com/~rahnem/ctm/CTM.htm. For information on previous NINCH Copyright Town Meetings, consult www.ninch.org.
Annual Conference Update

Notice

Tickets for two 2001 Annual Conference Special Panels are still available. Call the River North Gallery Tour and Frank Lloyd Wright 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 by 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 will include Joseph Combs, Columbia University, chair, and speakers Robert Nelson, University of Colorado at Boulder, and William Inngard, Rowan University; Ingold Grant, American Academy in Rome and the Getty Research Institute; and Patricia Leacock, 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 invaluable 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.

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 invaluable 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 sessions are as follows:
- 1:30-3:00 p.m., in the International Ballroom South: “We have no get-rich-quick complexes...” We are primarily and intensely devoted to art.”
- 3:30-5:00 p.m., in the International Ballroom South: “Curriculuming Contemporary Art,” chaired by James Yoo, will be held on Friday, March 2, 3:30-5:00 p.m., in Continental Room C. The correct schedule information will be printed in the Final Program.

Special Advocacy Session with Controversial Student

CAA’s advocacy session, on Saturday, March 3, 2:30-5:00 p.m., will feature 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 situation. Schools and university art departments handle controversial artwork created by their students and how some of these efforts themselves may limit artistic freedom. Vanayle 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 the Ghosts of American puritanism and fundamentalism, including their histories of repression. Mary Mintscheva, Arts Advocacy Project Coordinator for the National Coalition Against Censorship, will talk about the Amendment making claims 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 Melissa Singletary, Director of Governance, Advocacy, & Special Projects at megallen@collegeart.org.

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 Weber, Director of International Programs. This valuable and informative session will illustrate 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, 3:30-5:00 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 6:15 p.m. Attendees of this session will have the opportunity to speak informally with the candidates before casting their ballots. Bring the ballot you will receive in the mail on March 19, 2001 so you will have the candidates at hand when you cast your vote. The ballot is due after the conference has ended on March 19, 2001. Please plan to attend.

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:
- Whitney Davis, “The Aesthetics of Indecipherables, Again”
- Maria Loz, “Now Dogs, Old Tricks: The Internal Logic of Artistic Production in Salento Verso”
- 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: Building Bridges and Networking within the Campus Community.” Visual resources colleagues will have the opportunity to discuss their roles and responsibilities with faculty, staff, and students in the departments and communities they serve. Rich support and information resources, including the Visual Resources Association 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, museum, research institute, information sciences, institutional technology, and academic computing abound. As a result, dynamic new alliances and relationships are formed. Presenters will share successful interdisciplinary projects and efforts at their institutions, enhanced by a spirited and ideas-laden exchange of additional collaborative ventures from the audience.

Chaired by Russ Clement, Northwestern University, this session will take place noon-1:30 p.m., Friday, March 2. Program speakers will include Sandra C. Walter, University of Tennessee; Christina B. Updike, James Madison University; Katherine Cowan, Maryland Fine Arts College; and Richard L. 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 on Thursday, March 1, 12:30-2:00 p.m. The goal of the session is to consider members’ thoughts and ideas on how CAA should expand to international efforts and projects. All members are invited and encouraged to participate in these discussions. Topics include “International Academic Standards” (discussant: John Kissick, Dean of the Faculty of the University of Texas); “The Role of International Membership in CAA” (discussant: Brooks 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, set the stage with "CAA's Role in the Artistic Realm of the Digital Networked Society." (discussion leader: Lily Diaz, Research Associate for the transmediale, University of Art and Design, Helsinki). "The Importance of Foreign Exchanges" (discussion leaders: Carolin Boyt, Turner, Director of the Post-Aven School of Art and part-time Professor at the Rhode Island School of Design, and Cheryl Goldberg, Associate Professor at Pedemont College). "CAA's Role at the United Nations" (discussion leader: James Rubin of SUNY Stone Brook and CAA's representative to the United Nations).

Members in all areas—studio, museum, art history, arts administration, and other creative fields—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 CAA News for the location of this important session.

Session on Art History

Chaired by Clare Kunny of the Art Institute of Chicago, the 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 Rector and David and Alfred Smart Museum of Art discusses how university museums work with art history departments; and the CAA session on "Women in the Visual Arts: Feminist Art History." (discussion leader: Clare Kunny, Chair, 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 relationships 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 Tower. 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 to the Career Development Workshop, CAA, 275 7th Ave, New York, NY 10001. Deadline: January 31, 2001.

