

Do you have a submission for CAA News?

caanews@collegeart.org

In an effort to ensure the accuracy of your listings and announcements in *CAA News*, contact the editors by e-mail: caanews@collegeart.org. Send us your opportunity announcements, calls for papers, grants, awards, and honors, or other listings by the issue deadline. Materials for "Solo Exhibitions by CAA Members" may be mailed to the CAA office. Photos cannot be returned.

In order to accommodate as many free listings as possible, we cannot always confirm receipt of a listing, provide proofs or extra copies, or guarantee that your announcement will be printed in subsequent issues. Late submissions will be held for the next issue. We also reserve the right to edit according to style and space requirements. For paid advertising, contact the advertising manager at advertising@collegeart.org.

Our aim is to provide worthwhile resources for and to celebrate the achievements of CAA's 16,000 members. Your questions and/or comments about the newsletter or website (www.collegeart.org) are always welcome.

Note: For address changes or other inquiries, contact: memsvcs@collegeart.org or nyoffice@collegeart.org.

Deadline for March 1998 CAA News: January 30, 1998.

We'll Get Your Meeting Off To A Good Start.

American Airlines Is Proud To Be The Official Airline Of The College Art Association.

American Airlines
American Eagle



Meeting Attendees Can Enjoy Up To A 10% Savings* Off Any Applicable Fare On American.

Plus, Receive An Additional 5% Discount When You Purchase Your Tickets 60 Days In Advance.

For Reservations, Call Your Travel Professional Or American At 1-800-433-1790 And Ask For STARfile #52428AB.

American Airlines and American Eagle are registered trademarks of American Airlines, Inc. American Eagle is American's registered service mark. *Certain restrictions apply and actual amount is based on fare type.

paid advertisement

CAA NEWS

January 1998

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

Board of Directors

Leslie King-Hammond, *President*
John R. Clarke, *Vice-President*
Nancy Macko, *Secretary*
John W. Hyland, Jr., *Treasurer*
Susan Ball, *Executive Director*

Ellen T. Baird	Christine Kondoleon
Marilyn R. Brown	Patricia Leighton
Diane Burko	Joe Lewis
Whitney Davis	Arturo Lindsay
Joe Deal	Yong Soon Min
Vishakha Desai	John Hallmark Neff
Bailey Doogan	Beatrice Rehl
Jonathan Fineberg	Rita Robillard
Shifra M. Goldman	Norie Sato
Linda C. Hults	Roger Shimomura
Susan L. Huntington	Jeffrey Chipps Smith
Michi Itami	Alan Wallach

Phyllis P. Bober on CAA

Phyllis Bober is a wonderful raconteur, whose stories reveal her archaeologist's eye for detail, her art historian's preoccupation with the role of the arts in culture, and a humanist's appreciation of the value of education. Combine these with her profound sense of fair play, her compassion for living things, and a gently self-effacing sense of humor, and you have the recipe for a complete *mensch*. When I was asked to interview my former adviser Professor Bober about her experiences as a fifty-six-year member and past president of CAA for the History Project, I was delighted to have an excuse to lunch with her. What follows are some morsels from our conversation together.

Bober first encountered CAA while an undergraduate at Wellesley. "I used the *Art Bulletin* and *Parnassus*, which was then one of the publications, but I didn't know CAA was something that individuals belonged to at all. I thought colleges and universities all got together and published in art history, which was still a relatively new discipline." She subsequently learned of the annual meetings when her professor, Sandy Campbell, took student papers with him to a CAA meeting: "I got back this

curious document from him—I liked the grade, it was an A+++—but it wasn't the kind of grade any Wellesley professor gave you. There were jocular comments all the way through in the margins, too. Very puzzling. He explained he had been at the CAA annual meeting, and some friends had come to his room for a little gathering. Now I understand that they had probably been drinking. But he didn't change the grade; it stayed on my record. So I thought CAA was something pretty good, a chowder and marching society for the professors."

Shortly after entering graduate school at the Institute for Fine Arts in New York, Bober became a member of CAA herself. "Walter W. W. S. Cook, who was the director, made all the new graduate students each year join CAA,

and I found that it wasn't just professors who belonged. This must have been the fall of 1941. That's why I'm one of the oldest members."

Juggling commitments to raising a family, teaching, and various scholarly pursuits, Bober became an active member only in the late 1970s. While dean of the Graduate School of Arts and Sciences at Bryn Mawr College, she was asked to serve on the Morey Prize Committee. "For the first time, College Art was asking something of me. Then I was elected to the board. In those days we didn't have long position statements; if we had, I probably wouldn't have gotten on the board because I had no agenda. No ideas for the CAA at all. Then I began to find out how important it was or could be for its membership, not only the art historians but the artists as well and also the junior people; all of us had common interests."

Her activity on the board in the 1980s, first as a member, then as chair of the Art Historians' Committee, and finally as president from 1988 to 1990, coincided with a period of remarkable growth and change. "The truly activist CAA we have now dates from 1985 or 1986, the change from a Mom and Pop organization with a New York office of two people and an honorary counsel to an organization that really is structured for a vast new inclusive and more diverse membership than was the case in the past. I was part of choosing the new executive director when we selected Susan Ball. That was the beginning of a real transformation. The whole board was changing; people were much more politically engaged, and we



Phyllis Pray Bober, former CAA President (1988–90) and CAA member since 1941

CONTINUED ON PAGE 2

Contents

Volume 23, Number 1
January 1998

- 1 Phyllis P. Bober on CAA
- 3 Annual Conference Update
- 4 Notice of Annual Business Meeting
CAA in the News
- 5 1998–2002 New Board Slate
- 6 Art Journal Editorial Board
Member Sought
- 7 Legal Update
- 8 CAA News
- 9 Update on Past CAA Fellows
- 10 Student Committee Created
- 11 CAA Committee Report
- 12 Solo Exhibitions by Artist Members
- 14 People in the News
- 15 Grants, Awards, & Honors
- 16 Conferences and Symposia
- 18 Opportunities
- 22 Classifieds
Erratum
Information Wanted
- 23 Datebook

CAA News is published 6 times a year by the College Art Association, 275 7th Ave., New York, NY 10001. An electronic version of this newsletter may be viewed at www.collegeart.org.

