



January 2002

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## CONFERENCE SESSION HONORS LEO STEINBERG

The CAA Distinguished Scholar's Session was inaugurated in 2001 to engage senior scholars in the Annual Conference and celebrate their contributions to art history. But its aim is greater: At a time of great methodological shifts in the field, this session will foster dialogue within and among the different generations of art historians. Like last year's honoree, James Ackerman, Leo Steinberg stands out in the field of art history for his eloquent capacity to engage other scholars, artists, and critics of all ages and approaches. The Distinguished Scholar's Session will take place Thursday, February 21, 2:30–5:00 P.M.

Born in Moscow in 1920, Steinberg spent his childhood in Berlin before moving to London, where he studied art at the Slade School, University of London, from 1936 to 1940. After World War II, he settled in New York, working as a freelance writer and translator, and as a life-drawing instructor at Parsons School of Design. He studied art history at the Institute of Fine Arts, New York University, taking his doctorate in 1960; his dissertation examined the Roman

Baroque architect Francesco Borromini. From 1962 to 1975, Steinberg taught at Hunter College, City University of New York (CUNY), and in 1972 was co-founder of the art history department of

CUNY's Graduate Center. From 1969 to 1971, he was a CAA Board member, and was appointed Benjamin Franklin Professor of the History of Art at the University of Pennsylvania in Philadelphia in 1975. He retired in 1991, after teaching a semester as the Meyer Schapiro Chair at Columbia University in New York.

Steinberg has published and lectured widely on Renaissance, Baroque, and



Leo Steinberg, CAA's Distinguished Scholar's Session 2002 Honoree

PHOTO CREDIT: PAMELA BLACKWELL

twentieth-century art. His writings on modern art were published as *Other Criteria: Confrontations with Twentieth-Century Art* (Oxford University Press, 1972). Subsequent books are *Michelan-*

*gelo's Last Paintings* (Oxford University Press, 1975); *Borromini's San Carlo alle Quattro Fontane: A Study in Multiple Form and Architectural Symbolism* (Garland, 1977); *The Sexuality of Christ in Renaissance Art and in Modern Oblivion* (University of Chicago Press, 1983; the second edition in 1996 was revised and doubled in size by a "Retrospect" that responds to critics); *Encounters with Rauschenberg* (University of Chicago Press, 1999); and, most recently, *Leonardo's Incessant Last Supper* (Zone, 2001). Other writings include studies of Filippo Lippi, Mantegna, Michelangelo, Pontormo, Guercino, Rembrandt, Steen, Velázquez, and Picasso.

In addition to a prolific writing career, Steinberg's academic life has also been a full one. In 1982, he delivered the A. W. Mellon Lectures in the Fine Arts at the National Gallery of Art in Washington, DC. In 1985, he gave the Gauss Lectures at Princeton University in New Jersey. He is a fellow of the American Academy of Arts and Sciences and University College, London. He has received honorary doctorates from the Massachusetts College of Art in Boston; the Philadelphia College of Art in Pennsylvania; Parsons School of Design in New York; and Bowdoin College in Brunswick, ME. Steinberg has been a resident scholar at the American Academy in Rome and the Getty Center for the History of Art and the Humanities in Los Angeles.

In 1983, Steinberg became the first art historian to receive an Award in Literature from the American Academy and Institute of Arts and Letters. The following year he won the College Art Association's Frank Jewett Mather Award for Distinction in Criticism. In 1986, he became a MacArthur Founda-

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## Conference Session Honors Leo Steinberg CONTINUED FROM PAGE 1

tion Fellow. During 1995–96, he delivered the Charles Eliot Norton Lectures at Harvard University in Cambridge, MA. More recently, he has spoken on Monet at the Museum of Fine Arts, Boston; on Matisse and Picasso at the Kimbell Art Museum in Fort Worth, TX; and on contemporary art from Jasper Johns to Jeff Koons at the Los Angeles County Museum of Art.

Steinberg will be joined on the dais by a distinguished panel, some of whom are deeply engaged in contemporary art theory, criticism, and practice, but who also have a primary specialty in Renaissance and Baroque art.

The chair of this year's Distinguished Scholar's Session, **David Rosand**, is the Meyer Schapiro Professor of Art History at Columbia University. He has made his university career at the school, earning his B.A., M.A., and Ph.D. degrees there. Rosand received his doctorate in 1965 (his dissertation examined Palma il Giovane's drawings); he began teaching at the university in 1964.

In recognition of his commitment to teaching and pedagogy, he received the 1997 Great Teacher Award, given by the Society of Columbia Graduates. In 2000, he won the Award for Distinguished Service to the Core Curriculum, Columbia's famous undergraduate general-education program. He has contributed to the National Endowment for the Humanities summer seminars for secondary-school teachers and college professors for many years.

A specialist in Venetian Renaissance art, Rosand shows a fascination with painting and (especially) drawing, which has been at the core of his scholarly and critical work and has enabled him to move with ease between the Renaissance and the twentieth century. Among his many books are *Robert Motherwell on Paper: Drawings, Prints, Collages* (Harry N. Abrams, 1997), the fundamental *Painting in Cinquecento Venice: Titian, Veronese, Tintoretto* (Yale University Press, 1982), *The Meaning of the Mark: Leonardo and Titian* (Spencer Museum of Art, 1986), and, most recently, *Myths in Venice: The Figuration of a State* (University of North Carolina Press, 2001), a book that deals with the representation of political power. His curatorial activity includes exhibitions on *Titian and the Venetian Woodcut* (1976–77) and *The Pastoral Landscape: The Legacy*

*of Venice* (1988–89), both at the National Gallery of Art in Washington, DC.

**Samuel Edgerton** began his career, like Steinberg, as an artist and private high-school teacher. He served for several years as an art instructor and wrestling coach, participating in a Fulbright exchange teachership in a German high school shortly after World War II. After a stint as a studio artist, he pursued a postgraduate degree in art history and obtained his Ph.D. from the University of Pennsylvania in 1965. Drawing on a side interest in the history of science, particularly ancient and medieval optics, he wrote his dissertation on the inception of geometric linear perspective during the early Italian Renaissance. His thesis became his first book, *The Renaissance Rediscovery of Linear Perspective* (Harper & Row, 1975).

A Guggenheim fellowship helped Edgerton publish *The Heritage of Giotto's Geometry: Art and Science on the Eve of the Scientific Revolution* (Cornell University Press, 1991), an elaboration of his idea that linear perspective in Renaissance art played an important role in the unique rise of modern science in western Europe. In his latest book, *Theaters of Conversion: Religious Architecture and Indian Artisans in Colonial Mexico* (University of New Mexico Press, 2001), he demonstrates that Renaissance-style art, as exported to the New World by Spanish missionary friars during the sixteenth century, served as a useful tool in the proselytization of the indigenous people of the Americas. Other publications include *Pictures and Punishment: Art and Criminal Prosecution in the Florentine Renaissance* (Cornell University Press, 1985) and articles on art and science, including one on optics and the *Annunciation*, coauthored with Steinberg.

Edgerton's university career began in 1963 with a one-year stint at Wheaton College in Norton, MA, after which he taught at Boston University for sixteen years. In 1980, he was appointed director of the graduate program in art history at Williams College in Williamstown, MA, a post that he held until 1993. He then gave up administration and returned to the classroom as a regular undergraduate faculty member. Since 1987, Edgerton has been the Amos Lawrence Professor of Art History. He was also a CAA Board member from 1990 to 1994.

**Rosalind Krauss** is Meyer Schapiro Professor of Modern Art and Theory at Columbia University. A specialist in

twentieth-century art, she has been active as a writer, editor, educator, and curator. Her many publications include *Terminal Iron Works: The Sculpture of David Smith* (MIT Press, 1971), *Passages in Modern Sculpture* (Viking, 1977), *David Smith: A Catalogue Raisonné* (Garland, 1977), *The Originality of the Avant-Garde and Other Modernist Myths* (MIT Press, 1985), *Le Photographique* (Editions Macula, 1990), *Cindy Sherman* (Rizzoli, 1993), *The Optical Unconscious* (MIT Press, 1993), *Formless: A User's Guide* (Zone, 1997), *The Picasso Papers* (Farrar, Straus, and Giroux, 1998), and *Bachelors* (MIT Press, 1999).

Krauss helped organize the exhibitions *Joan Miró: Magnetic Fields* (1971) at the Guggenheim Museum in New York; *L'Amour fou: Surrealism and Photography* (1985) at the Corcoran Gallery of Art in Washington, DC; *Richard Serra: Sculpture* (1986) at the Museum of Modern Art in New York; and *Robert Morris: The Mind/Body Problem* (1994), also at the Guggenheim. With Yve-Alain Bois she organized *L'Informe: Mode d'emploi* (1996) for the Centre Georges Pompidou in Paris.

Believing that the history of modern art could not be pursued apart from its theory and criticism, Krauss joined the editorial board of *Artforum* in the 1960s. In 1975, she left the magazine to participate in the launch of *October*, a new journal about art, film, and critical theory. She understood that the task of writing and publishing forges a relationship among contemporary politics, thought, and scholarship. Since its inception, *October* has conceived of criticism as the act of opening the history of modernism to theory—that is, subjecting it to an examination of its fundamental premises.

**Alexander Nagel** is Associate Professor at the University of Toronto in Ontario, Canada. He was educated at the Université de Montpellier in Montpellier, France, received his B.A. from the University of California, Berkeley, and his M.A. and Ph.D. from Harvard University. His primary areas of teaching are Renaissance and contemporary art, and his recent research on art and reform in sixteenth-century Italy is in his *Michelangelo and the Reform of Art* (Cambridge University Press, 2000).

Other publications include "Liberal Art and Reformist Critique: Competing Discourses of the Gift in Early Modern Painting," in *Negotiating the Gift* (forthcoming, 2002) and "Christ in Ecstasy: The Passion According to Michelangelo," in *Coming About: Festschrift for John Shearman* (Cambridge University Press, 2001), one of his many distinguished studies on Michelangelo published in the last decade. Nagel also wrote the entry "Altarpiece (Definition and History)" in *The Dictionary of Art* (MacMillan, 1996), and an article on "Leonardo and Sfumato" in the journal *RES: Anthropology and Aesthetics* in 1993.

Nagel has received an award from the Social Sciences and Humanities Research Council of Canada. He was also a research fellow at the Max Planck Institut für Geschichte in Göttingen, Germany, a Getty postdoctoral fellow, and a Mellon Foundation grant recipient.

CAA is grateful for the generous support of the Distinguished Scholar's Session provided by the Samuel H. Kress Foundation.

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## Art's Power for Social Change

The events of September 11 created a ripple effect that is still affecting the daily lives of New York artists. This month, CAA Professional Development Fellowship Program recipient Miguel Luciano, who received his M.F.A. from the University of Florida in Gainesville in 2000, updates us on how the aftermath of the terrorist attacks has shaped his work at the organization El Puente in the Williamsburg section of Brooklyn, NY. —Stephanie Davies, Programs Coordinator

### Art and Community at El Puente

Walking to El Puente is a different experience today, as is life in general in New York at this particular moment in our history. At the corner of Roebling and South 4th Streets, the headquarters of El Puente is situated in an old church building. It is just steps away from a new checkpoint of national guard soldiers and New York police officers, who inspect all vans and trucks, as well as the trunks of cars, at the foot of the Williamsburg Bridge, before passing them on to their destinations in Manhattan.

El Puente is a community-based cultural organization where I am in a new artist-in-residency program. It is located in Williamsburg's Southside, or Los Sures, in a historically Puerto Rican and Latino neighborhood that has undergone aggressive gentrification in recent years. El Puente, which means "the bridge" in Spanish, was established in 1982 by Luis Garden Acosta with a dedicated group of community activists determined to change the conditions that provoke youth violence in the neighborhood. El Puente symbolically builds a bridge between these ideals and social action. During the past twenty years it has functioned in diverse ways, providing health services, education,

and community-service programs, and has developed an innovative interdisciplinary arts program to which I belong. Here individuals are offered opportunities to join together with local residents in programs that help with community development, democratic action, healing, and human rights. El Puente is known especially for its emphasis on human rights, particularly its campaigns against school segregation, street violence, and police brutality. In 1993, El Puente's Academy for Peace and Justice was founded as a part of New York City's New Visions Schools; it is a public high school that is fully integrated into the organization.

Working in two of El Puente's three Brooklyn locations (two facilities are in Williamsburg and one is in nearby Bushwick), I am developing public art programs with community residents and students from the Academy. The residency is designed to address art and community, with an emphasis on human rights and social activism, both of which are at the core of El Puente's mission. As a recipient of CAA's Professional Development Fellowship in 2000, I was interested in working in an alternative institution, particularly one with community-based arts programming. My interest is to make the arts an agent for social change and political consciousness. Working directly with the community in which I live, I feel a greater potential and indeed a deeper investment in the projects on which we work. In the wake of the events of September 11, we have experienced a tremendous loss and are enduring great insecurities. The issue of human rights is always on our minds in our daily life, while defining justice has become an extraordinary responsibility. And art can help us work through these tumultuous times.

A former valedictorian of El Puente's Academy for Peace and Justice perished in one of the towers of the World Trade Center. She was twenty-one years old. In the week that followed, her mother spoke at a vigil on the steps of El Puente's headquarters. In an emotional speech, she beckoned young people in the community to come together, to love one another, and to resist violence and vengeance in the community and in the world. She called for unity and for compassion. The sidewalk was overflowing with people holding candles, many of whom wept

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while listening to her words. Justice needs to be defined with love.