Building Blocks Workshop

A LANDMARK EVENT

With the five representatives of learned societies and scholarly and professional associations within the humanities gathered in Washington, DC, September 20–24, 2000, for the Building Blocks Workshop, an important event in the largest humanities project in the United States. The overall mission of the workshop is to identify and define the urgent new problems that need to be our work: to articulate by field and across disciplines the most pressing needs in the humanities that networking computing can address; and (3) To chart our work in the short-term, practical, collaborative projects; and to outline areas for longer-term, collaborative agenda to be developed with computer scientists.

The format of the meeting incorporated three panel presentations on topical issues (Possibilities of Digital Media; Models of Publication for 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 the National Science Foundation; and Jeff Hart (NET), a NSF; Mary Bastelle Kennedy (Institute for Museum and Library Services) did the same for IMLS; and NINCH, the National Initiative for a Networked Cultural Heritage. The party was held on four floors of the Art Institute of Chicago, just a short stroll from the University of Chicago, just a short stroll from the University of Chicago, just a short stroll from the University of Chicago.

The party will be held on three floors of the Art Institute of Chicago, just a short stroll from the University of Chicago, just a short stroll from the University of Chicago, just a short stroll from the University of Chicago. The party will be held on three floors of the Art Institute of Chicago, just a short stroll from the University of Chicago, just a short stroll from the University of Chicago.

The first floor features the Special Objects' booth, containing a display of found objects that can be collected by students, faculty, staff, and alumni curated into weird and wonderful short-term exhibitions. The second floor is devoted to Installation 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.

Seeks Hosts in Chicago

CAA News JANUARY 2001

Building Blocks Workshop 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) 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 student hosts in the Chicago area who can host a student from out of town for the conference from February 28 to March 5, 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 history student stay with you during the conference, please email Michaela Clark, Chair, 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.

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that were consistent not only with the AAM Code of Ethics, but one that took into consideration the public's confi
dence 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 objects; (6) Provide an explanation of the public's source of funding in cases where the lender on issues concerning the borrow­ing and display of objects, such as craft shows). The second section of the guidelines, "Lender Involvement," states that although a museum may consult the lender on concerns 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 address 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 neither unclear regarding its application to specific circumstances in which objects can be sold. In order to classify this particular guideline, the AAM has offered several suggestions to museums. They recommended 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 an 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.

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, kbobick@westga.edu or Dorothy Joiner, djoiner@westga.edu of the Professional Practices Committee. Deadline to apply: February 2, 2001.

"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 conferences, 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 this highly charged moment when parties meet. It also covers communications between candidates and departments, during the Conference and campus visits, and concludes with advice for Paducah. A new addition to the Conference section of CAA's website is an indispens­able resource for all members in all visual arts disciplines. It is also a useful resource for administrators and faculty who are involved with the search 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. These 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 requiring documentation, methods of mailing/shipping the documentation, and recommendations to search committees about the viewing of such work. Varalyn Green of the School of the Art Institute and Vice President of External Affairs at CAA, played a major role in crafting 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


Click on our FABULOUS conference website at http://arlis2001.ucsd.edu to find: Conference Contact List • Wilshire Grand Hotel Information • Program Information • and so much more
Notice of the 89th Annual Members’ Business Meeting

The 89th Annual Members’ Business Meeting will take place on March 3, 2001, at 7:00 p.m. in Continental Room A at the Chicago Hilton & Towers, 72 W. Michigan Ave., Chicago, IL 60601. The 89th annual business meeting and elections will be held 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 Preconference Paper. He comes to the membership department from the Philadelphia Museum of Art.

Susan Sacromone recently joined CAA as the new Development and External Affairs Associate. Susan comes to CAA from the New York Philharmonic, where she was a member of the Development and External Affairs Department. Susan received a B.A. in Art History from Virginia Commonwealth University, Richmond, Virginia, to be its Field Editor of African arts. Lawal received a B.A. (Fine Arts) from the University of Nigeria, Nsukka, and an M.A. in Fine and Applied Arts from Baruch College, New York. He is the first African American to serve on the Editorial Board of the CAA Review Awards Committee.