Editor-in-Chief Susan Ball
Managing Editor Elaine Koss
Editor Jessica Tagliaferro

Material for inclusion should be sent via e-mail to the editor at caanews@collegeart.org. (Photographs may be submitted to the above address for consideration. They cannot be returned.)

Printed on recycled paper
© 1998 College Art Association

Phyllis P. Bober on CAA

CONTINUED FROM PAGE 1

were getting more political questions to deal with, such as what to do about our investments in South Africa. We ultimately divested."

Other international issues arose during Bober's presidency. "I received hate mail from Cypress authorities, first the Ambassador of Cypress, then the President of the Turkish Republic of Northern Cypress," she recalled with a chuckle, "because I had written a letter of protest on behalf of CAA and our members to the European Parliament about the kind of scavenging that was going on in Christian churches, for mosaics and so forth that were just then surfacing all over in art dealers' hands. The great Indianapolis Mosaic, remember that case? There was also the case of the Victoria and Albert Museum, whose director was requiring early redundancy of her chief curators in this museum of worldwide interest to any scholar in the visual arts; again I wrote in protest in the name of the CAA membership to the head of the Board of Trustees and to the minister who had oversight of the museum.

"We did it the right way. These issues all came up before business meetings with a vote. That's the part I really enjoyed, seeing the board become not a rubber stamp but one that actively engaged in all the problems that come up in the modern world and are of concern to anyone who is a humanist, art historian, scholar, or artist."

Among Bober's many administrative accomplishments as president was the implementation of long-range planning and the reorganization of the CAA publications management. She also worked with Ed Coker and Danielle Rice to revive fellowships for artists and art historians completing their graduate work. Bober herself had been helped significantly by a CAA scholarship she received in 1942. "A small group of us were given \$200 scholarships; it would be the equivalent of about \$4,000 nowadays. It was my first graduate scholarship, and it helped immensely. It doesn't sound like much now but remember, a subway ride in New York was five cents and a good book, an expensive one, was five dollars. I knew we had these [fellowships] once, but they had fallen in abeyance, and I thought this was one of the things we

must do for our junior membership, especially to help minorities and women, although it wasn't limited. That was the idea behind the support fellowships that I'm happy to say are still continuing.

"All the things that were said about CAA being led by an East Coast group of good old guys were fairly true when I first joined it in the 1940s. It was a men's club. It was also the club of the Ivy League. . . . I prefer the diversity now, the fact that specialized interests have now become affiliated societies that have joined with us so that we're sort of a flagship for things that go on all over the country. . . . It was an interesting time, I must say, to be there when CAA was changing so profoundly. We were the first learned society to think about long-range planning and go out after raising an endowment. That is not something which had been traditionally done, to my knowledge, by any learned societies. That kind of leadership always comes more from the executive director than from any president. It's the executive director who really gives character to the institution. . . . any president is only effective for a brief spell, but the executive director and the deputy director are the continuity in any organization; they're the ones who really shape it. Presidents come and go. . . . We see everything in our history. When people look back 100 years from now, they're going to see what the 1970s brought in opening up our ideas. But don't attribute it to me; it's just part of the movement."

When I responded that she was, perhaps, too modest, she proposed that we pay the waiter.

Phyllis Pray Bober is Leslie Clark Professor Emerita in the Humanities at Bryn Mawr College. She is completing Culture and Cuisine, a book that integrates the history of visual and culinary arts.

—Maureen Pelta,
Associate Professor of Art History and Chair
of the Liberal Arts Department of Moore
College of Art and Design, Philadelphia

Annual Conference Update

Session Updates

"National Support Structures: How Best to Administer Public Funding for the Arts and Humanities," Friday, February 27, 12:30–2:00 P.M. Panelists will address themes relevant to the future of national funding for the arts and humanities in the United States and Canada. Audience members will gain understanding about how systems of national funding affect them and the organizations with which they are affiliated and a better understanding of what role they might play in influencing future decisions.

"Julia Margaret Cameron: The Strategies of a Victorian Woman Artist" will be held at the Art Gallery of Ontario, 317 Dundas St. W., Friday, February 27, 12:30–2:00 P.M.

Program Additions

"A New Intellectual Space," Saturday, February 28, 12:30–2:00 P.M. Chair: John Onians. Onians will discuss the launching of a new visiting scholars program by the Clark Art Institute in Williamstown, Mass. The program is intended to create an exciting resource and intellectual space in the field of research in the visual arts. Participants are invited to make suggestions on how such a program might respond to the needs of the new millennium. Contact: John Onians, Assistant Director of Research and Academic Programs, Clark Art Institute, 225 South St., Box 8, Williamstown, MA 01267; 413/458-9545, ext. 325; fax 413-458-2336; john.onians@clark.williams.edu.

"The Seeds of Revolution: New Technologies and the Art Museum Image Consortium," sponsored by the Art Museum Image Consortium (AMICO), Friday, February 27, 7:30–9:00 A.M. Chairs: Susan Chun, Asia Society Galleries; Stephanie Stebich, Cleveland

Museum of Art; Peter Walsh, Davis Art Museum, Wellesley College. For many institutions and individuals involved in the study of art, advances in image technology—including digital imaging, campus intranets, and the Web—have only led to confusion and anxiety. Such vexing issues as electronic rights, data standards, fair use, and the digitization of slide libraries and other types of visual collections have blunted the benefits technology was supposed to herald. In 1997 AMICO, a nonprofit consortium of twenty-three leading North American art museums, began work on a solution that promises new pathways around the technological impasse. The panel will show how AMICO is tackling the complexities of standards, hardware, intellectual rights, electronic distribution systems, and confusing museum procedures. Panel members will present the problems of museum image use in the past; review AMICO's progress to date; and explain how its approach differs from image locator services, photo archives, and rights agencies and resellers. They will also demonstrate the potential revolutionary effects of digital libraries on future research and teaching in such fields as art history, studio art, conservation, chemical and materials analysis, cultural history, and the social sciences.