The line of cars is longer now, stretching sometimes for six city blocks in several directions—all the way from the checkpoint near El Puente to the street where I live. Each day when I walk to work I am reminded that these are different days, this is a new time. How we decide to define peace and justice today becomes all the more critical. My work seems more important today than yesterday.

—Miguel Luciano

## TASK FORCE ON PUBLICATIONS CONVENES

Following on the successful development of a five-year Strategic Plan for CAA, the Board of Directors has begun a new initiative to assess our publications program, one of CAA's core activities. A Task Force on Publications appointed by President Ellen T. Baird is charged with assessing the role and mission of CAA's print and electronic publications. It will examine the department's current projects—the *Art Journal*, *Art Bulletin*, *CAA.Reviews*, *CAA News*, Millard Meiss Publica-

tion Fund, awards and prizes, directories of graduate programs in the arts, and special projects—and will consider ideas and proposals for new initiatives.

Baird writes in her charge, "The work of the Strategic Planning Committee embraced the principle of mobilizing the CAA mission around common concerns. It sought to find ways for the Board and the membership to enhance models of collaboration and develop a shared agenda....The same spirit of collaboration and shared agenda should drive the Task Force's work....The Task Force should determine the overall goal of Publications, objectives to reach that goal, and strategies to implement those objectives."

Five of the six Task Force members are drawn from present and past Boards and represent the principal constituencies of CAA: art history, studio art, and museum scholarship. They are **Catherine B. Asher**, Associate Professor of Islamic and South Asian Art and Director of Graduate Studies at the University of Minnesota in Minneapolis/St. Paul (and Chair of CAA's Publications Committee); **Nancy Friese**, Dean of Graduate Studies at Rhode Island School of Design in Providence; **Michael Ann Holly**, Director of Research and Academic Programs at the Sterling and Francine Clark Art Institute in Williamstown, MA; **Virginia Mecklenburg**, Senior Curator at the Smithsonian American Art Museum in Washington, DC; and **Clarence Morgan**, Professor of Art at the University of Minnesota. The sixth member is **Eve Sinaiko**, CAA's Director of Publications.

The Task Force will present a final report to the Board at its October 2002 meeting. During the coming year it will work closely with members of the journals' editorial boards, the Publications Committee, and the Board of Directors. We welcome suggestions, comments, criticisms, and ideas about the publications program from CAA members. Do you want to propose a new project or initiative? Are you interested in online discussion forums? What might the Publications Department do to serve members more? Please write to us! Letters may be sent to Publications Task Force, CAA, 275 7th Ave., New York, NY 10001. Email may be sent to Catherine Asher at [asher001@tc.umn.edu](mailto:asher001@tc.umn.edu). If you wish, your correspondence will be kept confidential.

## FROM THE EXECUTIVE DIRECTOR

## THE ACTIVE MEMBER: A KEY PART OF PROFESSIONAL SERVICE

Most of the sixty-four organizations that make up the American Council of Learned Societies (ACLS)—the nonprofit humanities and social-sciences federation—sent their executive directors to Boise, ID, last November for a three-day retreat of the Conference of Administrative Officers.

Among the topics of shared concern was the decline of volunteerism—the increasing reluctance of learned-society members to join their organization's committees, to chair those committees, to run for office, and even to vote in their learned-society elections. At a session on "Leadership and Governance of the Learned Society," which I co-chaired with James Nafziger, a Willamette University law professor and treasurer of the American Society of Comparative Law, I cited worrisome findings from a recent ACLS survey. For example, the study determined that the participation level by society-member respondents who received a Ph.D. in the 1960s was far higher than that of respondents who received a Ph.D. in the 1990s.

What has changed? Most of us would agree that the younger generation of academics face greater personal

and professional pressures than those of earlier decades. But professional service is an integral aspect of the academic rewards system, and society participation remains a key part of professional service. College Art Association and its ACLS counterparts were founded to advance their fields and to further the careers of their members—goals that are interdependent in the best sense.

Large societies such as ours have a bigger pool of potential voters and volunteers than do small societies; unfortunately, our size and scope tend to limit the personal contacts that motivate individuals members to participate. I strongly encourage you to seek out those contacts. This year's Annual Conference in Philadelphia offers many opportunities, including the Meet the Candidates session on Friday, February 22, where the CAA membership will be able to speak with potential candidates for our Board of Directors. (See page 12 for further details.) Even if you don't attend this year, please read the candidates' statements that have been mailed to you, fill out and return your ballot, and make your CAA membership an active and rewarding one in 2002.

—Susan Ball, Executive Director

## MAIL SERVICE UPDATE

Incoming and outgoing mail service in New York has been disrupted in recent weeks because of the temporary closing of several U.S. Post Offices and mail-sorting facilities following the events of September 11 and the subsequent anthrax problem. Some of our incoming mail and packages may have been lost or delayed. If you suspect that something you sent after September 11 may not have arrived at CAA's offices, please contact the relevant department or individual. You can call us at 212/691-1051.

Outgoing mail is also moving somewhat slowly. If you have not received your Annual Conference registration materials and *Preliminary Program*, please let us know. Please be sure to put a return address on the envelope of your correspondence with us. The National Health Service and Postal Service have recommended that mail with no identified sender not be opened.



# VRA AND ARLIS/NA CELEBRATE ANNIVERSARIES

This is an anniversary year for more than a dozen of CAA's forty-two affiliated societies. In this issue, *CAA News* profiles two of them: the Visual Resources Association (VRA), which is twenty years old this year, and the Art Libraries Society of North America (ARLIS/NA), which turns thirty.

These two organizations have more in common than may appear at first glance. VRA and ARLIS/NA will hold their first joint conference on March 20–26, 2002, in St. Louis, MO. The theme is "Gateway to the Future: Visual Information in a New Age." Of special interest to the CAA membership are a National Initiative for a Networked Cultural Heritage (NINCH) town meeting on copyright and fair use of images, and a plenary session entitled "The Three V's: Visual Image Databases, Visual Culture, and Visualizing." Additional information is available on page 11 and at [www.vraweb.org](http://www.vraweb.org) and [www.arlisna.org](http://www.arlisna.org).

**Visual Resources Association**  
VRA, the international organization of image-media professionals, traces its history back to the late 1960s, when CAA members involved in managing university, museum, and organizational slide collections got together at CAA Annual Conference sessions. In the 1970s, a similar group began to meet at ARLIS/NA conferences and elsewhere. VRA was incorporated as an independent association in Missouri in 1982 and held its first official meeting the following year at CAA's Annual Conference in Philadelphia. VRA became an affiliated society of CAA in 1985. Today, its membership is more than 700 members.

The quarterly *VRA Bulletin* features articles on such topics as the development of image collections (analog and digital), the use of technology in collections and classrooms, metadata, technical standards, intellectual prop-

erty (IP) policy, and professional education.

A current VRA project is to develop the "Guide to Good Practice: Cataloging Standards for Describing Cultural Objects and Images," for which VRA was recently awarded two \$30,000 grants from the Getty Grant Program and the Digital Library Federation. A project manager is now being hired, and an advisory board, including members of the wider cultural-heritage community, will then be formed. The anticipated publication date is January 2004, though some portions of the guide are expected to appear early in 2003.

Regarding their upcoming joint conference with ARLIS/NA, **Ann Whiteside**, outgoing VRA President and Fine Arts Librarian at the University of Virginia's Fiske Kimball Fine Arts Library, says the gathering will be "a good venue for art historians to see in what directions image collections are moving." She notes that art historians and artists may join the association and its chapters. The two societies are also working together to create a series of workshops to provide education for all image professionals.

The conference will be the first with **Elisa Lanzi**, Director of Image Collections in the art department at Smith College in Northampton, MA, as the new VRA President.

## Art Libraries Society of North America

Founded in 1972 by ten art librarians attending the American Library Association annual conference in Chicago, ARLIS/NA held its first conference the following year in New York. The model for the organization was the Art Libraries Society, established in 1969 in the United Kingdom and Ireland. ARLIS/NA became an affiliated society of CAA in 1982. Its membership has grown to nearly 1,500 members; ARLIS/NA's Executive Director is Elizabeth Clarke, who is based at the ARLIS/NA office in Kanata, Ontario.

The society publishes a bimonthly newsletter, *ARLIS/NA Update*, and a semi-annual journal, *Art Documentation*. There are five divisions in ARLIS/NA, corresponding to members' work environments: academic library, art and design school library, museum library, public library, and visual-resource collection. Another of their current

efforts is outreach to graduate programs in library science to promote art librarianship as a career.

Concerning the conference with VRA, **Ted Goodman**, outgoing ARLIS/NA President and General Editor of the *Avery Index to Architectural Periodicals* at Columbia University's Avery Architectural and Fine Arts Library, says, "Both organizations are very interested in imaging and digitization, and the conference is a good way to unite our constituencies." Even within ARLIS/NA, he notes, the priorities of academic and museum art librarians concerning digital images may differ.

Like VRA, ARLIS/NA is welcoming a new president, **Daniel Starr**, Manager of Bibliographic Operations in the Thomas J. Watson Library at New York's Metropolitan Museum of Art, who will take office in March at the St. Louis conference.

# AMTRAK PROVIDES CONFERENCE TRAVEL GRANTS

A special arrangement with Amtrak will enable CAA to offer free roundtrip tickets to Philadelphia to a dozen Annual Conference participants. The dollar value of the Amtrak Travel Grants is \$2,000.

"Philadelphia is an easy city to reach by train from throughout the Northeast," says Emmanuel Lemakis, CAA's Director of Programs. "That makes the Amtrak grants especially useful this year, when conference travel funds have unfortunately been reduced." Applicants (conference-session presenters who have already requested financial assistance) from the Northeast-

ern United States will be considered for the Amtrak Travel Grants.

In order to assist as many applicants as possible, the tickets will be good for travel on all trains except Acela Express, Amtrak's premier high-speed service (described below).

Paul Nestor, Marketing Director for Amtrak, notes that the railroad has other initiatives linked to higher education and the visual arts, CAA's main areas of activity. "We offer discount fares and other benefits to students through our Student Advantage membership program," he says. "And we participated in Fleet's Museums On Us! program last fall to get more museum visitors in the Northeast to ride Amtrak."

## Take the Train to Philadelphia

CAA members from Boston to Richmond, VA, should consider traveling by train to the Annual Conference next month in Philadelphia.

Though Amtrak is based in Washington, DC, a predecessor, the Pennsylvania Railroad, once called Philadelphia home. The city's grand 30th Street Station, built in 1933, was restored in the mid-1980s as part of Amtrak's Northeast Corridor Revitalization Program. The cab ride from the station to Center City is short and inexpensive (about \$5).

Amtrak's new Acela Express service, which travels at 150 miles per hour, is currently supplementing conventional service between Washington, DC, and Boston (making the run in about six and one-half hours). Acela Express trains have first-class and business-class cars with conference tables throughout. Some of the other Northeast Corridor trains, which make more stops, have business-class cars in addition to regular coach seating.

Reservations may be made through Tower Travel (800/477-4402; [association@towertravel.com](mailto:association@towertravel.com)) or by calling Amtrak's group travel line (800/872-1477). To take advantage of the 10 percent conference discount, mention CAA's reference number: X985-924.

Fares vary with the type of train and the departure time or date. Approximate travel times to Philadelphia from **Baltimore, MD**: about 1 hour; **Boston** (South Station, Back Bay Station, Route 128 Station): less than 5 hours on Acela Express; **New Haven, CT**: less than 3 1/2 hours, or less than 3 hours on Acela Express; **New York** (Penn

Station): less than 1 1/2 hours, or about 1 hour on Acela Express; **Providence, RI**: less than 4 1/2 hours on Acela Express; **Richmond, VA**: about 4 1/2 hours; **Springfield, MA**: about 5 hours; **Washington, DC** (Union Station, New Carrollton, BWI Airport Rail Station): less than 2 hours, or about 1 1/2 hours on Acela Express.

# Annual Conference Update

## Artists in Conversation at Art's Place

Art's Place, CAA's conference-within-a-conference for artist members, will feature two sets of interviews this year. The Annual Artists' Interviews series will take place on Friday, February 22, 2:30–5:00 P.M., with the installation artist and printmaker **Judy Pfaff** and the landscape painter **John Moore**. Pfaff and Moore will be interviewed by the art historians **Irving Sandler** and **Therese Dolan**, respectively.

Pfaff, who lives in upstate New York and teaches at Bard College in Annandale-on-Hudson, NY, unveiled a new site-specific work, *If I Had a Boat*, at the Elvehjem Museum of Art in Madison, WI, last summer. One of her most expansive and absorbing works, *Cirque* (1995), dominates the ceiling of the Grand Hall of the Pennsylvania Convention Center.

Moore lives in Philadelphia and Monroe, ME, and chairs the art department at the University of Pennsylvania. His 29th solo exhibition, *Near and Far*, was on view in spring 2001 at Hirschl & Adler Galleries in New York. It explored the relationships among objects, landscape, and architecture—a persistent theme in his art.

Later the same day, from 6:00 to 7:30 P.M., the Russian émigré artists **Ilya** and **Emilia Kabakov** will be featured in conversation with **Rob Storr**, Curator of Contemporary Art at the Museum of Modern Art in New York. This artist

couple, now based in New York, first gained international attention in the 1980s with their "total" installations, which immersed the spectator in the resonantly drab world of everyday Soviet experience, evoking the mental states of their absent occupants.

## Sessions to Focus on Terrorist Attacks and Related Events

The **International Association of Art Critics** (AICA/USA) will sponsor a session entitled "Critics Respond to Crisis: An Open Forum." Moderated by **Douglas Dreispoon** and **Judith Stein**, the session will take place on Thursday, February 21, 12:30–2:00 P.M.