Call for Nominations and Self-Nominations


Call for Nominations and Self-Nominations


Call for Nominations and Self-Nominations


Call for Nominations and Self-Nominations


Call for Nominations and Self-Nominations


Call for Nominations and Self-Nominations


Call for Nominations and Self-Nominations

Advocacy Update

Election 2000

While it still is 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 beneficial 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 woolen art appropriations were deleted. They include Spencer Abraham (R-MI), who was defeated by Jean Carnahan; and Rod Granger (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 policy document designed to present to the incoming administration. The document, titled Creative Transition, will focus on the following 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 Arts, and creating an Undersecretary of the Arts for the State Department.

This initial nonpartisan document will be followed by a series of more in-depth issue briefs that explore the effect of individual national policies on the creativity in the United States. Greater 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-DI) 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 its 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 exchanges 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 Monument Commission is planned for November 11, 2000, in Washington, DC. Also in November, the Commission of Fine Arts will convene to review the architectural competition and the ancillary features of the plan (broad, 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 convenes to approve any 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, Senator 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 46.6 percent for 2001. At a time when funding for the arts is already low, assisting nonprofit organizations--which nationally operate on average with preferred postal rates--will be essential in many cases to their very survival.

ADVOCACY ALERT: Fair Market Rates

The National Endowment for the Arts (NEA) and the National Assembly of State Arts Agencies (NASAA) have issued a notice of interim tax policy regulations. CAA asks you to contact your elected officials and urge them to support the interim regulations, which will allow artists to take the fair market value tax deduction for donations of their work to museums, libraries, or archives (IRC 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 to museums, libraries, 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 the information carefully so you will 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 Leahbas Lavel, Placement Coordinator, 212/619-1051, ext. 217; lland@collegeart.org.

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 indicate that they are 2001 CAA members in good standing with valid 2001 member ID cards.

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 it worthwhile known to the candidates.

Advice for Candidates

Before the Conference:

- Renew, rejoin, or join for CAA membership. A valid individual CAA membership card will be required to use Placement Services.
- Read CAAers 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 CAA News.
- Plan to arrive early to familiarize yourself with conference facilities. We strongly recommend that you attend the Placement Orientation, Tuesday, February 27, 6:00-7:30 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 local hotel or call CAA at 212/619-1051 online at www.collegeart.org. Staying at a conference hotel will allow you to return to your room and collect messages more easily.
- Update your curriculum vitae (c.v.) and prepare your personal introduction (p.i.) for when you return to your room and collect messages more easily.
- Prepare a standard application packet: a generous envelope. This 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 ad/advisory appointments. If you carry an easy-to-view, select portfolio of recent work that clearly represents your 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. Notably: Make several copies of all slides you wish to present to interviewers and always retain the originals.

Never give away originals of your slides!

- If you have a prearranged interview, research the school and department beforehand so that you are able to ask specific and informed questions.

At the Conference:

- An Art Library will be organized. Familiarize yourself with the Chicago Hilton and Towers, first telephones, business center, restrooms, etc. Obtain change for pay phones (25c)—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, 6:00-7:30 p.m., Grand Ballroom.
- Go to the Candidates' Message Center in the lobby of the Chicago Hilton and Towers. In the message center, you can receive and send messages to other candidates and interviewers. The Center is open 24/7 for the duration of the conference. You can also leave messages for candidates who have 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 administrators (see CAA website: "North Star" or "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 a asterisk next to ads by AAUP-constituted administrators. If the placement is on the censured list, ask the interviewer how this affects his/her department practices. You may also ask details about the censure from AAUP.

- Follow the instructions in the position listing. Use the standard student reviewer listing to apply for a specific position. Be sure your local contact information is clearly listed on your application materials. You may be asked to leave materials at a CAA Interview Table, Southeastern Ballroom 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 original receipt (Despite this, some do not. Check interviewer tables on the final day.) CAA cannot be responsible for the return of materials. Candidates are advised to not 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. The CAA 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 Career Directions. This helps to increase exposure to potential candidates. List the specific requirements for the position as well as support materials (e.g., slides, articles, etc.) candidates will need to apply.
• 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 a suit with a table and chairs is recommended. A small room with no surfaces for paper work or charts for 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 comfortable space.

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, 6:30-7:30 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 preregistered your conference interviews.