Meeting of the Museum Task Force.

The recently established CAA task force, chaired by Christine Kondoleon, will meet at the annual conference to address issues concerning museum professionals within the CAA membership. The meeting will take place on Saturday, February 28, 1998, and is open to all members, particularly museum professionals. The day will begin with three roundtable discussions on such topics as "Marketing, Development, Education: Where Is the Museum Curator in the Museum Now?" and "How Can University Museums Collaborate More Effectively with Their Academic Communities?" The third table will be left open for participant discussion. The roundtables are scheduled for 9:00–10:30 A.M. in the Algonquin room at the Royal York Hotel. A luncheon for curators on the topic "Permanent Collection: Who Cares?" will take place 11:30 A.M.–2:00 P.M. Following the luncheon, the Museum Committee's session "De-accessioning: Who Makes the Rules?" chaired by Gwendolyn Owens

will take place 2:30–5:00 P.M. in room 716B of the Convention Centre. Contact Katie Hollander with questions or suggestions: katieh@collegeart.org. For information about the luncheon (limited to 20–25 participants), contact Lori Gross, director of the Museum Loan Network: 617/252-1888; loanet@mit.edu.

Post-Convocation Reception

The Art Gallery of Ontario will be hosting a post-convocation reception for conference attendees on Friday, February 27, 7:30–9:00 P.M. Shuttle service will be available from the Convention Centre's South Building.

Audio Taping

Selected sessions will be available for sale on audio tape at the conference and by mail after the conference. During the conference, a list of recorded sessions will be available at the Audio Archives International booth at the Convention Centre.

Room Monitors and Projectionists Sought

Applications are being accepted for room monitors and projectionists for the Toronto conference. Room monitors and projectionists will be paid \$8.00 U.S. per hour and will receive complimentary registration. They are required to work a minimum of 4 of the session time slots (Wednesday, February 25–Saturday, February 28) and must attend a training session at 5:00 P.M., Wednesday, February 25. Projectionists must be able to operate a 35-mm slide projector; familiarity with video projectors is helpful. Contact: Elaine Pike, CAA, 275 7th Ave., New York, NY 10001; mbshine@collegeart.org (subject: "Elaine Pike"). **Artist's Portfolio Review** monitors are also needed Wednesday, 3:00–5:00 P.M.; Thursday and Friday, 12:00 noon–2:00 P.M., and 3:00–5:00 P.M.; and Saturday, 12:00 noon–2:00 P.M. These monitors will not be paid, but will receive complimentary registration and are required to work only one two-hour time slot. Contact: Conference Coordinator Mary-Beth Shine; 212/691-1051, ext. 210; mbshine@collegeart.org.

Notice of Members' Annual Business Meeting

Notice is hereby given that a meeting of the members of the College Art Association will be held Saturday, February 28, 1998, at 8:00 A.M. at the Metro Toronto Convention Centre, Rm. 707, South Bldg., 222 Bremner Blvd., Toronto, Canada M5V 2W6. College Art Association President Leslie King-Hammond will preside.

In accordance with the By-laws, Article IV, Section 1:

The Annual Business Meeting of the members of the Association for (a) the announcement of the results of the election of the Board of Directors, Nominating Committee and Officers, and (b) the transaction of such other business as may properly come before the Meeting shall be held in conjunction with the Annual Conference at a place, and on a date and time, fixed by the Board of Directors and, unless expressly waived, shall be set forth in a Notice of the Annual Meeting that shall be sent to all members entitled to notice at least sixty days prior to the date designated for the meeting. The Annual Business Meeting, by a majority vote, may adopt resolutions and deal with proposals of any kind concerning the affairs of the Association. In order to insure consideration, such resolutions must (1) be received in the office of the Executive Director no later than eighty days prior to the Annual Business Meeting; (2) be in proper parliamentary form; (3) be signed by at least twenty-five members of the Association in good standing or proposed by Board of Directors' resolution; (4) be no more than three hundred words in length; and (5) deal with matters relating to the purpose of the Association as set forth in

Article II herein. The President shall determine the order of consideration of resolutions. Resolutions from the floor will be considered as time and appropriateness allow.

Agenda

Announcement of the results of the election of the Board of Directors who will serve from 1998 to 2002; the 1998 Nominating Committee; and the officers who will serve from 1998 to 1999.

Amendment to the By-laws

Financial Report—John Hyland, Jr., Treasurer.

New Business

Proxies

For those who will be unable to attend this meeting, proxies were included with the notice of the annual business meeting. If another proxy is designated, he or she must be present at the meeting to cast the vote in person; otherwise your vote is not valid.

CAA in the News

"An ever-growing number of artists are making electronic art, and the new medium has been largely legitimized through exhibits and criticism, according to the magazine's [Art Journal] guest editor, Johanna Drucker, an art history professor at Yale University. She and other authors in this issue [Digital Reflections: The Dialogue of Art and Technology, Fall 1997] devoted to electronic art, consider the critical, creative, and pedagogical implications of the interplay between art and digital technology. Each writer, she says, poses the fundamental question of whether

the new tools are sources of new ideas or if they merely reflect changes in the artists' own sensibilities. She believes that, ultimately, the problem of making art remains the same no matter what the medium. But because electronic technology advances become so outdated so quickly, artists who use the medium also straddle a tricky position between front-line consumerism and cutting-edge artistic innovation, she says." —Chronicle of Higher Education, December 3, 1997

"Just last winter, [Philippe de Montebello] advanced a spirited defense of elitism in a speech to the College Art Association, in which he described a subtle but pervasive shift in emphasis 'from the work of art, to the museum itself as the primary experience,' and spoke of the 'shudder of unease' he feels whenever he reads or hears that art museums have become our greatest entertainment bargains." —Calvin Tomkins, The New Yorker, November 24, 1997

[For the de Montebello's full speech, see CAA News, January / February 1997, vol. 22, no. 1]