Janice Leoshko will chair a "Roundtable Discussion on Recent Iconoclasm in South Asia." Sponsored by the **American Council for Southern Asian Art**, this session will be held on Thursday, February 21, 5:30–7:00 P.M. It will consist of four short presentations by senior scholars that will generate discussion and reflection about acts such as the Taliban's destruction of the monumental fifth-century Buddhas at Bamiyan. The panel will enlarge the context in which to consider iconoclastic and seemingly iconoclastic acts, both in the past and present. Panel participants include **Catherine Asher**, University of Minnesota in Minneapolis/St. Paul; **Frederick Asher**, University of Minnesota; **Richard Davis**, Bard College in Annandale-on-Hudson, NY; and **Phillip Wagoner**, Wesleyan University in Middletown, CT.

The **National Coalition Against Censorship's** session on "Solace, Memory, Dissent: Art after September 11," chaired by **Svetlana Mintcheva**, will be held on Friday, February 22, 12:00–1:30 P.M. According to Mintcheva, "The September 11 attacks suddenly transformed the context in which we see art. Some works became irredeemably trivial, while others acquired disturbing significance. The initial rush of anxiety over art's present-day relevance was assuaged by a renewed faith in its healing power. But we need more than therapy and reconciliation. Art can offer a degree of understanding; it can serve as a collective memory, launch a political critique, free our perception of set patterns, and allow us to see the present differently, as well as imagine alternative futures. The panel will present a variety of concrete artistic responses to the attacks and their

aftermath, and will open a discussion on the ethical, political, and historical aspects of creative expression in times of crisis." Participants will include **Carolee Schneemann**, artist; **Clifford Chanin**, President of the Legacy Project; **Dred Scott**, artist and activist; **Nina Felshin**, curator and adjunct lecturer at Wesleyan University in Middletown, CT; and **Sally Herships** and **Laura Dotterer**, co-producers of *New York City 9.11.01*, an online documentary project found at [www.documentNewYork.com/91101](http://www.documentNewYork.com/91101). Check the final program for locations.

## Publications Committee Session

In a session entitled "Advice to Authors in the Arts," taking place on Friday, February 22, 12:00–1:30 P.M., representatives of university, museum, and commercial art presses will join the editors of *The Art Bulletin*, *Art Journal*, and *CAA Reviews* to present practical information and advice to authors on how to submit a proposal or manuscript for publication. Panelists will discuss problems and opportunities in art publishing today, questions of image rights in print and electronic media, how to identify the right publisher for a manuscript, and related subjects.

This session will be of use to authors seeking publication of a scholarly article or book, textbook, monograph, dissertation, or general trade art book, as well as those interested in pursuing a career in art writing. Questions from the audience will be welcomed.

Participants include **Janet Kaplan**, Moore College of Art and Design, Executive Editor of *Art Journal*; **H. Perry Chapman**, University of Delaware, Editor-in-Chief of *The Art Bulletin*; **Larry Silver**, University of Pennsylvania, Executive Editor of *CAA Reviews*; **Nancy Grubb**, Executive Editor, Art Books, Princeton University Press; **Lee Ripley Greenfield**, Director, College & Fine Art Division, Laurence King Publishing, London; **Susan Chun**, General Manager for Electronic Information Planning, Office of the Director, Senior Editor for New Media, Editorial Department, Metropolitan Museum of Art; and **Eve Sinaiko**, CAA's Director of Publications.

## Conservators' Event on Bronzes to Be Held at Rodin Museum

In addition to its regular session, "The Physical Study of Objects: Art History in

Context," the **American Institute for Conservation** is sponsoring a gallery workshop on Saturday, February 23, 12:30–2:00 P.M., at the Rodin Museum in Philadelphia. **Andrew Lins** of the Philadelphia Museum of Art will lead the workshop, entitled "Learning through Looking: Examining Patination." Among the questions to be addressed are how color and surfaces in bronzes are produced and how the current patina affects our understanding of a work's visual impact. Attendance will be limited by preregistration, and

"Building a Career while Buying an Education Roundtable Discussion." Please consult the final program for location.

## Request for Student Hosts in the Philadelphia Area

In response to students' needs and requests to make conference attendance more economical, the **Student and Emerging Professionals Committee (SEPC)** is setting up a communication network like the one used last year in Chicago for student

## IMPORTANT CAA SESSIONS

### Meet the Candidates

**Friday, February 22, 4:45–5:45 P.M.**  
Become an engaged and educated voter. Learn the backgrounds and positions of the candidates for the CAA Board of Directors. All CAA members are strongly urged to attend this important meeting.

### Annual Business Meeting

**Saturday, February 23, 7:30–9:00 A.M.**  
See your Board of Directors in action. You are cordially invited to attend this important meeting to hear the latest reports on what's happening at CAA. Please see the final program for this session's location.

priority will be given to a balance of working artists, academic art historians, curators, and conservators. To enroll, please contact **Andrea Kirsh**, 592 W. 11th Ave., Eugene, OR 97401; [akirsh@darkwing.uoregon.edu](mailto:akirsh@darkwing.uoregon.edu).

## Students' Survival Guide to the Philadelphia Conference

Once again, CAA's **Student and Emerging Professionals Committee** has compiled a student survival guide for the Annual Conference, with tips on travel, lodging, and eating. Please visit [www.collegeart.org/caa/aboutcaa/committees/pips/student/studentguide02.html](http://www.collegeart.org/caa/aboutcaa/committees/pips/student/studentguide02.html) to read the complete guide.

## Student Member Reception

The easiest way to meet other students at the conference is to attend the Student Member Reception sponsored by the **Student and Emerging Professionals Committee (SEPC)**, where you can talk informally and socialize with students from a variety of academic programs. This is a great chance to exchange thoughts and observations about the fields of art and art history, programs, careers, and scholarship.

The reception will be held on Thursday, February 21, 7:00–8:00 P.M., immediately following SEPC's session,

hosts in Philadelphia and those needing lodging. At this time, SEPC is looking for hosts in the Philadelphia area willing to house student members. If you live in Philadelphia and are interested in hosting a fellow student during the conference, or would like to receive a copy of the host list, please write to **Becca Albee** at [Balbee@stetson.edu](mailto:Balbee@stetson.edu). Students are responsible for contacting hosts on the list.

Please be advised that SEPC is acting as a liaison between students and hosts and cannot be held responsible for any further arrangements. The number of volunteer hosts is extremely limited this year, and we cannot guarantee that applicants will be matched with a host. We hope this process will create new contacts and friendships across the nation, and we hope to see you at the conference.

## Diversity Networking Event

The intellectual and personal value of diversity in community, particularly in academe, is evident to many. But separated as we are by geography, fields of study, and interests, most of us have a fairly narrow group to consult and recommend to others. The more aware we become of the advantages of inclusiveness, the more aware we become of the need to go beyond the limits of our current experience.

To begin expanding our contacts, CAA's **Committee on Cultural Diversity** invites all those who are interested to attend a networking reception at the Annual Conference in Philadelphia. Your business card (with email address) will serve as a ticket for a door-prize raffle, and will be the first step in developing a CAA Diversity Speakers Bureau/Directory. Bring many cards, and begin your own diversity rolodex!

The event will be held on Thursday, February 21, 5:30–7:00 P.M. Please consult the final program for location.

## 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, February 21, and Friday, February 22. Workshops are by appointment only; all participants must be CAA members in good standing for 2002.

To apply, complete the Career Development Workshops coupon on this page. Participants will be chosen by a lottery of applications received by the deadline; all applicants will be notified by mail. CAA will make every effort to accommodate as many applicants as possible; however, workshop participation is limited. Mail the coupon to Career Development Workshops, CAA, 275 7th Ave., New York, NY 10001. *Deadline extended to: January 25, 2002.*

## Information Session on CAA's Committees

Much of the real work of academic associations like CAA is done through committees. We are offering a session geared to those members who want to learn about CAA's eight Professional Interest, Practice, and Standards committees (PIPS). **Michael Aurbach**, Vice President for Committees, will lead this session, which will be held on Saturday, February 23, 12:30–2:00 P.M. Please see the final program for locations.

## Professional Development Roundtables

CAA takes pleasure in announcing a new mentoring program. Join your colleagues to discuss the challenges,

opportunities, and problems that affect you on the job. The moderated roundtables for emerging and midcareer professionals will address topics that are frequently mentioned by members as of interest to them (for example: Taking a First Job while Finishing School; Juggling Multiple Part-Time Jobs; Making Time for Your Own Creative or Scholarly Work; Keeping Fresh with the Same Teaching Schedule; and Classroom to Meeting Room: Moving to Administration). A pre-conference event, the roundtables will be held on Wednesday, February 20, 12:30–2:00 P.M. To participate, just show your membership card or conference badge for admission. If you wish to be a roundtable discussion leader, please see the following call for mentors.

## Professional Development Roundtables Mentors Sought

CAA is seeking mentors/discussion leaders to assist with Professional Development Roundtables, a new mentoring program that will be offered at the 2002 Annual Conference.

Mentors will lead informal roundtable discussions on a wide range of topics relating to career choices, professional life, and work strategies—all frequently mentioned by CAA

members as particular areas of concern within their lives and work.

Prospective mentors do not need to be career specialists, but should have an interest in the emerging generation of scholars and artists or the desire to discuss midcareer-related issues with colleagues. Candor, a sense of humor, the ability to listen, and two hours of time are required. Interested individuals must be CAA members in good standing, be registered for the conference, and be available on Wednesday, February 20, 12:30–2:00 P.M. Please contact **Annie Storr** at 301/589-6058; [avfstorr@aol.com](mailto:avfstorr@aol.com). *Deadline extended to: February 1, 2002.*

## Changes, Additions, and Cancellations

"Kerala's Role—Links East, Links West," chaired by **Carol Radcliffe Bolon**, will meet at a new time: Saturday, February 23, 9:30 A.M.–12 noon.

CAA's advocacy session, chaired by **Marta Teegen**, will be held on Friday, February 22, 6:00–8:30 P.M. (See pages 10–11 for more on this session.)

The **Association of Art Editors** will hold its business meeting on Thursday, February 21, 12:30–2:00 P.M.

The **Visual Culture Caucus** will hold a meeting on Saturday, February 23, 12:30–2:00 P.M.

## 2001 Career Development Workshops

Thursday, February 21, and Friday, February 22, 2002

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

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

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 25, 2002*

We regret to announce that the **Advanced Placement Art History** session, "The Evolution of the Art History Survey: How the Advanced Placement Art History Exam Reflects the Changing Curriculum," scheduled for Saturday, February 23, 12:30–2:00 P.M., has been canceled.

### Corrections

In the Special Events section of the *Preliminary Program*, the time of the CAA Committee on Women in the Arts Annual Recognition Awards Ceremony, to be held on Friday, February 22, was listed incorrectly. The correct time is 7:00–8:30 A.M. This event requires a ticket for admission.

Jack Greenstein was erroneously listed as a participant in the 2002 Distinguished Scholar's Session.

We apologize for any inconvenience caused by these errors.

## Advocacy Update

### Federal Cultural Agencies Receive an Increase in Funds in Fiscal Year 2002

On November 5, 2001, President George W. Bush signed the FY 2002 Interior Appropriations bill into law, increasing funding for the National Endowment for the Arts (NEA), National Endowment for the Humanities (NEH), and the Institute of Museum and Library Services (IMLS). The NEA received a \$10.5 million increase; the NEH received a \$4.5 million increase; and the IMLS received a \$2.1 million increase, compared to FY 2001 funding levels.

### Center for Materials Research and Education Saved

Because of successful lobbying by arts advocates, the FY 2002 Interior Appropriations bill also includes funds for the Center for Materials Research and

Education at the Smithsonian Institution, despite the fact that the Bush administration previously had accepted the Smithsonian leadership's proposal to close the Center. It will remain open for at least another year.

### New York Arts Recovery Fund

The New York Foundation for the Arts (NYFA) is leading the development of the New York Arts Recovery Fund, which will bring together local service organizations to address immediate, short-term, and long-term needs of artists and arts organizations directly affected by the terrorist attacks on the World Trade Center. The New York Arts Recovery Fund is a four-part initiative that will coordinate and build on each organization's individual and collective strengths in information resources, advocacy, grants, and public programs. The Rockefeller Foundation has fully funded the Information Resources and Advocacy components of the program with a \$350,000 grant, and the Robert Sterling Clark Foundation has committed \$250,000 for the re-grant program.

To make a contribution to the New York Arts Recovery Fund, please visit NYFA's website at [www.nyfa.org](http://www.nyfa.org).

### Lower Manhattan Emergency Preservation Fund

Five historic preservation organizations have created the Lower Manhattan Emergency Preservation Fund (LMEPF), which will make grants to help mitigate the impact of the World Trade Center disaster and to stabilize, renovate, and restore damaged historic sites in lower Manhattan. Historic sites eligible for grants from the LMEPF include secular and religious structures, open spaces, and works of art.

For more information or to make a donation to the fund, visit LMEPF's website at [www.nycpreservation911.org](http://www.nycpreservation911.org).

### Heritage Preservation Receives Chairman's Emergency Grant from the NEH

Heritage Preservation received a Chairman's Emergency Grant from the National Endowment for the Humanities for "A Survey and Report on the Extent of Damage and Loss to Cultural Resources after the September 11, 2001 Terrorist Attacks." The project will collect information about the impact of the destruction of the World Trade

Center towers on 99 museums, libraries, and archives; 67 historic landmarks; and 245 works of outdoor sculpture in lower Manhattan, along with significant art collections and business archives maintained by many nonprofit organizations. A report will document the extent of damage and loss to cultural resources and the responses of museums, libraries, and archives to this unprecedented tragedy.