Interviewers MUST provide information about their interviewing schedule as well as leave specific instructions for candidates on where to go, 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, Mobile Room, lower level, to reach candidates directly. Upon check-in with CAA staff, interviewers will be given a (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 preregistered 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! Career Supplement positions 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 Career Directions (Friday, December 29), CAA staff will continue to accept ads electronically in the same format as their regular Career listings, for inclusion in the final Conference Supplement. Position listings sent to careers@collegeart.org before February 27th at 7:00 a.m. will be included in the first Conference Supplement, distributed Wednesday, February 28, 8:00 a.m. at the Candidates'/Message Center.

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 email confirmations.
Position listings will be accepted by email throughout the conference for inclusion in the conference Supplement.

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

CAA will also accept ads on zip disk, in PC format. When submitting ads on disk, please save 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. Positions will not be accepted.

Advertising Rates for the Supplement:
Institutional Members:
$125 for the first 100 words $25 for each additional word
Non-Institutional Members:
$150 for the first 100 words $50 for each additional word

All ads submitted before February 23 will receive email confirmations.
Position listings will be accepted by email throughout the conference for inclusion in the conference Supplement.

Standards for Professional Placement

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.

A. CAA Positions Listings
1. Listing of All Positions. Careers in a central, national, and inclusive manner the offers of announcing open 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 institutions and individuals known to those responsible for the search. In an attempt to minimize communication, this procedure should be properly supplemented by listing written positions, with both 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.
2. Non-discriminatory Listings. CAA urges hiring institutions to consider keeping positions that include qualifications held to the denominarians under applicable law.
3. Right to Privacy. CAA holds that hiring should be based on professional qualifications alone. Accordingly, the Board has revised the following resolution:

   "Resolution Concerning Private Information," Retained in Interviewing" (adopted by the Board of Directors, November 1, 1979). But it resolved that:

   1. Applicants should be advised not to include personal information such as marital or parental status on curricular vitae or job application forms.
   2. Potential employers and their representatives be advised not to request such information either orally 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 status is advised to request that such information be reported 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 100 applicants for each advertised 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 and specifications.

While institutions have a legitimate interest in retaining their optics, they help protect themselves and the candidates when they list "open" entry-level positions, fail to indicate preferred areas of specialization, or fail to specify that the position is new or exists, or exaggerate their expectations."(Five-year teaching experience," "Ph.D. required," etc.) However, where candidates are being offered the most present of the institutions listed with such requirements, applicants are under no obligation to apply. In the absence of clear specification, applicants are urged to make their listings accurate and specific as possible and to state clearly the nature of the qualifications required. Professionals are encouraged to use institutional profiles in making their applications. Applicants are also encouraged to maximize publicity, institutions are required to inform applicants as to the nature of the teaching and research responsibilities expected. (In the simple print, some are deleting this week that the positions are subject to budgetary or other contingencies.

E. Application Deadlines. Hiring institutions are reminded of both the legal and moral requirements of keeping positions open until the stated deadline has passed, no matter how many applications are received. Deadlines must allow reasonable time for recruitment and interviewing the candidates to prepare and submit their applications.

F. Charge Listings. Affirmative Action procedures require that all positions be advertised and then be reserved for candidates designed to reach the broadest spectrum of potential candidates. In some instances, listings are used by organizations not designed to reach the broadest spectrum of potential candidates. In other situations, listings are used by organizations designed to reach only a small portion of the candidate pool.

In such cases, the CAA Board of Directors recommends that the listers consider the implications of their advertising practices and that they seek ways to increase the diversity of their applicant pool.
meeting entail the following specific high expense involved is justified.

ers register with CAA Placement Center so that their messages for candidates at the Message Board.

change.

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alleged serious violations will be referred by an institution that has had its diamond any position listing submitted by the association, the Association of American Colleges and Universities, and more than 150 other professional and educational organizations. The 1960 Statement of Principles on Academic Freedom and Tenure may be found in the May–June 1960 issue of Academe. Names are placed on a list maintained by the association, the Association of American Colleges and Universities, and more than 150 other professional and educational organizations. The 1960 Statement of Principles on Academic Freedom and Tenure may be found in the May–June 1960 issue of Academe.

Failure to adhere to application deadlines.

Failure by interviewers to honor their commitment to participating in an annual meeting or to notify CAA if their plans change.