"Men are people too—whether in tutus or tuxes. That's the idea the venerable Art Journal devoted its entire summer issue to. . . 'How Men Look,' [edited by William Hood and William Stern], . . . treats all those identity and gender-bending and similar themes that have consumed women these last few years. . . the cops and 'ballerinas' [in Lyle Ashton Harris's black and white photo essay of men in drag juxtaposed with traditional images of men] are the most striking and poignant. . ." —Artnews, November 1997

"Just when it seemed every victim had been heard from, the College Art Association has found another. Its call for papers for a seminar titled 'Gardens as Colonial Spaces' included the following advice: 'Papers should deal with gardens that were exotic or that privileged exotica; that is to say, gardens geographically located in one culture that purported to represent distant places or ideas derived from an alien culture.' And you thought a rose was just a rose." —Artnews, June 1997

1998–2002 New Board Slate

Ballots and information on the slate of twelve candidates for possible election to the board of directors were mailed to CAA's 13,000+ individual members in October 1997. Fifteen percent of the CAA membership (2,306 members) returned ballots, electing six board members who will serve from 1998 to 2002. Following are the new board members, with excerpts from their position statements:



Catherine B. Asher, University of Minnesota: "Just as I am concerned with vernacular and nonimperial art and architecture produced by India's multifaceted religious population that represents a wide economic spread, my concern is for the broad CAA membership, not a select few. In this light I would like to see CAA's activities continue to become increasingly open to a wide constituency; at the same time I would like to see the role of artistic developments worldwide more generally recognized. This seems especially relevant in a time when the arts are among those areas first cut by government and private agencies and even by our own academic institutions. CAA's recognition of the social and governmental functions that many of the arts have played throughout time and across the globe may be one way to help reclaim a legitimate position for the arts in the eyes of these organizations. Further, I would like CAA to pursue the promotion of teaching art history, rarely considered before the college level, in secondary schools; thus the significance of the arts is embedded well before the college

years. It is equally important to me that CAA continue to provide a leadership role in promoting excellent new scholarship and creative works as well as advocacy for government support of research and creative work without censorship."



Holly Block, Art in General: "As a board member for CAA, I would be able to contribute my knowledge of and experience with contemporary art and assist CAA in three areas: programs, advocacy, and fundraising. I am also interested in expanding CAA's membership by supporting individual artists and nonaffiliated artists, curators, art historians, and professionals at all stages of their careers. As the executive director of Art in General for the past nine years, I've been actively engaged in the support and creation of new work. As a nonprofit arts organization, Art in General works closely with artists of all ages working in all media, as well as independent scholars, critics, and curators. The programs have also expanded nationally and internationally, including exhibitions, residencies, publications, educational and public forums. Art in General's programs have effectively maintained diversity of ethnic, cultural, and racial balance at the board, advisory, staff, and artists' positions. I am interested in CAA's evolving membership, and would like to assist with its expansion as the organization enters the year 2000 during my potential term. I've attended four conferences, served as the theme co-chair for the 1997 Annual Conference in New York, and have advised the Advocacy Committee. I am willing to serve as a board member to support CAA's future endeavors as it continues to evolve, serve, and maintain its mission."



Nancy Friese, Rhode Island School of Design: "It is important that the CAA Board of Directors have a studio artist representative from a professional art school. Art school studio faculty are not as involved in the CAA as their counterparts in other universities and colleges. I advocate more independent and international members for the CAA, a continued broadening of the CAA in terms of applied studio aspects, and a larger crossover in conference panels with studio artists and art historians. Areas of interest include: this year's curatorial conferences for studio artists, reinstatement of studio exhibitions during the conferences, and associations such as the past CAA-administered Giverny studio grant. The position listings could be a steering house for international exchanges between art institutions and departments and scholars. I will work hard to have the CAA maintain its excellent past achievements and use its history and range to more fully address the visual arts component with vigor and innovation. I bring my experiences as a painter/printmaker, educator, and head of the Printmaking Department at RISD to service."



Joanna Frueh, University of Nevada, Reno: "The art profession suffers from poignant, frustrating distances that exist between students and professors, artists and art historians, and contemporary art and the public. My primary interest as a CAA board member would be to diminish these distances that get in the way of art professionals working together both to create the reality of community that so many of us crave and to educate a national public in the difficult area of contemporary art. My work as an art historian, art critic, and performance artist and my successful teaching of contemporary art at a state university where very few students are familiar with contemporary art production give me skills and insights for

accomplishing the goals I've stated. My board membership would also benefit from my longtime feminist advocacy and from my experience of having lived and worked as an art professional in various regions of the U.S."



Richard Martin,
Costume Institute,
Metropolitan
Museum of Art: "In
working in contem-
porary art and
fashion inquiry, I am

mindful of the responsibility to broad, inclusive visual culture. Parochialism between the creative and intellectual hierarchies regarding epochs, artisan and artist, and media no longer obtain. CAA champions art in culture and in education, but it must be exemplary in modeling its practices and advocacies to humanistic study and projection of art based in inclusive values, trenchant and broad scholarship engaging cultural studies, and a global, nonhieratic view. Having always been attracted to the indeterminate areas, I have carried my convictions and identity as an art historian and teacher. I believe in passionate teaching and the public life of the arts. CAA must demonstrate art's value and values, open methods, and canon to the wide publics of the design professions, museums, media, and other academic disciplines and interdisciplines; it must support art and artists."



Bruce Robertson,
University of
California, Santa
Barbara: "CAA is a
peculiar association.
It serves primarily
academic art histori-

ans and artists, yet also includes people who work well away from academia; the object of its attention—"art"—exists in a cultural and commercial context which has a life of its own. Right now, CAA is not quite satisfying either its core constituency or this larger art world. It could become more like what it was, or model itself more closely on nonprofit institutions; it could either retreat or advance. I prefer to see it

advance, tackle more issues, and address broader audiences. One of the most important things CAA does is define standards (of behavior, of terms, of processes); the other is its lobbying work. By enlarging its constituency, these two activities can have more impact. We need to increase our efforts to explain art, justify it, and protect it and its practitioners. Academia, given the technological, political, and economic changes at hand, is no longer an isolated preserve."