For more information on this project, please visit Heritage Preservation's website at [www.heritagepreservation.org](http://www.heritagepreservation.org).

### AAM Issues Business Support Guidelines

The American Association of Museums (AAM) recently issued guidelines urging members to disclose all agreements between institutions and their private and corporate donors. This document, "Guidelines for Museums on Developing and Managing Business Support," appears at a time when museums nationwide face growing concern about the degree of control donors appear to exercise in exhibition content.

The voluntary guidelines are available on AAM's website at [www.aam-us.org](http://www.aam-us.org). CAA is holding a related session on this subject (see below).

### Special Advocacy Conference Session on the Role of Private Donors at Public Institutions

Responding to the shifting boundaries between public and private support for public institutions, especially in light of the current economic recession, this year's Special Advocacy Session at the 2002 Annual Conference will focus on the role of private donors in public institutions. Topics will include the history of philanthropy; an update on the national endowments; the museum director's perspective; the curator's perspective; how to prepare public institutions to work with private donors; and current policies in place that deal with private donors. Speakers will give short presentations, followed by a moderated discussion.

**Stanley N. Katz**, Center for Arts and Cultural Policy Studies at Princeton University, will moderate the session. Speakers will include **John Hammer**, National Humanities Alliance; **Helen Wechsler**, American Association of Museums; **Gary Vikan**, Walters Art

## CAA Placement Handbook

This brochure is designed to inform interviewers and candidates about CAA's Career Services at the 2002 Annual Conference in Philadelphia. 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 Career Services should be directed to Martha Guzman, Manager of Careers; 212/691-1051, ext. 519; [careers@collegeart.org](mailto:careers@collegeart.org).

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

### Eligibility

Conference registration is *not* required for those participating in conference Career Services. However, candidates must be 2002 CAA individual members in good standing with valid 2002 member ID cards.

### Advice for Candidates

#### Before the Conference:

- Renew, rejoin, or join to obtain a current CAA membership. A valid 2002 CAA individual member ID card will be required to use Career 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 Orientation, held on Tuesday, February 19, 6:30–7:30 P.M., Pennsylvania Convention Center, Rooms 201A-C. Orientation is open to interviewers and candidates and is geared toward first-time users of Career Services.
- Plan to stay at one of the CAA conference hotels. For hotel information, consult your *Preliminary Program*; also online at [www.collegeart.org](http://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.). 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.

**IP 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; be relaxed and organized. Familiarize yourself with the Pennsylvania Convention Center and find the telephones, business center, and restrooms. Obtain change for pay phones (35¢)—come prepared with quarters and dimes. Find out if you can access your hotel voicemail remotely.
- Attend Orientation on Tuesday evening, February 19, 6:30–7:30 P.M., at the Pennsylvania Convention Center, Rooms 201A-C.
- Go to the Candidates' Center, Pennsylvania Convention Center, Room 203A, on Wednesday, February 20, at 9:00 A.M. There is no need to arrive any earlier—standing in line for hours will not get you the 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, Room 203B, for messages. Remember to bring your valid 2002 CAA individual member ID card—you must present it to enter or pick up materials from both the Candidates' and Message Centers.
- 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 2002 conference, cross-reference this list with the Interviewer Listings. *Note:* Interviewer Listings give information about registered interviewers only. If the hiring institution has not yet checked in with

CAA staff, 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). Because of 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 or 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, located in the Pennsylvania Convention Center, Ballroom Level 300, 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 who wish to have their application materials returned should enclose a self-addressed, stamped envelope (s.a.s.e.) with adequate postage. 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' 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 frequently for messages in the Message Center and on your hotel voicemail. The 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 2002 CAA member ID card to pick up your message.

### Advice for Interviewers

**IP 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.**

**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 (such as c.v., slides, or articles) 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 Martha Guzman as soon as possible.
- Determine where you will conduct interviews. You may choose to interview at a CAA Interview Table or at a location offsite. For interviews at your hotel, a suite with a table and chairs is recommended. A small room with no surfaces for paperwork or chairs for you and the candidate may cause both parties 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 at the Pennsylvania Convention Center, Ballroom Level 300). Table rentals are not required, but many interviewers find them to be a convenience. Tables may be reserved in advance for a fee (prepayment required), and, pending availability, rented onsite for a higher fee (onsite payment required). For information, contact Martha Guzman at 212/691-1051, ext. 519; [careers@collegeart.org](mailto:careers@collegeart.org).

**Table Rental Fees** (prepayment required):

**Advanced Reservation:**

\$150 for 2002 institutional members  
\$185 for non-institutional members

**Onsite Reservation** (pending availability):

\$200 for 2002 institutional members  
\$250 for non-institutional members

**At the Conference:**

- Attend Orientation on Tuesday, February 19, 6:30–7:30 p.m., Pennsylvania Convention Center, Rooms 201A-C.

Orientation is open to interviewers and candidates and is highly recommended for first-time users of Conference Career Services.

- Check in with CAA staff at the Interviewers' Check-In Center in the Philadelphia Marriott Hotel, Room 501, on Tuesday, February 19, 4:00–7:00 p.m., Wednesday and Thursday, February 20 and 21, 8:30 a.m.–5:30 p.m., and Friday, February 22, 8:30 a.m.–12:00 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 or how to arrange interviews during the conference.**

- At your request, we will keep your hotel room number or other information confidential.
- Use the Message Center, Pennsylvania Convention Center, Room 203B, to reach candidates directly. Upon check-in with CAA staff at the Interviewers' Check-In Center at the Philadelphia Marriott, Room 501, interviewers will be given an interviewers' ID card that will allow them to leave messages for candidates at the Message Center. **(Card is not valid for admission to the Candidates' Center or to conference sessions.)** Please contact candidates who have prearranged appointments, as well as new applicants, by completing message cards and posting them at the 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 2002 issue of *Careers* (Friday, December 28, 2001), CAA will continue to accept ads electronically in the same format as the regular *Careers* listings for inclusion in the first Conference Supplement distribution on Wednesday morning, February 20. Job listings sent in and prepaid by Tuesday, January 22, will be printed in booklet form, while those sent in and prepaid before Tuesday, February 19, at 7:00 p.m., will be printed on 8 1/2 x 11" paper. Both will be distributed Wednesday, February 20, at 9:00 a.m. from the Candidates' 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 14 will receive an email confirmation.
- Position listings will be accepted by email throughout the conference for inclusion in Conference Supplements.
- CAA will also accept ads on PC-formatted floppy or zip disks. When submitting ads on disk, please create your documents in Microsoft Word.
- The Candidates' Center will distribute approximately **seven** Conference Supplements from Wednesday to 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:**

**2002 institutional members:**  
\$150 for the first 100 words  
\$1.50 for each additional word

**Non-institutional members:**  
\$200 for the first 100 words  
\$2.50 for each additional word

**TIP All ads must be paid in full at the time of submission. CAA accepts checks (drawn on a U.S. bank and payable to CAA), Mastercard, and Visa. Advertisers wishing to list positions should see our website, [www.collegeart.org/caa/publications/careers](http://www.collegeart.org/caa/publications/careers).**

- 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 the loss of valuable materials. Contact candidates by phone or through the 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 an S.A.S.E. provided by them.** Failure to return application materials may be reported to the profession in *CAA News* and communicated by letter to the chief administrative officer of the offending institution.

## 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 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."** 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-years teaching experience," "Ph.D. required," etc.), where neither the salary being offered nor the present practices of the institution warrant such requirements.

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

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

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

### G. Screenings and Notification.

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

**H. Return of Materials.** Candidates are reminded that a response to a Positions Listing is the initial step in the selection process and are urged not to send slides, offprints, or other materials of value unless specifically requested in the announcement of the opening. In all cases where such materials have been requested by the hiring institution—whether initially or in later stages of selection—an 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 not conducting interviews 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 an 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 the American Association of University Professors (AAUP), 1012 14th St., NW, 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 CAA, the Association of American Colleges and Universities, and more than 170 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 AAUP'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  
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 University (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 University (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  
New York University (NY), May-June 1990, 49-56, 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  
Albertus Magnus College (CT) Jan-Feb 2000, 54-63, 2000  
University of Central Arkansas March-April 2000, 101-14, 2000  
Charleston Southern University (SC), Jan-Feb 2001, 63-77, 2001

Museum; **Bruce Robertson**, Los Angeles County Museum of Art; and **Teri J. Edelstein**, Teri J. Edelstein Associates. Other speakers will be announced.  
The session will take place on Friday, February 22, 9:00-11:30 A.M. Please consult the final program for the exact location.

**The Future of Arts Funding**  
In the coming year, it will be more important than ever for people working in the arts and humanities to advocate for increased federal funding for arts and cultural programs, since they are often the first programs to be cut in an economic recession. The federal budget process begins in February 2002, we urge you to participate in the following arts and humanities advocacy events in Washington, DC, co-sponsored by CAA : Arts Advocacy Day, March 11-12, 2002, and Jefferson Day, March 21-22, 2002. Both events will bring together artists, scholars, and others to express the importance of federal support for the arts and humanities to Congressional leaders.

More information on funding for the arts and humanities will be available throughout the coming year on the advocacy pages of CAA's website at [www.collegeart.org/caa/advocacy/index.html](http://www.collegeart.org/caa/advocacy/index.html).

If you would like to receive email notification of Advocacy Action Alerts, please contact Marta Teegeen, Manager of Governance, Advocacy, & Special Projects, at [mteegeen@collegeart.org](mailto:mteegeen@collegeart.org) with the word SUBSCRIBE in the subject field and your email address in the body of the email.

# Affiliated Society News

**AIC Journal Online**  
The American Institute for Conservation has recently established an online archive edition of the *Journal of the American Institute for Conservation* (JAIC).

The archive includes every issue published from 1977 to 1999. Subsequent issues will be added to the archive three years after their publication date. Abstracts for all articles, from 1977 to the present, also are available. In addition to article and subject indices, the illustrated full-length articles are searchable using keywords. JAIC can be found at <http://aic.stanford.edu/jaic>.

**Call for Entries for September 11 Memorial Portfolio**  
The **American Print Alliance** is organizing a special Memorial Portfolio in honor of the lives lost on September 11. To celebrate those lives with esteem and reverence, the Alliance asks each council member and subscriber to its journal, *Contemporary Impressions*, to create an original artwork on or of paper (8 x 10 inch vertical prints, drawings, watercolors, and so forth). Exhibitions of the 5,000 plus artworks will honor each victim's individuality and convey sympathy to families and friends. Entry is free. If you are not currently a member or subscriber, we welcome you to join our community now. Please visit [www.PrintAlliance.org](http://www.PrintAlliance.org). **Deadline:** February 15, 2002.

**ARLIS/NA and VRA Joint Conference**  
The **Art Libraries Society of North America** (ARLIS/NA) and the **Visual Resources Association** (VRA) will hold a joint conference in St. Louis, MO, March 21-26, 2002. The conference will include panel sessions, seminars, workshops, tours, and two plenary sessions. One of these will be open to the public: a National Initiative for a Networked Cultural Heritage (NINCH) town meeting entitled "The Information Commons Today and Tomorrow: New Research and Collections Environments." For more information, contact ARLIS/NA Headquarters, 329 March Rd., Ste. 232, Ottawa, ON K2K 2E1, Canada; 800/817-0621; fax: 613/599-7027; [arlisna@igs.net](mailto:arlisna@igs.net); [www.arlisna.org](http://www.arlisna.org). (See related article on VRA and ARLIS/NA on page 6.)

**AMICO Partners with Nylink**  
The **Art Museum Image Consortium** (AMICO) and Nylink have signed a cooperative purchasing agreement making the AMICO Library™, an educational resource of art collections and multimedia documentation,

available to Nylink's membership. Nylink is a library membership organization of more than 350 institutions in the New York area. The AMICO Library™ will be available for subscription via two distributor options, H. W. Wilson and VTLS. The institutional diversity of universities, public libraries, and K-12 schools that can access the AMICO Library™, as well as the diversity of different providers, furthers AMICO's goal to provide a wide delivery of information matched to various user needs. For further details, visit [www.amico.org](http://www.amico.org).

**New Art Editors Website**  
The **Association of Art Editors** (AAE) has a new website: [www.artedit.org](http://www.artedit.org). Developed by AAE president Phil Freshman and designer Judy French, the site helps members facilitate work, contact each other, and disseminate information about editing positions, both freelance and institutional. The site contains a continuously updated members' directory (including complete contact information and areas of expertise), an index of members' specialties, and a job-opportunities page. It also features an extensive set of links to editorial and indexing organizations; online editing tools; libraries and other research resources; grammar, style, and usage manuals; and publishers. For more information or to join AAE, check out the website or email [pfreshman@mm.com](mailto:pfreshman@mm.com).

**AHNCA to Launch Online Journal**  
The **Association of Historians of Nineteenth-Century Art** will launch its new electronic journal, *Nineteenth-Century Art Worldwide*, at its business meeting and reception on February 21, 2002, 5:30-7:00 P.M., at the Marriott Hotel in Philadelphia. The deadline for submissions for the second issue is March 15, 2002, for a fall 2002 release. Details are available at the association's website: [www.19thc-artworldwide.org](http://www.19thc-artworldwide.org).