Failure to return application materials when a s.a.e. was provided by the applicant.

Failure to respond to requests for information or material or any non-adherence to any 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:

Covers will henceforth denote by an asterisk a candidate listing submitted by an institution that has been censored or is under investigation for censure by the CAA. Covers 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 an action by the NASD.

It should be emphasized that CAA’s purpose in this kind of publication is solely to inform its membership of the existence of potential problems. CAA has no means of investigating or procuring 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), 1214 16th St., N.W. Washington. DC 20036-3024.

AACU Censored Administrations

In investigations by the AACU of the administrations of the institutions below, it was concluded that these institutions violated principles of academic freedom and tenure enunciated by the association, the Association of American Colleges and Universities, and more than 150 other professional and educational organizations. The 1960 Statement of Principles on Academic Freedom and Tenure may be found in the May–June 1960 issue of Academe. Names are placed on an unrevoked list maintained by the association that is available to the public.

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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 exhibit). Omission of membership number on submission will prevent your listing from being published. Photographs cannot be returned. Please be advised that listing and prices may be reproduced on the CAA website. Submit to: Solo Exhstons. CAA, 235 W. 56th St., New York, NY 10019, caa@collegeart.org.

ABROAD

MID-ATLANTIC


Heidi Swayne, from The Pathological Record


LoeT Galvich Steinberg. Kaufman Gallery, Hunter Art Center, Shipppensburg University, Shipppensburg, PA, November 1-30, 2000. "...these are not grass and Harry's children."


MIDWEST


NORTH EAST


Bailey Dooghan. Spel V. Tilman, charcoal/gesseled paper, 84 x 62".

Reinventing Views, a collaborative project with Susan Griep. Mixed media.


SOUTH


WEST


From left to right: Samuel Sachs II, Director, and Susan Grace Galassi, Curator, of The Frick Collection, NY, with Elizabeth Sachs Shneydor, WL during the summer of 2000.

Harmony Hammond, Professor of Art at the University of Arizona, has received two visual arts grants—one grant from the Andrea Pink Foundation and two grants 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 Politics in Cold War America.”

Lynda L. Lombard, of George Washington University, has been selected for the “Art Futures Program” by the United States Department of State. Lombard’s woodcut prints will be on loan to the US embassy in Papua New Guinea for display in the ambassador’s residence in Port Moresby for 3 years.

Lisa S. Levine's film, Metis Journeys: Groundwood, premieres on the ABC Network in Canada. Levine’s project will be seen on Canadian television on December 9, 2000. The film also took the First Prize Win at 2000 Awards. Visit http://www.metisdoc.com
dawn. "For the past several years, the artist has been exploring the history and culture of the American West. In 2000, the artist created a series of landscapes that focus on the stories of Native American peoples and their relationship to the land."}

Pamela L. Jordan, Assistant Professor of Art and Contemporary Art at the University of Michigan, has received an arts Mellon Barbie Senior Fellowship for 2000–2001 from the Center for Advanced Studies in The Visual Arts at the National Gallery of Art, Washington, DC.

Sarah Bower has been awarded a grant from the Vermont Arts Endowment Fund to support the creation and production of a new series of paintings. Bower’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 Stedelijk Professor of Fine Arts at the University of Cambridge for 2000–2001. She will deliver the annual Stedelijk lectures during the winter term.

Blair De St. Croix, Assistant Professor of Art at Florida Atlantic University, was the winner of the 2000–2001 Sculpture Fellowship Award by the Florida State Arts Council. De St. Croix received a total of $5,000 from the National Endowment for the Arts and the Ohio Arts Industry, which took place in 2000.
The Richmond MA is unique in its intercultural orientation. The MA recognizes and nurtures 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 interrelationship 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 history during the Renaissance.

Assessments in based on coursework plus a short thesis.
The United States Capitol Historical Society is the Harry Ransom Humanities Research Center. The fellowships will involve document assessment or divided within the project. Applications are invited from researchers of all disciplines, and the primary focus is on diverse cultural forms, and/or transitional experience, and commit to residency in Washington, DC. Art and Science Workshops, 1520 15th St. NW, Washington, DC 20005; 202/387-0131, ext. 242; rprahl@archiebray.org. Deadline: January 31, 2002.