Art Journal Editorial Board Member Sought

The *Art Journal* Editorial Board is seeking nominations and self-nominations from the CAA membership for an opening on the board. The term is three years, July 1998 to June 2001, renewable once. The aim of the board is for its membership to reflect the range of fields and methods current in modern and contemporary art, as well as the geographical, philosophical, institutional, gender, and ethnic range of the CAA membership.

The editorial board currently meets in New York three times a year and at CAA's annual conference. Board members are expected to attend all meetings. CAA provides travel funds for the meetings in New York; board members pay their own travel expenses for the annual conference, though a small fund is available to help offset expenses for members who would be unable to attend without financial support. Selection of the new board

Town Meeting on Fair Use of Digital Images

1998 CAA Annual Conference in Toronto
Thursday, February 26, 1998
12:30–2:00 P.M. and 5:30–7:00 P.M.

Speakers:

Maxwell L. Anderson
Howard Besser
David Green
Leila W. Kinney
Gary Schwartz
Peter Walsh

Questions from the audience will be taken. Please submit questions in advance or in absentia to: Leila Kinney: lwkinney@mit.edu; or to Susan Ball: sball@collegeart.org.

member will be made at the CAA annual conference in February 1998, and candidates will be notified of the board's decision by the beginning of March. Nominations and self-nominations—including a statement of interest from the candidate, a c.v., and any supporting material—should be sent to *Art Journal* Editorial Board, College Art Association, 275 7th Ave., New York, NY 10001. **Deadline: February 2, 1998.**

Legal Update

Renewed Challenges to Artistic Expression

Supreme Court to Decide "NEA Four" Case

Later this year, the Supreme Court will decide what is likely to be among the most important cases ever for the free speech rights of artists when it reviews the federal appeals court's November 1996 decision in the "NEA Four" case *Karen Finley et al. v. National Endowment for the Arts*. In that case, the Ninth Circuit court of appeals (in a 2-1 decision) held that a 1990 law that required the NEA to consider "general standards of decency" and "respect for the diverse beliefs and values of the American public" in granting awards was unconstitutional because it was too vague for applicants to know what was prohibited. (CAA had filed an amicus brief on the side of the plaintiffs in both the district and appellate courts.) In upholding the free speech rights of artists, the court quoted the district court in proclaiming that the arts "are at the core of a democratic society's cultural and political vitality."

The Supreme Court may be eager to determine to what extent its previous rulings on indecency—applicable to television and the Internet—now ought to apply to artists who receive public monies. The Supreme Court frequently reverses decisions of the Ninth Circuit and here it ultimately may agree with a strongly worded dissent by one of the appellate judges. CAA is filing an amicus brief urging the Supreme Court to affirm the Ninth Circuit decision.

Challenge to Virginia Law Restricting State Employees' Computer Usage

Six professors at Virginia state colleges and universities filed a lawsuit challenging a July 1996 Virginia law that prohibits state employees from accessing, downloading, printing, and storing any files with "sexually explicit content" without prior approval by agency heads (*Urofsky v. Allen*). The plaintiffs include Paul Smith, a professor of cultural studies whose research area is pornography and whose website was censored as a result of the law, and professors of American literature, gender studies, lesbian and gay studies, and Victorian poetry. The basis for the challenge is that the law is both unconstitutionally overbroad and fatally vague. It operates as an illegal prior restraint on expression, because the state can act with unbridled discretion to censor politically sensitive online speech. The state defends the law by arguing that the infringement of First Amendment rights is necessary to create an efficient workplace that is not offensive to women. Plaintiffs and the defendants have filed motions for summary judgment.

Artists Win and Lose TV/Film Copyright Claims

Two recent decisions explore the extent to which artists have copyright rights when their works are included in another visual work.

In September 1997 the Second Circuit court of appeals vindicated Faith Ringgold's right to pursue a copyright claim against HBO and Black Entertainment Television (BET) for use of a poster of her artwork *Church Picnic Story Quilt* (*Ringgold v. Black Entertainment Television, Inc.*). HBO had produced a television sitcom—later aired on BET—in which the poster was used as part of the set decoration in one episode and was clearly visible (in whole or in part) for about twenty-six seconds. Ringgold, who owns all rights in the copyright of the work (the High Museum, Atlanta, owns the original), sued HBO and BET for copyright infringement. The district court had granted the defendants' motion for summary judgment on the basis that they had engaged in a fair use.

The court of appeals disagreed, reversed the lower court decision, and sent the case back for a more sensitive examination of the fair use factors. It concluded that the nine instances in which the poster was visible (ranging from 1.86 to 4.16 seconds each) were not, in the aggregate, *de minimis* or trivial. Further, the court rejected the defendants' claims that no protectable aspects of the highly distinctive artwork had been discernible to viewers, but only that the viewer sees "some vague stylized painting that includes black people." The court responded: "That is about like saying that a videotape of the Mona Lisa shows only a painting of a woman with a wry smile."

The court of appeals also analyzed the defendants' use in light of the fair use purposes set out in the preamble to Section 107 of the Copyright Act. The court also found that Ringgold was entitled to a further factual evaluation on her claim that defendants had injured her by not paying the customary price for licensing the work. Finally, the court urged that the lower court should give renewed consideration to Ringgold's claim under the New York Artists' Authorship Rights Act.

Just a month earlier, in August 1997, a New York federal district court came out differently, holding that the fleeting, obscured, and out-of-focus use of ten copyrighted photographs created by Plaintiff Jorge Antonio Sandoval appearing for a total of 30 seconds in the movie *Seven* was a fair use (*Sandoval v. New Line Cinema Corporation*). Upon close and repeated scrutiny of the film, Sandoval had been able to identify the photographs as his work, and sued for copyright infringement. Both sides then moved for summary judgment.

The court concluded that the utilization in the film was a fair use, because the use of the photographs was "transformative" and because the film producer did not try to exploit the market for Sandoval's works, which had previously been unpublished. Finally, the court found that the use in the movie would have no adverse effect on the market for the work, because it would not "by any stretch of the imagination" be considered a substitute for the photos themselves.