**New JAHE Officers Selected**  
The **Japan Art History Forum** (JAHE) has announced their officers for the 2002 calendar year: **Frank L. Chance**, President (newly elected to a three-year term); **Elizabeth Lillehoj**, Vice President (newly elected to a three-year term); **Andrew Maske**, Treasurer (continuing officer for one more year); **Patricia**



**Graham**, Secretary (continuing officer for one more year); and **Leila Wice**, Graduate Student Representative (newly elected to a one-year term). JAHF welcomes new members interested in Japanese art history. For information about joining, contact Patricia Graham at [p-graham@ukans.edu](mailto:p-graham@ukans.edu).

**WCA Conference and Luncheon Women's Caucus for Art (WCA)** will hold its National Conference on February 17–20, 2002, at the Holiday Inn Express in Philadelphia. To register, please call 215/339-8265, email [pixieprim@yahoo.com](mailto:pixieprim@yahoo.com), or go to [www.inliquid.com](http://www.inliquid.com) and click on "WCA Conference—Bridging Generations: Painting the Picture." WCA's National Honors Award Luncheon will be held at Philadelphia's Moore College of Art and Design on February 20, 2002, at 11:30 A.M. To register, please call 831/469-0287, email [cpcaucus@earthlink.net](mailto:cpcaucus@earthlink.net), or visit [www.inliquid.com](http://www.inliquid.com).

## CAA News

### Nominees for CAA Board of Directors, 2002–2006

CAA's 2001 Nominating Committee has selected the following slate of six candidates for CAA's Board of Directors from 2002 to 2006: **Kaucyila Brooke**, CalArts; **Diane Edison**, University of Georgia; **Dennis Y. Ichiyama**, Purdue University; **W. Jackson Rushing, III**, University of Houston; **Gail E. Tremblay**, Evergreen State College; and **Mimi Hall Yiengpruksawan**, Yale University.

Ballots and candidate statements will be mailed to CAA's membership in January 2002. The four candidates receiving the most votes will be elected to the CAA Board of Directors.

We urge you to attend a Meet the Candidates session at the Annual Conference in Philadelphia on Friday, February 22, 4:45–5:45 P.M. Please take

this opportunity to introduce yourself to and speak informally with the candidates before casting your ballot. **Deadline to return ballots: March 22, 2002.**

Members of the 2001 Nominating Committee are: **Michael Aurbach**, Vanderbilt University, Vice President for Committees, chair; **Joe Feddersen**, Evergreen State College; **Alison Hilton**, Georgetown University, board representative; **Dorothy Johnson**, University of Iowa, board representative; **Valerie Mercer**, Detroit Institute of Arts, board representative; **Dewey Mosby**, Picker Art Gallery; **Alfred Quiroz**, University of Arizona; and **Connie Samaras**, University of California, Irvine.

### Board Approves a Vice Presidency for Publications

The Board of Directors approved a resolution to amend the CAA by-laws to create a Vice Presidency for Publications at its meeting in October 2001. The membership will vote on the proposed amendment at the Annual Business Meeting on Saturday, February 23, 7:30–9:00 A.M., at the Annual Conference in Philadelphia. (Votes will also be accepted by proxy.) Notice of the proposed amendment and proxies were mailed to the membership in December 2001. Please read the proposal and plan to come to the Annual Business Meeting. Please consult the final program for the location.

### Call for Fellowship Jurors

The Professional Development Fellowship Program is currently seeking artists, art historians, curators, and other visual-arts professionals to participate in the selection of the 2002 fellowship recipients. Jurors will serve on a studio-art or art-history panel and will meet in late spring 2002 for one full weekday.

CAA currently offers two types of fellowships: Professional Development Fellowships and Terra Foundation for the Arts Fellowships. The former is open to M.F.A., terminal M.A., and Ph.D. students who come from socially and economically diverse backgrounds, and is designed to bridge the gap between graduate study and professional career. Professional Development fellows receive support during a two-year period—the final year of school and the first year of professional work. The Terra fellowship is open to Ph.D. candidates studying pre-1940 American

Art. These fellows receive an award during the final year of their doctoral program, and a second stipend to cover a three-month residency at the Terra Museum of American Art in Chicago. Applicants must be CAA members in good standing.

A light lunch will be served at the spring meeting, and CAA will provide a modest stipend to jurors. If you are interested in participating, please send a brief letter of interest and a résumé to Stephanie Davies, Call for Jurors, CAA, 275 7th Ave., New York, NY 10001. Prospective panelists should indicate their preference for either the studio-art or art-history panel. **Deadline: February 15, 2002.**

### CAA.Reviews becomes password-protected

Under the terms of the Andrew W. Mellon Foundation grant that launched CAA's online book-reviews journal, *CAA.Reviews* will temporarily become an exclusive benefit of CAA membership. After January 1, 2002, the website, [www.caareviews.org](http://www.caareviews.org), will be accessible only to CAA members through a password. Your membership ID number will be your username and your five-digit zip code is your password. Foreign members can use the name of your country as your password. If you have trouble with access to the website, please write to [caareviews@collegeart.org](mailto:caareviews@collegeart.org) for assistance.

A plan is in development to reopen *CAA.Reviews* to nonmember public access on a chargeable basis in 2003, in compliance with the Mellon Foundation's grant guidelines.

### CAA Awards for Excellence Finalists Chosen

CAA is pleased to announce the finalists for the Charles Rufus Morey Book Award and the Alfred H. Barr, Jr., Award. The winners of both awards will be announced at the Annual Conference in Philadelphia.

The Charles Rufus Morey Book Award honors an especially distinguished book in the history of art, published in any language from September 1, 2000, to August 31, 2001. Finalists are: **Rebecca Bedell**, *The Anatomy of Nature: Geology and American Landscape Painting, 1825–1875* (Princeton University Press, 2001); **Ivan Gaskell**, *Vermeer's Wager: Speculations on Art History, Theory, and Art Museums*

(Reaktion Books, 2000); **Dale Kent**, *Cosimo De' Medici and the Florentine Renaissance: The Patron's Oeuvre* (Yale University Press, 2000); and **Annabel Jane Wharton**, *Building the Cold War: Hilton International Hotels and Modern Architecture* (University of Chicago Press, 2001).

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 from September 1, 2000, to August 31, 2001, under the auspices of a museum, library, or collection. Finalists are: **Andreas Blühm and Louise Lippincott**, *Light! The Industrial Age, 1750–1900: Art & Science, Technology, & Society* (Thames & Hudson, 2000); **Virginia Fields and Victor Zamudio Taylor**, *The Road to Aztlán: Art from a Mythic Homeland* (Los Angeles County Museum of Art, 2001); **Gloria Groom**, *Beyond the Easel: Decorative Painting by Bonnard, Vuillard, Denis, and Roussel, 1890–1930* (Art Institute of Chicago, 2001); and **Stephen Little**, *Taoism and the Arts of China* (Art Institute of Chicago, 2000).

### Millard Meiss Award Winners Announced

CAA is pleased to announce four Millard Meiss publication subsidies for fall 2001. Millard Meiss grants are awarded twice annually for scholarly manuscripts from CAA members that have been accepted by publishers, to assist in publication costs.

The most recent winners are: **Roger Benjamin's** *Orientalist Aesthetics: Art, Colonialism, and French North Africa, 1880–1930* (University of California Press); **Charlene Villaseñor Black's** *Creating the Cult of St. Joseph: Art and Gender in the Spanish Empire* (Princeton University Press); **Alice Jarrard's** *Architecture as Performance: The Practice of Early Modern Absolutism* (Cambridge University Press); **Tryna Lyons's** *The Artists of Nathadwara: Continuity and Change in a Rajasthani Chitrakar Community* (Mapin Publishing), which also receives a \$1,000 author's subsidy; and **Katherine Welch's** *The Roman Amphitheatre from Its Origins to the Colosseum* (Cambridge University Press).

For a Meiss Fund application and guidelines, write to John Patrick Leary at [publications@collegeart.org](mailto:publications@collegeart.org) or visit [www.collegeart.org/caa/resources/meiss/index.html](http://www.collegeart.org/caa/resources/meiss/index.html). **Deadlines: March 1 and October 1, 2002.**

### Staff Changes

**Joan LaRacunte** joins CAA as Director of Finance and Administration. Her responsibilities include budgeting, financial reporting, accounting, and managing employee benefits.

She previously worked at New York's Columbia University in the Graduate School of Arts and Sciences, the School of Engineering and Applied Sciences, and the Health Sciences Division, where she held various financial and administrative positions. While at the Graduate School of Arts and Sciences, she worked closely with departments in the humanities (including the Department of Art History and Archaeology), social sciences, and natural sciences. In addition, she has had experience in banking, capital



**Joan LaRacunte, CAA's new Director of Finance and Administration**  
PHOTO CREDIT: ANDREI RALKO

budgeting, strategic planning, and corporate financial planning.

LaRacunte received her B.A. in economics and political science from Barnard College and her M.B.A. from Columbia University, both in New York. While at Columbia's Business School she was an active member of AIESEC, an international student group that organizes both contacts with local businesses and the international exchange of students and recent graduates. She has also studied international economics in Geneva, Switzerland.

**Lauren Stark** joins CAA as Conference Coordinator. Her responsibilities include assisting with the day-to-day operations of the Annual Conference,

such as the scheduling of sessions, workshops, exhibitions, and special events; the maintenance of records; and the coordination of onsite conference volunteers. Stark received her B.A. in art history from the University of Virginia in Charlottesville, where she was a student docent at the Bayly Art Museum. She received her M.A. in art history from Tulane University in New Orleans, LA, where she was a teaching assistant for undergraduate art-history classes. Her previous work experience includes managing an art gallery and wholesale art crystal company in Richmond, VA.

## 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, title of show, and medium (or website address of online exhibitions). Omission of membership number from your submission will prevent your listing from being published. Black-and-white photographs are welcome but will be used only if space allows. Photographs cannot be returned. Please be advised that listings and images also may be reproduced on the CAA website. Please mail to: Solo Member Exhibitions, CAA News, 275 7th Ave., New York, NY 10001; [caanews@collegeart.org](mailto:caanews@collegeart.org).

### ABROAD

**Joseph Vitone.** Galería Instituto Cultural Peruano Norteamericano, Lima, Perú, September 5–30, 2001.

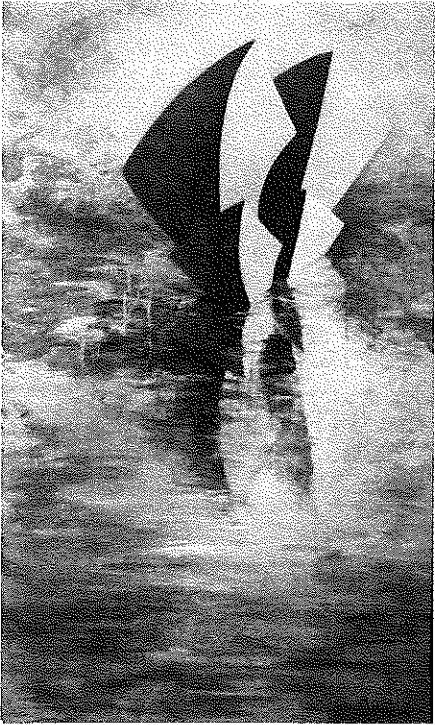
### MID-ATLANTIC

**Victoria Franklin-Dillon.** Phillip's Emporium Gallery, Bloomsburg, PA, August 1–October 12, 2001. Watercolor.

**Vera Viditz-Ward.** The Balch Institute for Ethnic Studies, Philadelphia, October 2001–April 2002. *Extended Lives: The African Immigrant Experience Philadelphia.* Photography.

### MIDWEST

**Mark Arctander.** Roy Boyd Gallery, Chicago, January 11–February 15, 2002. *New Work.*



**Charles Gniech, *Reflection* (2000), acrylic on canvas, 60 x 36"**

**Dorothea Bilder.** DeKalb Gallery, DeKalb, IL, October 1–31, 2001. *Layers of Days*. Painting.

**William Gant.** ARC Gallery, Chicago, November 28–December 22, 2001. *Between States, Recent Work*. Painting and drawing.

**Charles Gniech.** BAAC Gallery, Barrington, IL, January 4–26, 2002. Painting.

**Cynthia Kukla.** Xavier University, Cincinnati, OH, January 11–February 10, 2002. Painting.

**Karen Kunc.** Jan Cicero Gallery, Chicago, October 19–November 24, 2001. Woodcut prints; Blandon Memorial Art Museum, Fort Dodge, IA, November 11, 2001–January 14, 2002. *Recent Work*. Prints.

**Karen Lebergott.** Columbia College Art Gallery, Chicago, November 13, 2001–January 5, 2002. Painting.

**Phyllis McGibbon.** Anchor Graphics, Chicago, October 12–November 10, 2001. *Cold Velvet: Printworks*.

#### NORTHEAST

**Robert Berlind.** Tibor de Nagy Gallery, New York, November 15–December 22, 2001. *Recent Paintings*.

**Hwa Young Choi Caruso.** Macy Gallery, Teachers College, Columbia University, New

York, October 22–November 2, 2001. *DNA Decoding*. Painting, prints, and installation.

**Thomas Germano.** Dumbo Arts Festival, Brooklyn, NY, October 19–21, 2001. *Major Arcana*. Painting.

**N. Gordon-Taylor.** Maxwell Fine Arts, Peekskill, NY, October 6–November 10, 2001. *Shadows and Silhouettes*. Drawing.

**Caroline Hastie.** Newhouse Center for Contemporary Art, Staten Island, NY, October 14–November 11, 2001. *Face Up*.

**Barbara Roux.** A.I.R. Gallery, New York, January 2–26, 2002. *Society of Plants*. Installation.

**E. E. Smith.** Kim Foster Gallery, New York, January 10–February 9, 2002. *Rock, Paper, Scissors*. Mixed-media photography.