Eyebalm Atelier, a nonprofit art organization established to provide access, education, research, and development, and support in the field of digital art, is looking for a web developer to work on a new website. The site includes the latest information available for viewing. The Getty Standards Program has revised its revised version of the standards for art and their visual environments. The new version includes a fully revised test, new criteria for art, educational, and other "authorities," an entry relationship diagram, and 32 cataloguing examples of different types of art. http://www.geography.gov/standards/.


Visual AIDS Web Gallery features the work of artists who have used the Visual AIDS invites guest curators to select 10 images in total. The current online exhibition can be seen at http://www.theblusky.com/visualaids/.

Women Artists in Canada announces its newly created website: http://www.fcs.ca/wac/.

Programs
The Graduate School of Fine Arts, University of Pennsylvania presents its Mediator's Program in Painting, Sculpture, and Mixed Media for the 2001-2002 academic year. http://www.upenn.edu/arts/gsfa/program/conferences.html.

The Archie Bunk Foundation Resident Programs are 2-6 week residencies for emerging and advanced visual artists, writers, and composers. For more information, contact Lynda Lambert at lambert@lakeheadu.ca.

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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 personal nature. $1.50/word for members (30 minimum). $2.00/word for nonmembers (25 minimum). Classified ads must be in advance of publication. CAA News also accepts boxed display advertising. Contact Christopher Howard, Associate Editor, at commonwealthart@aol.com or 212-660-1951, ext. 220, for details.

FOR RENT
Prestige! Marvelous painting or journal making vacations, all levels. Resident renowned sunbathers, private home in medieval country village, 707/325-9640 for brochure.

Historic Home! Prestigious furnished small penhouse, panoramic terrace, sleeps two plus to weekly/monthly rental. 805/877-2139.

Patio Historic. 2 room apartment, 12 Saint Louis, $1,080 2 month. Available January 5-15. Possibly last 3 weeks April. Free December 2001 onward. Email, begow@pacbell.net.


FOR SALE
Separate trip to Venice Rennais. 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: $265; 3 wks. Call/write for brochure. 465 West St., #1028 H, New York, NY 10014, 212/355-7544, fax: 212/485-4701; email: meetbywatchtowers.com, website: www.artworkshops.com.

Miscellaneous
The Alliance for Contemporary Art announces change of address to 150 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, 973/643-1877; fax: 973-399-1169. alliance@aic.com.

The Association of Art Historians (AAH) offers assistance to students in financing work placements in museums, galleries, artist sites, and other visual arts environments. The AAH Volunteer Work-Placement Scheme is designed to foster connections between individual students and arts organizations and promote goodwill volunteer practices. For more information, contact the AAH, 71 Cheyne Walk, London SW3 3LL United Kingdom (071/7493211; fax: 071/7493227; admin@ah.org.uk.

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.

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 Fine Art Museum, as well as to initiate program planning for a Latin American Gallery.


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 log for the museum.

OPPORTUNITIES
Exhibition Opportunity: Lake View Cemetery, Cleveland, OH, is looking for 40 artists for an outdoor exhibition scheduled to open July 30, 2001. Existing archaeo- and site-specific proposals relating to the “Celebration of the Spade,” are invited. Works will be staked between 28-acre historic setting, rich with architecture. Jury selection/honorarium provided / catalog. 50 percent commission on sold works. Project details available at www.lakeviewcemetery.com or call: Heather Prize, 216/421-2688 or email: lakeviewcemetery@beaconwork.com.

Art Workshop International In Assist, Italy, June 14-24, 2001. Let your creativity soar! Be with renowned artists, sketchbook artists, all levels. Art history, creative writing, all disciplines. Independent program for professional painters/writers.

Datebook
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
March 14-17, 2001 98th Annual Conference in Chicago

Carrers Addendum
Although we try our best for perfection, we regret that occasional errors occur in CAA because of a high volume of submissions. We will now provide an ongoing Addendum to CAA’s 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 all to 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
Asian, Medieval
Latin American, Baroque, 18th c.
North American, 19th c.
Contemporary
Graphic Design
Architectural History
Installation/Performance

Painting
Sculpture/Ceramics/Metal/Jewelry
Digital/Pretreatment/Works on Paper
Computer Graphics/Illustration

Southeast Art
Southwestern
American

Check one of the following boxes, indicating your area of specialization.

Additional Job Opportunities Check one of the following boxes, indicating your area of specialization.