This decision has been appealed. Given that the Sandoval decision relied to a certain extent on the analysis of the (subsequently reversed) decision of the

district court in the Ringgold case, the Second Circuit may reexamine the extent to which incorporation of a work into another visual work—even if glimpsed indistinctly or for a very short period—may give rise to a copyright claim.

Digital Copyright Legislation Introduced

In September and November of last year, two important digital copyright bills—S. 1146 and H.R. 3048—were introduced in the Senate and the House of Representatives. The Digital Future Coalition (DFC), comprising of educational groups including CAA, library associations, technology and consumer electronics manufacturers, was instrumental in providing advice to Senator John Ashcroft (R-MO) and Representatives Rick Boucher (D-VA) and Tom Campbell (R-CA), who are the original co-sponsors of these bills.

Both bills would implement international copyright agreements concluded in December 1996 in Geneva and attempt to move copyright into the digital age by preserving the traditional balance between copyright owners and users. The legislative proposals include several provisions that are of interest to CAA members:

- To clarify that the fair use doctrine continues to apply in the digital networked environment.
- To authorize educators to use personal computers and data networks for distance learning just as they now use television.
- To allow computer users to download or load works without becoming subject to copyright infringement suits if any digital copies that they make are ephemeral or incidental to otherwise lawful uses.
- To preserve the operation of the “first sale” doctrine (H.R. 3048)—which now allows persons who legally own physical copies of a work to transfer those copies—in the digital, networked environment.

Two other digital copyright bills, H.R. 2281 and S. 1121, were introduced in the middle of last year. The DFC has opposed these proposals, because they are regarded as overly favorable to the large copyright industries. CAA, with other members of the DFC, will be

working throughout this year in Washington and in the districts of Congressional members to ensure that any copyright legislation passed is properly balanced among educators, consumers, and other users and traditional copyright owners. Undoubtedly, the pending digital copyright bills are the most significant pieces of copyright legislation that Congress has considered over the last twenty years.

—Jeffrey Cunard, CAA Counsel

CAA News

Call for Art Bulletin Book Review Editor

The *Art Bulletin* seeks nominations and self-nominations for the position of book review editor. The editor reports to the editor-in-chief and is solely responsible for the selection of books to be reviewed, the choice of people to review them, and the determination of the appropriate length and character of the review. He or she commissions reviews and works with reviewers when necessary in the preparation of the review for publication. The editor will serve three to six months as editor designate and a three-year term, normally not renewable, as book review editor.

There is a small honorarium for the book review editor, who will serve on the *Art Bulletin* Editorial Board and is expected to attend meetings of the board. Meetings are generally in New York in October and at the CAA annual conference. CAA pays for travel to the fall meeting in New York; it is expected that editorial board members will pay their own way to the annual conference, although a small fund is available to help offset expenses for members who would be unable to attend without financial support.

Candidates must submit a c.v. and a letter explaining their interest in and

qualifications for appointment. At least one letter of recommendation is required. Nominations and self-nominations should be sent to *Art Bulletin* Editorial Board, CAA, 275 7th Ave., New York, NY 10001. *Deadline: February 15, 1998.*

CAA Award Finalists

The Charles Rufus Morey Book Award is given for an especially distinguished book in the history of art, published in any language in the penultimate calendar year. The Alfred H. Barr, Jr., Award for museum scholarship is presented to the author(s) of an especially distinguished catalogue in the history of art, published during the penultimate year under the auspices of a museum, library, or collection. Following are this year's finalists for the Charles Rufus Morey Book Award and the Alfred H. Barr, Jr., awards, both of which will be presented at CAA's annual conference in Toronto.

Finalists for CAA Charles Rufus Morey Award: **Elizabeth Cropper** and **Charles Dempsey**, *Nicolas Poussin: Friendship and the Love of Painting* (Princeton University Press); **Oleg Grabar**, *The Shape of the Holy: Early Islamic Jerusalem* (Princeton University Press); **Wu Hung**, *The Double Screen: Medium and Representation in Chinese Painting* (University of Chicago Press); **Mary Sheriff**, *The Exceptional Woman: Elisabeth Vigée-Lebrun and the Cultural Politics of Art* (University of Chicago Press).

Finalists for the Alfred H. Barr, Jr., Award: **Janet Berlo**, ed., *Plains Indian Drawing 1875–1935* (American Federation of Arts with Abrams); **Money Hickman**, ed., *Momoyama: Japan's Golden Age* (Dallas Art Museum); **Carol Mattusch**, *The Fire of Haphaistos: Large Classical Bronzes from North American Collections* (Harvard University Art Museums); **Mary Nooter Roberts** and **Allen F. Roberts**, *Memory: Luba Art and the Making of History* (Museum of African Art); **Carolyn C. Wilson**, *Italian Paintings, XIV–XVI Centuries in the Museum of Fine Arts Houston* (Museum of Fine Arts Houston with Rice University Press and Merrell Holberton Publishers).

Millard Meiss Awards

CAA is pleased to announce five recent Millard Meiss publication subsidies: **Hilary Ballon**, *Mazarin's College: Colbert's Revenge* (Princeton); **R. Ward Bissel**, *Artemisia Gentileschi and the Authority of Art: Critical Reading and Catalogue Raisonné* (Penn State); **William L. Pressly**, *The French Revolution as Blasphemy: Johan Zoffany's Paintings of the Massacre at Paris on August 10, 1792* (California); **Lisa Saltzman**, *Anselm Kiefer and Art after Auschwitz* (Cambridge); and **Daniel H. Weiss**, *Art and the Crusade in the Age of Saint Louis* (Cambridge).

Millard Meiss Publication Fund grants are awarded twice annually for book-length scholarly manuscripts that have been accepted by publishers but cannot be published without subsidies. The author must be a CAA member in good standing. For information and application forms, see the CAA web site (www.collegeart.org) or contact Jessica Tagliaferro, CAA, 275 7th Ave., New York, NY 10001; 212/691-1051, ext. 215; caanews@collegeart.org.