**Maria Spector.** Citibank Building, Long Island City, NY, October 9–December 27, 2001. *Shadows*. Installation.

**Steven W. Teczar.** The Family Resource Center at Gorham, Gorham, NH, July 12–August 2, 2001. *Works on Paper and Sculpture, 1971–2000*. Mixed media.

**Joann Thornton.** George Billis Gallery, New York, December 11, 2001–January 12, 2002. *New Photographs*.

#### SOUTH

**Brian Bishop.** ArtSpace: Visual Arts Center, Raleigh, NC, December 1, 2001–February 1, 2002. *The Longest Year*. Painting and drawing.

**June Blum.** Cocoa Beach Public Library, Cocoa Beach, FL, November 1–30, 2001. Artist's books.

**Cindy Gould.** Green Hall Gallery, Chowan College, Murfreesboro, NC, September 23–October 19, 2001. *Cindy Gould: Works on Paper*.

**Dawn Hunter.** Alumni Gallery, Kansas City Art Institute, Kansas City, MO, November 1–December 5, 2001; Charno Gallery, Kansas City Artist's Coalition, Kansas City, MO, December 14, 2001–January 21, 2002. Work on paper.

**Catherine Mills Royer.** Bobbitt Visual Arts Center Gallery, Albion College, Albion, MI, January 12–February 10, 2002. *Cycles*. Painting.

#### WEST

**Patricia Aaron.** Spark Gallery, Denver, CO, December 7–23, 2001. *Recent Work*.

**Sadow Birk.** Catherine Clark Gallery, San Francisco, November 29, 2001–January 12, 2002. *Incarcerated: Visions of California in the 21st Century*. Painting and prints.

**Jordan Essoe.** Palm Springs Desert Museum, Palm Springs, CA, November 21, 2001–February 3, 2002. *Anatomy of Painting: Identity and Perception*. Installation.

**Glenn Hirsch.** Fine Arts Gallery, Monterey College, Monterey, CA, October 9–November 11, 2001. Painting.

**Leslie Brown.** formerly Associate Curator of Education at the Cheekwood Museum of Art in Nashville, TN, has been appointed Curator at the Photographic Resource Center at Boston University in Massachusetts.

**Glen P. Gentle** has been chosen as Director of the Laumeier Sculpture Park and Museum in St. Louis, MO.

**Susan Glasser** has been named Executive Director of the Beth Ahabah Museum and Archives in Richmond, VA.

**Marion Grzesiak** has been selected as Executive Director of the Jersey City Museum in New Jersey.

**Michael Holloman** has been appointed Director of the Center for Plateau Cultural Studies at the Northwest Museum of Arts & Culture in Spokane, WA.

**Valerie J. Mercer,** CAA Board member and former Senior Curator at New York's Studio Museum in Harlem, has been named Curator of the General Motors Center for African American Art at the Detroit Institute of Arts in Michigan.

**Sam Quigley,** formerly Director of Collections at the San Francisco Museum of Modern Art, has been appointed to the newly created position of Director of Digital Information and Technology at the Harvard University Art Museums in Cambridge, MA.

**Amy Winter** has been appointed Director and Curator of the Godwin-Ternbach Museum at the City University of New York's Queens College.

The Brooklyn Museum of Art in New York has named **Nancy B. Rosoff** Andrew W. Mellon Curator and Chair of the Dept. of the Arts of the Americas and **Aimée E. Froom** Hagop Kevorkian Associate Curator of Islamic Art.

The University of California, San Diego, has appointed the following CAA members to its Visual Art Dept.: **Amy Alexander, Barbara Kruger, Jennifer Pastor, and Ruben Ortiz Torrex.**

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**Estelle Lingo** Assistant Professor of Seventeenth- and Eighteenth-Century European Art, and has made the following promotions: **Kenneth Haltman,** Associate Professor of American Studies and American Art; **Anning Jing;** Associate Professor of Chinese and Asian Art; and **Ray Silverman,** Professor of African Art and Museum Studies.

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### Museums

**Rocio Aranda-Alvarado,** a CAA Professional Development Fellow in 1999, has been promoted to Associate Curator at the Jersey City Museum in New Jersey.

**Leslie Brown,** formerly Associate Curator of Education at the Cheekwood Museum of Art in Nashville, TN, has been appointed Curator at the Photographic Resource Center at Boston University in Massachusetts.

**Glen P. Gentle** has been chosen as Director of the Laumeier Sculpture Park and Museum in St. Louis, MO.

**Susan Glasser** has been named Executive Director of the Beth Ahabah Museum and Archives in Richmond, VA.

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### Organizations

**Margaret Holben Ellis,** Professor of Conservation at the Conservation Center, Institute of Fine Arts at New York University, has been named the first Director of the Thaw Conservation Center at the Morgan Library in New York.

**Rachel Selekman,** formerly Director of Fine and Children's Art at the 92nd Street YMCA Art Center, has been appointed Director of the center.

**Mariët Westermann** has been appointed Associate Director of Research and Academic Programs at the Sterling and Francine Clark Art Institute in Williamstown, MA.

**Heather McPherson,** Professor of Art History at the University of Alabama in Birmingham, has received the 2001 Award for Excellence in Scholarly Research and Publication from the Southeastern College Art Conference for her book *The Modern Portrait in Nineteenth-Century France* (Cambridge University Press, 2001).

**Sally M. Promey,** Professor of Art History and Archaeology at the University of Maryland in College Park, has received the 2001 Regents' Faculty Award for Research, Scholarship, and Creative Activity from the Board of Regents of the University System of Maryland. She is also a recipient of the 2001 American Historical Print Collectors Society Fellowship, American Antiquarian Society, in support of her research on the public display of religion in the U.S. from the 18th century to the present.

**Sherri Silverman** was an artist-in-residence at Colorado's Boulder Museum of Contemporary Art in September 2001. In October 2001, she gave the Salon Series Artalk on her pastel paintings at Boulder's Dairy Center for the Arts.

The American Council of Learned Societies (ACLS) has awarded postdoctoral research fellowships to **Elizabeth Honig,** Associate Professor of the History of Art at the University of California, Berkeley, and **Carol J. Mavor,** Professor of Art History at the University of North Carolina, Chapel Hill. **Susan E. Wegner,** Associate Professor of Art History at Bowdoin College in Brunswick, ME, has been awarded a Contemplative Practice Fellowship by ACLS.

The Getty Grant Program has awarded 2001–2 Collaborative Research Grants to the following CAA members: **Claire Farago; Suzanne Blier; Christraud Geary, Dominique Malaquais, and Steven David Nelson; Diana Fane and Gerhard Wolf; Marianna Shreve Simpson; and Zena Pearlstone.** 2001–2 Postdoctoral Fellowships in the History of Art and the Humanities have gone to: **Ulrich Christian Baer, Aimée Holloway Conline Bessire, Michael Wayne Cole, Mark Alan Hinchman, Nina Star Lewallen, Sherry C. M. Lindquist, Melissa McCormick, Abby Lee McGehee, Caroline Murphy, and Jonathan W. Unglaub.** Deborah

**Eleni Bastéa,** Assistant Professor of Architectural History at the University of New Mexico in Albuquerque, was co-winner of the John D. Criticos Prize for her book *The Creation of Modern Athens: Planning the Myth* (Cambridge University Press, 2000). The book was also shortlisted for the Runciman Award.

**Mary Bergstein,** Associate Professor at the Rhode Island School of Design in Providence, has received a year-long research grant from the American Association of University Women (2001–2) to work on a book entitled *Freud, Proust, and the Photography of Art*.

**Josely Carvalho,** CAA Board member, has received a 2001–2 New York State Council on the Arts grant (Film, Video, and Media) for her current project *Book of Roofs*. She has also been named 2001 Artist-in-Residence at Harvest Works, a media organization in New York, and was awarded a residency at Island Press at Washington University in St. Louis, MO, for November 2001.

**Julian Cox,** a Chicago-based artist, has received a juror's award for his woodcut *The Apocalypse* at the Prints USA 2001 exhibition at the Springfield Art Museum in Springfield, MO.

**Penelope J. E. Davies,** Associate Professor of Greek and Roman Art at the University of Texas, Austin, has been named winner of the 2001 Vasari Award by the Dallas Museum of Art for her book *Death and the Emperor: Roman Imperial Funerary Monuments from Augustus to Marcus Aurelius* (Cambridge University Press, 2000).

**Charles Hinman** and the Boca Raton Museum of Art in Florida were awarded a grant by the Richard Florsheim Art Fund. It was used to produce an exhibition of his recent work at the museum in September 2001.

**Karen Kunc,** Professor of Art at the University of Nebraska, Lincoln, was selected artist-in-residence for 6 weeks in fall 2001 at the Nagasawa Art Park in Tsuna, Japan. She participated in a traditional Japanese woodblock printmaking workshop.

**Heather McPherson,** Professor of Art History at the University of Alabama in Birmingham, has received the 2001 Award for Excellence in Scholarly Research and Publication from the Southeastern College Art Conference for her book *The Modern Portrait in Nineteenth-Century France* (Cambridge University Press, 2001).

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**Theresa Cullen, Christine Kondoleon, and Trudy Wilner Stack** have been awarded 2001–2 Curatorial Research Fellowships from the program.

The Getty Research Institute in Los Angeles has named the following CAA members 2001–2 Getty Scholars in Residence: **Mieke Bal, Benjamin H. D. Buchloh, and Chloe Chard. Georges Didi-Huberman and John Elderfield** were named Visiting Scholars. **Andrew Perchuk and Melissa Hyde** are new Pre-Doctoral and Post-Doctoral Fellows for 2001–2; **S. M. Can Bilsel and Maria Hsiuya Loh** are Continuing Pre-Doctoral Fellows for 2000–2; and **Michael Lobel and Lisa Pon** are Continuing Post-Doctoral Fellows for 2000–2.

The Henry Luce Foundation/American Council of Learned Societies Dissertation Fellowship Program in American Art has awarded its 2000–1 fellowships to these CAA members: **Alan C. Braddock, Julia Q. Bryan-Wilson, Julie Levin Caro, Brian C. Clancy, Jennifer J. Harper, Eve Meltzer, Christine O'Malley, Andrew J. Perchuk, and M. Melissa Wolfe.** In addition, a grant from the Terra Foundation for the Arts made it possible to provide similar fellowships to these CAA members: **Jane H Carpenter, Emily D. Shapiro, Gretchen R. Sinnett, and Victoria J. Solan.**

## CONFERENCES & SYMPOSIA

*For the most up-to-date and expanded list of conferences and symposia, please consult [www.collegeart.org](http://www.collegeart.org).*

### Calls for Papers

**Metamorphosis Revisited: Phenomenological Studies in Aesthetics and the Fine Arts**, the annual meeting of the International Society for Phenomenology, Aesthetics, and the Fine Arts, will take place May 10–12, 2002, at Harvard Divinity School in Cambridge, MA. Papers and sessions that approach individual works of theater, music, dance, and visual arts, thematic discussions, or phenomenological issues are invited. Papers are scheduled for 20-minute slots with a 10-minute discussion period. Send 1-page proposals to Patricia Trutty-Coolhill, Siena College, Loudonville, NY 12211; [ptrutty@siena.edu](mailto:ptrutty@siena.edu). *Deadline: February 1, 2002.*

**Modern Means**, a graduate-student symposium hosted by the Bard Graduate Center for Studies in the Decorative Arts, Design, and Culture, will be held April 19, 2002, in New York. The organizers seek papers that consider the significance of the term “modern,” which seems to have so many meanings: Can the modern still be modern after more than 4 centuries of use?

How does the modern bridge the present with the future, or the present with the past? How do societies picture the modern in the things they design, build, market, and consume? Is the modern rational or whimsical, pragmatic or dogmatic, traditional or avant-garde? The symposium committee welcomes abstracts from graduate students in any discipline. Graduate students can submit papers focusing on specific topics related to the concept of the modern within a historical or contemporary context. To apply, please submit a 1 or 2 page abstract and a c.v. or brief professional bio to [gradsymp@bgc.bard.edu](mailto:gradsymp@bgc.bard.edu). *Deadline: February 1, 2002.*

**The Cleveland Symposium**, organized by the graduate students in the Cleveland Museum of Art/Case Western Reserve University joint program in Art History and Museum Studies, will be held April 12, 2002, at the Cleveland Museum of Art. Interested art-history graduate students should submit a 1-page, single-spaced abstract; a detachable cover sheet including the student's name, email address, and title of paper; and a short c.v. Email submissions are preferred to regular mail; if submitted by post, include a self-addressed, stamped postcard. Prospective papers may deal with any chronological period or geographical area. Abstracts will be printed in the symposium program; please limit these to 400 words or fewer. Presentations may not exceed 20 minutes. Send materials to Cleveland Symposium 2002; c/o Dept. of Art History, Case Western Reserve University, Cleveland, OH 44106-7110; 216/368-4118; [clevelandsymposium@hotmail.com](mailto:clevelandsymposium@hotmail.com); [www.cwru.edu/artsci/arth/arth.html](http://www.cwru.edu/artsci/arth/arth.html). *Deadline: February 8, 2002.*

**Expanding the Visual Field: Manifestations of Cultural (Ex)Change.** See Classifieds on page 19.

**The Portland Art Museum Undergraduate Student Symposium** will be held May 4, 2002, in Portland, OR. Twenty-minute presentations are invited and may address any area of art history. For further details, please contact Janice Coco at [jmcoc@earthlink.net](mailto:jmcoc@earthlink.net) or Charles Colbert at [colbertc@pdx.edu](mailto:colbertc@pdx.edu). *Deadline: March 1, 2001.*

**The Sixteenth Century Studies Conference**, to be held October 24–27, 2002, in San Antonio, TX, seeks papers in all areas of art history from 1460 to 1699. Special consideration will be given to papers on Spanish art, Latin American colonial art, images of women in Spanish and Latin American art, Neapolitan art, and cross-cultural influences between Europe and the Americas, and within Europe itself. Papers on Italian, French, English, and other Northern European topics are desired. Please send a 1-page abstract, final title, and contact information to Lynette M. F. Bosch, State University of New York, Geneseo, Dept. of Art and Art History, Brodie Hall, 1 College Cr., Geneseo, NY 14454; [BoschL@geneseo.edu](mailto:BoschL@geneseo.edu). *Deadline: April 15, 2002.*

### To Attend

**Bartolomé Esteban Murillo (1617–1682): Paintings from American Collections**, a symposium organized in conjunction with the exhibition of the same name, will be held March

9, 2002, at the Kimbell Art Museum in Fort Worth, TX. It will feature current scholarship on the 17th-century European master. Leading international experts on Murillo will address key aspects of his life and work—his painting techniques and working methods, sacred and profane themes, the culture of the artist's native Seville and his patrons, and the collection of his works by American institutions. The symposium is free and requires no reservation. For more information, visit [www.kimbellart.org](http://www.kimbellart.org).