Update on Past CAA Fellows

Thanks in large part to contributions from hundreds of CAA members, we have successfully completed Challenge Grants from the National Endowment for the Arts and the National Endowment for the Humanities for the Professional Development Fellowship Program. We are thrilled to have capitalized on the full amounts available to us in Fiscal Year 1997 and take great pride in having established endowments for one visual artist's fellowship and most of an art historian's fellowship.

Professional Development Fellowships

College Art Association is now accepting applications for 1998 Professional Development Fellowships for artists and art historians. Applications are requested from Ph.D., M.F.A., and terminal M.A. students who have been marginalized owing to their race, religion, gender, age, national origin, sexual orientation, disability, or history of economic disadvantage and who will earn their degrees in 1999. By offering its support at this critical juncture in scholars' and artists' careers, CAA hopes to make timely degree completion more viable and employment opportunities more accessible. To request application and guidelines, please contact: CAA, Professional Development Fellowship Program, 275 7th Ave., New York, NY 10001; 212/691-1051, ext. 220; fellowship@collegeart.org; www.collegeart.org.

Deadline: January 31, 1998.

The program's success is embodied by the fellows themselves. To date, thirty-five fellows have been selected—fourteen visual artists, nineteen art historians, and two arts administrators. By introducing them to influential mentors, subsidizing their first professional positions, and encouraging their curatorial projects, the Professional Development fellowships opened many doors that might otherwise have remained closed.

Several fellows have continued their relationships with the institutions that originally sponsored them: **Phyllis Jackson** (Ph.D., Northwestern University; 1993 fellow) and **Tom Patin** (Ph.D., University of Washington; 1994 fellow) are in tenure-track positions at Pomona College and Ohio University, respectively. Initially an intern in the Education Department of the Gilcrease Museum, **Bobby Martin** (M.F.A., University of Arkansas; 1994 fellow) is now a graphic design coordinator at the Gilcrease. **Tina Takemoto** (M.F.A., Rutgers; 1994 fellow) advanced from curatorial assistant at the Hartnett Gallery to adjunct professor of art and doctoral candidate in visual and cultural studies at the University of Rochester. **Trang Minh Vu** (M.F.A., University of California, Irvine; 1994 fellow) held an administrative position with and now continues to develop curatorial projects for the Bay Area Video Coalition (BAVC).

Seven of the nine 1995 fellows renewed their contracts for the 1997–98

academic year, including **Pipo Nguyen-Duy** (M.F.A., University of New Mexico) with Southern Oregon State College; **Jennifer Riddell** (M.A., School of the Art Institute of Chicago) with M.I.T.'s List Visual Arts Center; **Yaalieth Simpson Smith** (M.A., Teachers' College, Columbia University) with Medgar Evers College, CUNY; **Blake Stimson** (Ph.D., Cornell University) with the University of Oregon; **Bryan Keith Thomas** (M.F.A., University of Tennessee, Knoxville) with the California College of Arts and Crafts; **Marie Watt** (M.F.A., Yale University) with Portland Community College; and **Anita Loomis Wilkinson** (M.F.A., School of the Art Institute of Chicago) with Barnard College.

Many fellows have used their fellowship-sponsored position as a stepping stone to their next job. **Leda Ramos** (M.F.A., Rutgers; 1994 fellow) completed her fellowship at the Getty Research Institute for the History of Art and the Humanities and is now the Families Project coordinator at the Museum of Contemporary Art, Los Angeles. **Eik Kahng** (Ph.D. University of California, Berkeley; 1994 fellow) accompanied an exhibition that she worked on at the National Gallery of Art to the Kimball Art Museum and has recently accepted a position as assistant curator of European art at the Dallas Museum of Art. Since **Virginia da Costa** (Ph.D., University of California, Santa Barbara; 1994 fellow) completed her position with the art history department

at California State University, Long Beach, last spring, she has taught a study tour of Egypt in conjunction with Southern Illinois University, participated in an NEH summer seminar on Pacific Island representation in literature, film, art, and ethnography, and acted as a consultant for the J. Paul Getty Museum on Art Access, a computer tutorial for art terms. **Deane Miner** (M.F.A., University of Illinois, Champaign-Urbana; 1993 fellow) moved from the Maryland Institute, College of Art to Green River Community College in Auburn, Washington. **Amy Schlegel** (Ph.D., Columbia University; 1995 fellow) taught art history and women's studies courses at the University of Vermont during the 1996-97 academic year. She is now a curatorial fellow at the Hood Museum of Art at Dartmouth College.

All of the 1996 fellows have secured positions. **Audrey Bennett Steinhauer** as assistant professor of graphics at Rensselaer Polytechnic Institute; **Maxine Payne Caufield** as the University of Central Arkansas's first assistant professor of photography; **C. Ondine Chavoya** as lecturer in the Department of Visual and Critical Studies at the School of the Museum of Fine Arts, Boston; **April Hunter** as curatorial fellow in the Galleries at the Moore College of Art and Design; **Miwon Kwon** as acting assistant professor in the Department of Art History at UCLA; and **Jennifer McLerran** with the Women's Studies Program at Ohio University.

Several fellows have exhibited their work for a broader audience. The work of **Delilah Montoya** (M.F.A., University of New Mexico; 1993 fellow) appeared in *American Voices: Latino Photographers in the United States* in the International Gallery of the Smithsonian Institution. **Trevor Jamal Holtham** (M.F.A., Yale University; 1994 fellow) had a solo show at Daniel Silverstein Gallery. **Watt's** work was included in the 1997 Oregon Biennial. **Takemoto** collaborated with the artist Angela Ellsworth to present the performance piece *Caffeine and Carotine*.

Two fellows' professional paths have taken them in new and exciting directions. **Marilyn Nance** (M.F.A., Maryland Institute, College of Art) has opted to continue her graduate education in the Interactive Telecommunications program at New York University.

Tania Beasley (M.A., Howard University; 1994 fellow) completed her fellowship in the Twentieth-Century Art Department of the Metropolitan Museum of Art and is now pursuing a degree in voice at the University of Arizona.