**The Getty Lecture Series** will take place at the University of Southern California, Los Angeles, March 18–21, 2002. The series title is “Another History of Ruin: Concepts and Images of Ruins in Chinese Art from Ancient Times to the Present.” For more information, call 213/740-4552; [www.usc.edu/dept/LAS/Art\\_History](http://www.usc.edu/dept/LAS/Art_History).

**The Society for Photographic Education** will hold its annual national conference March 21–24, 2002, in Las Vegas, NV. The conference theme is “Fact or Fiction: Photography and Mediated Experience.” For more information, visit [www.spenational.com](http://www.spenational.com).

**Figurative Art in the 21st Century** at Montana State University, Bozeman. See Classifieds on page 19.

**Roman Religion in its Cultural Context**, an NEH summer seminar, will take place at the American Academy in Rome, June 24–August 2, 2002. A substantial element of the seminar will be devoted to Roman art and architecture. For more information, contact Karl Galinsky, Dept. of Classics, University of Texas, Austin, TX 78712-1181; 512/471-8504; fax 512/471-4111; [galinsky@utxvms.cc.utexas.edu](mailto:galinsky@utxvms.cc.utexas.edu); <http://ccwf.cc.utexas.edu/~galinsky/Home/NEH/index.html>. *Deadline: March 1, 2002.*

## RESOURCES & OPPORTUNITIES

*For the most up-to-date and expanded list of resources and opportunities, consult [www.collegeart.org](http://www.collegeart.org).*

### Call for Entries

**McNeese State University's** Dept. of Visual Arts seeks entries for its 15th Annual McNeese National Works on Paper exhibition. Entry fee is \$15 for 1–2 slides. For entry forms, write to 15th Annual McNeese National Works on Paper 2002, Dept. of Visual Arts, P.O. Box 92295, McNeese State University, Lake Charles, LA 70609-2295; [mveillon@mail.mcneese.edu](mailto:mveillon@mail.mcneese.edu); [www.mcneeseartonline.org](http://www.mcneeseartonline.org). *Deadline: January 25, 2002.*

**Claypool-Young Art Gallery** at Morehead State University seeks work for its gallery seasons from 2003 to 2006. Four different exhibitions are available. For more information, send an s.a.s.e. to Exhibition Selection Committee, 108 Claypool-Young Art Bldg., Morehead State University, Morehead, KY 40351; [www.morehead-st.edu/colleges/humanities/art/gallerypage.html](http://www.morehead-st.edu/colleges/humanities/art/gallerypage.html). *Deadline: January 31, 2002.*

**Bradley University** is hosting a juried digital-photography exhibition entitled *Deus Ex Machina*, which will explore the powers of manipulation that have been bestowed upon the digital imagemaker—powers to alter the world to suit new visions and alternative realities. All images accepted for the exhibition will be displayed permanently in our interactive, online gallery; work that receives an award will also be displayed as prints at the Lakeview Museum of Art in Peoria, IL, April–May 2002. Entry fee is \$20 for up to 3 slides. To view previous exhibitions and download this year's prospectus, visit [www.bradley.edu/exhibit](http://www.bradley.edu/exhibit). *Deadline: February 1, 2002.*

*The William and Mary Review*, a literary and arts magazine published by the College of William and Mary, invites artists to submit work to be considered for its 2002 edition. Please send slides of unpublished work (in any medium), along with an s.a.s.e. and your contact information, to Arts Editor, *The William and Mary Review*, Campus Center, P.O. Box 8795, College of William and Mary, Williamsburg, VA 23187; [review@wm.edu](mailto:review@wm.edu). *Deadline: February 1, 2002.*

**The Gormley Gallery** of the College of Notre Dame of Maryland seeks entries for a national drawing and print competitive exhibition to be held March 20–May 10, 2002. For a prospectus, send an s.a.s.e. to 14th National Drawing and Print Competitive Exhibition, College of Notre Dame of Maryland, 4701 N. Charles St., Baltimore, MD 21210. *Deadline: February 8, 2002.*

**The Florida State University Museum of Fine Arts** seeks work for its exhibition *17th Annual Combined Talents: The Florida National*. Artists 18 years old and above working in any medium are eligible. Entry fee is \$15. The exhibition will be juried by slides; artists may submit 2 works for consideration. For details, write to Combined Talents Competition, FSU Museum of Fine Arts, 250 FAB, Tallahassee, FL 32306-1140; [www.fsu.edu/~svad/FSUMuseum/combinedtalents.htm](http://www.fsu.edu/~svad/FSUMuseum/combinedtalents.htm). *Deadline: February 14, 2002.*

**The Bloomington Percent for the Arts Program** invites entries for a national, open, one-stage competition to design public bus shelters on a gateway thoroughfare into the city. Fabrication and installation will take place in 2003. Registration fee is \$10. For a project brochure, write to Bloomington Community Art Commission, Public Works Dept., City Hall, 410 N. Morton St., Bloomington, IN 47404; [bloomingtonart@aol.com](mailto:bloomingtonart@aol.com). *Deadline: February 15, 2002.*

**The Harwood Art Center** seeks entries for *Introvision: Artists Re-image Surveillance*, a national juried exhibition investigating

contemporary ideas of surveillance in society. Work in any medium except film will be considered. For a prospectus, send an s.a.s.e. to Introvision, c/o Glen Kawabata, P.O. Box 40253, Albuquerque, NM 87196-0253. *Deadline: February 15, 2002.*

**Allegheny College Art Gallery** seeks work in any medium for a fall 2002 exhibition on the theme “Animals in Art.” The gallery is also seeking artists for 2 solo exhibitions in 2002–3. Send 6–20 slides, any supporting materials, and an s.a.s.e. to Art Gallery, Allegheny College, Box U, Meadville, PA 16335. *Deadline: March 1, 2002.*

**Chautauqua Center for the Visual Arts** in Chautauqua, NY, seeks U.S. artists working in any medium for an exhibition to be held in June 2002. Entry fee is \$15. For a prospectus, send an s.a.s.e. to 45th Juried Exhibition, CCVA, Box 999, Chautauqua, NY 14722; [www.mainalley.com/ccva/national](http://www.mainalley.com/ccva/national). *Deadline: March 1, 2002.*

**The Herndon Gallery** at Antioch College announces its 4th annual exhibition competition for recent M.F.A. recipients. We will review proposals from visual artists who will have received their M.F.A. degrees within 2 years on either side of October 2002. Previously featured institutions will be considered. Proposals should comprise works of consistent quality that also share themes or points of view. If not, we will select the best work from all the submissions. Any double submissions will cause the rejection of both proposals. Send written proposal regarding the work of 4–5 artists from the same institution. Indicate the relationships between works and/or why they would make an interesting exhibition for undergraduates to view. Individual artist statements are also encouraged. Include résumés and 10–12 labeled slides per person. Designate a contact person for the group with an email address. An s.a.s.e. must be included for return of materials. Send all materials together to Nevin Mercede, Antioch College, 795 Livermore St., Yellow Springs, OH 45387; [nmercede@antioch-college.edu](mailto:nmercede@antioch-college.edu). *Deadline: March 1, 2002.*

*To Your Credit*, a juried exhibition to be held in spring 2002, is open to artists working in any medium in New Mexico, Arizona, California, Nevada, Utah, Colorado, Texas, and Oklahoma, and Chihuahua, Mexico. Each 2-D work must be the exact dimensions of a standard credit card, and each 3-D work must extend no more than 2 inches from a credit card-sized base; no frames or mats are permitted. For a prospectus, write to Art Dept., ENMU-R, P.O. Box 6000, Roswell, NM 88202; 505/624-7226; [Jennie.Bower@roswell.enmu.edu](mailto:Jennie.Bower@roswell.enmu.edu). *Deadline: March 9, 2002.*

**Brownson Gallery** at Manhattanville College seeks entries in all media for solo and 2-person exhibitions for the fall 2002–spring 2003 seasons. Send 15 slides of current work, a résumé, and an s.a.s.e. to Exhibition Committee, Brownson Gallery, 2900 Purchase St., Purchase, NY 10577. *Deadline: March 15, 2002.*

**Florida's Art in State Buildings Program** seeks submissions for 14 new public-art projects with

deadlines from January to March 2002. Budgets range from \$6,650 to \$68,000, and the selection committees are searching for a wide variety of art. For more information and a descriptive booklet, contact Lee Modica, Art in State Buildings Program, Division of Cultural Affairs, The Capitol, Tallahassee, FL 32399-0250; 850/487-2980, ext. 116; fax: 850/922-5259; [lmodica@mail.dos.state.fl.us](mailto:lmodica@mail.dos.state.fl.us); [www.dos.state.fl.us/dca](http://www.dos.state.fl.us/dca).

### Call for Book Manuscripts

**Intersecting: Place, Sex, and Race** is the name of a book series published by Rodopi. The mission of this series is rigorously to bring together the crucial insights of black and ethnic studies, gender studies, and queer studies, and facilitate dialogue as well as confrontations among them. The series will consider place, sex, and race, while aiming for the realization of productive alliances in a radical, transnational community of scholars and activists. In 2003 it will be 25 years since Edward Said published his seminal work, *Orientalism*. For an issue on the aftermath of *Orientalism*, this book series seeks contributions on the many ways in which Said's book has stimulated research in the humanities. Contributions should be theoretically informed and take the intersecting axes of place, sex, and race into account. We welcome articles that extend into fields not covered in *Orientalism* and into novel, interdisciplinary approaches in postcolonialism, transnational culture studies, or cultural analysis. Articles may focus on visual culture, text/image relations, popular culture, and/or combine literature, film, photography, fashion, opera, architecture, advertising, and travel. Publication of the issue is expected in April 2003. Articles should be in English and must not exceed 20 pages (8,000 words). For more information and to send a 1-page proposal, contact Inge E. Boer, Dept. of Literary Studies, University of Amsterdam, Spuistraat, 210, 1012 VT, Amsterdam, The Netherlands; [inge.boer@hum.uva.nl](mailto:inge.boer@hum.uva.nl); [intersecting@let.leidenuniv.nl](mailto:intersecting@let.leidenuniv.nl). *Deadline: March 1, 2002.*

**The Modern Language Association**, in collaboration with the American Association of University Professors, is planning a book on academic collective bargaining. The projected book will contain a section of essays (5–10 manuscript pages each) reflecting a broad range of individual perspectives (pros and cons) and experiences (administrators, full-time and part-time faculty, graduate assistants, and academic staff), and will discuss significant issues and questions regarding academic collective bargaining. Anyone who wishes to contribute an essay to this section is invited to send an essay proposal (1–2 double-spaced pages) to Joseph Gibaldi, 26 Broadway, 3rd floor, New York, NY 10004-1789; fax: 646/458-0030; [JGibaldi@mla.org](mailto:JGibaldi@mla.org). *Deadline: March 1, 2002.*

**New Art Media Limited**, the publishers of [www.chinese-art.com](http://www.chinese-art.com), wishes to expand its publishing. If you are researching an aspect of contemporary Chinese art, architecture, design, applied art, or film, and have a manuscript you want to publish, please contact [rbernell@chinese-art.com](mailto:rbernell@chinese-art.com).

## Grants and Fellowships

**The New England Regional Fellowship Consortium**, a collaboration of 16 major cultural agencies, will offer at least 9 awards in 2002–3. Each grant will provide a stipend of \$5,000 for 8 weeks of research at participating institutions. Applications are welcome from anyone with a serious need to use the collections and facilities of the organizations. Each award will be for research at a minimum of 3 different institutions. Fellows must stay at each of these organizations for at least 2 weeks. For full details, please see the Get Involved section of the Massachusetts Historical Society's website, [www.masshist.org](http://www.masshist.org). *Deadline: February 1, 2002.*

**The Social Science Research Council's Program on the Arts** brings social-science perspectives to a broad range of issues in the arts, from the broader sociological, historical, technological, and economic contexts of the arts to the individual creation and experience of art. The program's *Dissertation Fellowships on the Arts and Social Science* fosters research on the social dimension of art in relation to a number of key issues, notably the construction of artistic value and the place of art in contemporary society. We encourage projects that explore diverse aspects of the artistic experience, including its production, distribution, and consumption, as well as those that address globalization, multiculturalism, and new technologies. The fellowships are open to students in social-science disciplines such as anthropology, economics, history, political science, psychology, and sociology, as well as to students in other fields who draw upon or creatively engage the social sciences. Write to Program on the Arts, Social Science Research Council, 810 Seventh Ave., 31st floor, New York, NY 10019; 212/377-2700, ext. 606; fax: 212/377-2727; [arts@ssrc.org](mailto:arts@ssrc.org); [www.ssrc.org](http://www.ssrc.org). *Deadline: March 1, 2002.*

**The Davidson Family Fellowship Program** at the Amon Carter Museum in Fort Worth, TX, is for scholars working at the pre- or postdoctoral level. Each year a candidate is selected to either initiate new research or continue work on an existing topic in American art that draws on the museum's collection. This fellowship is not intended to support thesis or dissertation preparation directly, but is considered an independent study program that reflects the candidate's major interest and builds on previously demonstrated proficiency. Proposals are sought from candidates knowledgeable about the history of American art and culture in periods represented by the Amon Carter Museum collections: paintings, sculpture, drawings, and prints from 1835 to 1950; photography from its beginnings to the present; and rare books. The fellowship stipend is \$3,500 for a minimum 4-week period of full-time research. Applicants must submit an application form with supporting documents, including a detailed work plan of 2–4 pages for the proposed fellowship, résumé, official transcripts, and 3 letters of recommendation, for appointments beginning on or after May 1, 2002, but concluding by September 30, 2002. For application forms or more information, please write to Davidson Family Fellowship Program,

Amon Carter Museum, 3501 Camp Bowie Blvd., Fort Worth, TX 76107-2695; [jane.posey@cartermuseum.org](mailto:jane.posey@cartermuseum.org). *Deadline: March 1, 2002.*

**The Massachusetts Historical Society** offers about 20 fellowships each year for researchers who need to use the society's collections to complete a major project. Typical applicants include, but are not limited to, independent scholars, advanced graduate students, and college and university faculty in all disciplines. Each of the fellowships includes a stipend of \$1,500 for 4 weeks of research. Some fellowships target specific topics, such as African American studies, women's history, art history, documentary editing, the life and times of Paul Revere, and colonial New England. For more information, please visit the Get Involved section at [www.masshist.org](http://www.masshist.org). *Deadline: March 1, 2002.*

**The University of Nevada, Las Vegas**, offers graduate assistantships in an intense interdisciplinary visual arts M.F.A. program. Students are provided with individual studios and a graduate darkroom. Stipends for 9-month contract periods are \$10,000 plus tuition-fee waivers. For information and application, write to Catherine Angel, Head of Photography, Dept. of Art, University of Nevada, Las Vegas, 4505 S. Maryland Pkwy., Las Vegas, NV 89154-5002. *Deadline: March 31, 2002.*

**National Gallery of Canada Research Fellowships 2002–3.** See Classifieds on page 19.

**The United States Capitol Historical Society** invites applicants for fellowships that will support research and publication on the history of the art and architecture of the U.S. Capitol and related buildings. Graduate students and scholars may apply for periods ranging from 1 month to a year; the stipend is \$1,500/month. For more information, contact Barbara Wolanin, Curator, Architect of the Capitol, Washington, DC 20515; 202/228-1222.

## Internships

**Contemporary artist** living in New York seeks part-time and full-time interns. The internship program will involve all aspects of studio work, including hands-on experience working with the production of artworks and the organization of shows. Please contact Cecilie Dahl at 718/417-7850; [cecid@bway.net](mailto:cecid@bway.net).

**The National Museum of Wildlife Art.** See Classifieds on page 19.

## Programs

**The Graduate Center of the City University of New York (CUNY)** announces a new doctoral program in Renaissance and Baroque Art (1350–1750). The Renaissance/Baroque faculty are: Distinguished Professors Janet Cox-Rearick and Leonard Slatkes, and Professors Susan Koslow, Barbara Lane, Michael Mallory, James Saslow, and Laurie Schneider Adams. This group is joined periodically by other art historians from the CUNY consortium. For more information, write to Janet Cox-Rearick at [janetcoxr@aol.com](mailto:janetcoxr@aol.com); [www.gc.cuny.edu](http://www.gc.cuny.edu).

**The University of California, San Diego**, announces a new graduate program in its Visual Arts Dept. leading to the Ph.D. and M.A. in Art History, Theory, and Criticism. For information, please see [www.visarts.ucsd.edu](http://www.visarts.ucsd.edu).

**Virginia Tech.** See Classifieds on page 19.

## Residencies

**The Archie Bray Foundation for the Ceramic Arts** is offering several residency fellowships for the 2002–3 session. The Taunt and Lilian Fellowships are 1-year, \$5,000 residencies for an individual ceramic artist. The Great Northern Public Art Fellowship is a 1-year, \$13,000 residency and includes the design and creation of a ceramic public sculpture in the new Great Northern Town Center in Helena, MT. For information and an application, contact the Archie Bray Foundation, 2915 Country Club Ave., Helena, MT 59602; 406/443-3502; fax: 406/443-0934; [archiebray@archiebray.com](mailto:archiebray@archiebray.com). *Deadline: February 1, 2002.*

**Soaring Gardens Artists Retreat** is accepting applications for May–September 2002. Although any artist can apply, we particularly encourage applications from emerging women artists. Residencies are available for up to 3 artists for 3 to 12 weeks. Residents may be visual artists, writers, or composers; applicants are encouraged to apply as a group. Please submit a proposal detailing what project(s) you intend to undertake, how long you would like to stay, the names and telephone numbers of 2 references (1 professional and 1 personal), and a c.v. for all potential residents. Mail proposals to the Lerman Trust, c/o Trudy Gerlach, RD2 Box 228, Laceyville, PA 18623; [www.lermantrust.org](http://www.lermantrust.org). *Deadline: March 1, 2002.*

## Schools and Workshops

**China On-Site Graduate Seminar in Art History**, sponsored by Rutgers, the State University of New Jersey, in collaboration with Beijing University's Dept. of Archaeology, will hold a 4-week graduate seminar entitled "A Study of the Early Buddhist Caves of Kizil on the Northern Silk Route, Xinjiang," May 20–June 20, 2002. Enrollment in an Asian art-history graduate program with specific background in Buddhist art and religion, at least 3 years of Chinese language experience, and a letter of recommendation by an applicant's instructor are required. The program will fund airfare and modest living expenses for participants in China. For more information, contact Angela F. Howard, Voorhees Hall, Rutgers, the State University of New Jersey, 71 Hamilton St., New Brunswick, NJ 08901-1248; [AFHHoward@aol.com](mailto:AFHHoward@aol.com). *Deadline: February 15, 2002.*

**Art, Mind, and Cognitive Science**, an NEH Summer Institute sponsored by the University of Maryland and the American Society for Aesthetics, will be held June 24–August 2, 2002, at the university. This program will bring together philosophers of art, mind, philosophy, psychology, and biology with scholars in visual art, music, literature, and film in order to explore the relevance of frameworks and results in the cognitive sciences to problems in

aesthetics or the understanding of art. Applications are invited from philosophers and from scholars of the arts in all areas of the humanities. Participants in the program receive a stipend of \$3,750. Information and application materials area available at [www.philosophy.ubc.ca/art-mind](http://www.philosophy.ubc.ca/art-mind). *Deadline: March 1, 2002.*

**The Prague Summer Seminars Photography Workshops** offer 4-week workshops each July in fine-art black-and-white and color photography. Space is limited. For full details, write to [wlavende@uno.edu](mailto:wlavende@uno.edu); [www.uno.edu/prague/photo](http://www.uno.edu/prague/photo).

**Summer Art Workshops, France.** See Classifieds on this page.

## 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](mailto:caanews@collegeart.org) or 212/691-1051, ext. 220, for details.*

## For Rent

**NYC. B&B Manhattan.** Affordable, comfortable, convenient. Private room and bath. All amenities, continental breakfast. Call for information, brochure. 212/222-4357.

**Paris, Marais.** Recently restored 17th-century, two-bedroom, tri-level, top-floor, courtyard apartment. Quiet, lots of light, exposed beams, hardwood floors, fireplace, modern kitchen/bath. Sleeps 2–4. Nonsmokers. Week/Month. [lynnfrances@hotmail.com](mailto:lynnfrances@hotmail.com) or 206/723-6538.

**Rome.** Apartment for rent near American Academy, minutes from center. Two bedrooms, study, living/dining room, bath, eat-in kitchen, dish and laundry washers, 2 balconies, central heat, fully furnished. Available June 1–August 31, 2002. \$1,500/month plus utilities. Contact Jack Wasserman, 215/625-3902; [jkwasse@atiglobal.net](mailto:jkwasse@atiglobal.net).

**Umbria.** Rustic farmhouse with basic amenities. Near Gubbio. Sleeps 6+, Beautiful landscape. September–May. Contact 518/279-9290; [nogna4@aol.com](mailto:nogna4@aol.com).

## For Sale

**BHA (Bibliography of the History of Art).** Printed volumes 1/1 through 8/4. \$575 plus \$45 shipping. 818/728-6707; [judyell@aol.com](mailto:judyell@aol.com).

**Personal webpage** (including your name), 8 images, artist info, and hosting for a full year. \$195 complete. Call 212/799-2399; [www.artistlightbox.com](http://www.artistlightbox.com).

## Opportunities

**Expanding the Visual Field: Manifestations of Cultural (Ex)Change**, the 6th annual Graduate Symposium sponsored by the Department of Art History at the University of Southern California, will be held on Saturday, April 13, 2002. Graduate students are invited to submit papers from all areas and periods of art history and related fields. Interdisciplinary proposals are encouraged. This year's theme examines the renewed debate surrounding global exchange and its effects on visual culture. Papers will treat various encounters among different cultural perspectives, values, and aesthetics throughout history. The symposium will be a one-day event consisting of speakers and respondents. A keynote speaker will also present. Some funding will be available for travel. Please submit a 500-word abstract of a 20-minute presentation and c.v. to Symposium Committee, Department of Art History, University of Southern California, VKC 351 - MC 0047, Los Angeles, CA 90089-0047. For more information, please consult our website at [www.usc.edu/dept/LAS/Art\\_History](http://www.usc.edu/dept/LAS/Art_History) (follow the links to Events and then the Graduate Student Symposium) or contact [mreilly@usc.edu](mailto:mreilly@usc.edu). *Deadline: February 22, 2002.*

**Montana State University-Bozeman** invites all interested individuals to attend the symposium "Figurative Art in the 21st Century." The symposium will be held March 28–30, 2002, at the Museum of the Rockies and on the MSU campus in Bozeman, MT. The symposium will address compelling issues that impact both the art world and society in general. Although much of the art of the 20th century addressed abstract and formalist ideas, contemporary artists have brought the human body back to the center of the art world. The symposium will address these contemporary trends in figuration. In addition, scientific advances such as genetic coding and new medical technologies have called into question our very understanding and perception of the human body. Contemporary artists have begun to employ new technologies in their art to address the fact that the human body no longer can be viewed as inviolable. The symposium will address both the future of figuration in light of these scientific advances and the role of the artist in responding to these changes. Please contact Erica Howe Dungan at 406/994-2562 or [dungan@montana.edu](mailto:dungan@montana.edu) for more information.

**National Gallery of Canada Research Fellowships 2002–2003.** The Research Fellowship Program of the National Gallery of Canada encourages and supports advanced research. Open to international competition, 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 Conservation (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; 613/990-0586; fax: 613/

990-6190; [mwadding@gallery.ca](mailto:mwadding@gallery.ca); National Gallery of Canada, 380 Sussex Dr., P.O. Box 427, Station A, Ottawa, Ontario, K1N 9N4. *Deadline: April 30, 2002.*

**The National Museum of Wildlife Art** in Jackson Hole, WY, announces 2 internship opportunities for Summer 2001. The Roy A. Hunt Foundation Internship is designed for an upper-level undergraduate and graduate-level student interested in curatorial museum studies. The Johnston Family Foundation Education Internship is designed for an upper-level undergraduate and graduate-level student interested in art-education museum studies. A maximum \$6,000 stipend will be awarded for each internship. Internships will begin by June 15, 2001, lasting 8–12 weeks. For more information and internship guidelines, call 800/313-9553, ext. 438, or visit [www.wildlifeart.org](http://www.wildlifeart.org). *Deadline: February 1, 2002.*

**Summer Art Workshops, France.** Painting, Photography, Stone Carving. Earn college credits through Bridgewater State College, MA. Call Dan Cooney: 508/947 9973; [www.workshopsink.com](http://www.workshopsink.com).

**Virginia Tech.** MFA in Arts Administration, concentration in Museum and Gallery Management. Practical—learn in a hands-on environment; valuable—focus on current dilemmas; relevant—work in the field while you earn your degree. Visit [www.sota.vt.edu](http://www.sota.vt.edu) or call 540/231-1854 for curriculum, assistantship, and application information. Contact director John McCann at [mccann@vt.edu](mailto:mccann@vt.edu).

## Datebook

**January 18, 2002**

Deadline for advance registration for the 2002 Annual Conference in Philadelphia

**January 22, 2002**

Deadline for receipt of job listings to be printed in booklet form for the first edition of the *Careers* Conference Supplement

**February 1, 2002**

Deadline for submissions to the March 2002 issue of *CAA News*

**February 19, 2002**

Deadline for receipt of job listings to be printed on 8 1/2 x 11 paper for the first edition of the *Careers* Conference Supplement

**February 20–24, 2002**

90th Annual Conference in Philadelphia

**March 1, 2002**

Deadline for submissions to the April 2002 issue of *Careers*

**March 29, 2002**

Deadline for submissions to the May 2002 issue of *CAA News*