Each Challenge Grant comprised two parts—program funds and endowment funds—that CAA was required to match three-to-one with individuals' gifts, foundation grants, and revenues raised from special events. Many thanks to all members who contributed to this campaign by purchasing lithographs by Miriam Schapiro and Faith Ringgold, participating in last year's Valentine's Day Party and Silent Auction, and adding cash contributions to membership renewals and conference registrations.

Addendum: The article announcing the 1997 Professional Development Fellows (CAA News, September 1997) should have mentioned that Juan José Robles has also received significant instruction and support from the New York Studio School.

—Jennifer Kyoig, Fellowship Coordinator

Student Committee Created

CAA is composing a Student Committee to serve the needs of our numerous student members. The Student Committee will make its inaugural debut at the 1998 Toronto Conference. A preliminary meeting of the Student Committee will take place at the Toronto conference to ascertain the mission and goals of CAA students. An open forum will be held **Thursday, February 26, 5:30-7:00 P.M., Metro Toronto Convention Centre,**

room 709, to discuss areas of common interest, set forth agendas, and identify potential members of the committee. We strongly encourage all students attending the conference to participate in the forum.

CAA will model the student committee after the existing standing committees of the board. In accordance with the guidelines established for CAA standing committees, the student committee will be made up of seven to ten student members selected by the president and vice president of the board from an open call for participation. M.F.A., M.A., and Ph.D. candidates in art and art history as well as interested undergraduate members will be equally represented. The committee will be co-chaired by an appointed board member and a student representative elected by the committee members. Student members will be asked to serve a two-year term. They must be enrolled in a degree program during at least one year of their term. The board member will serve a three-year term as co-chair to provide continuity and guidance for the long-range goals of the committee.

The student committee will disseminate information and solicit participation from students attending universities with graduate programs in art and art history throughout the United States. As a standing committee, the student committee will meet at the annual conference as well as have the opportunity to propose a session every year. An online student directory organized by school and areas of concentration will be developed, and students will communicate via e-mail or through a listserv. The committee will also develop material for their own page on the CAA website, contribute a yearly column for *CAA News*, and present a report to the board of directors at the February conference meeting. Other activities will include discussions and proposals on student participation in the CAA conference; advocacy campaigns; workshops on professional development, including dissertation writing and artist's portfolios; and the M.F.A. final exhibition.

If you are a student and wish to serve on the Student Committee (regardless of whether you will be attending the open forum in Toronto), please send a one-page statement of interest and a c.v. to: CAA, 275 7th Ave., New York, NY 10001, Attn. Katie

Hollander. If you are interested in chairing the committee please make mention of this in your statement and include a letter of recommendation from a professor familiar with your work and experience. Deans and department heads are urged to encourage students to participate in the formation of this essential committee. From the student responses received in the CAA office and in Toronto, an initial student committee will be selected by the president and vice president. Initial committee members serve a single-year term and must resubmit in December to establish rotating committee membership. Once the committee is formed, participants will work with CAA's manager of governance and advocacy to establish a mode of communication among members and begin planning activities.

We welcome comments and suggestions from our entire membership, and look forward to hearing from many of our valued student members. Contact: nyoffice@collegeart.org. *Deadline for receipt of statements: February 28, 1998.*

Tentative CAA Student Committee Agenda:

February 26, 1998: Open forum 5:30-7:00 P.M. at the CAA annual conference in Toronto Metro Toronto Convention Centre, room 709.

March 1998: Appointment of Student Committee members.

April 1998: Submission of formal proposal to board of directors for committee establishment.

Summer 1998: Committee creates web page and sets up committee listserv.

December 1998: Deadline for self-nomination to the 1999 Student Committee (1998 members must resubmit).

CAA Committee Report

CAA Committee on Cultural Diversity

At the CAA conference in New York last year, the Committee on Cultural Diversity sponsored a panel titled "After 209, What?" that featured speakers Whitney Chadwick of San Francisco State and Claudia Bernardi of the San Francisco Art Institute. Chadwick presented the historical background and overview to the controversial anti-affirmative action proposition. Bernardi, who is originally from Argentina, discussed the impact of the legislation on immigrant groups, students, and the community in the San Francisco Bay Area. She presented the perception that Proposition 209 was a violation of the civil code. It "perversely presented" its case with confusing terminology so that people were led to vote "yes" when they really intended to vote "no." Discussion ensued about possible remedies to the current situation.

Members talked about ways to develop and enhance the *Cultural Diversity Bibliography* that is currently on the CAA website. It was decided that one of the most efficacious things to do would be to list and possibly review new textbooks that have been recently published. Melanie Herzog of Edgewood College volunteered to be the contact person and coordinator, and David Najaab has agreed to help her. Further discussion about reviewing methods is still necessary and will be undertaken at meetings in the near future.

All names of textbooks, videotapes, CD-ROMs, etc., may be sent to: Melanie Herzog, Edgewood College, Dept. of Art, 855 Woodrow St., Madison, WI 53711; mherzog@edgewood.edu; with a copy of the information to: Michi Itami, Dept. of Art, City College of New York, 83 Grand St., New York, NY 10013; fax 212/966-8649; michi@interport.net.

The Committee on Cultural Diversity is also planning a panel provisionally titled "Diversity Issues in Canada/U.S.: Advances/Problems/Possible Solutions" for the conference in Toronto, to be held on Friday, February 27, at 12:30 P.M. in room 716B of the Metro Toronto Convention Centre. Two speakers, one from Canada and one from the U.S., will discuss the state of cultural diversity in their respective countries. Michi Itami will moderate the panel, and speakers will be announced in the near future. The committee would like to invite all attendees and members of the CAA to participate by bringing copies of relevant books, videotapes, and CD-ROMs to the panel. Time will be allotted for the sharing of materials. (The committee requests that attendees also bring a 3" x 5" index card with the name of the author, title, publisher, date, and other pertinent information.) Herzog and Itami will collate the information for further inclusion in the *Cultural Diversity Bibliography* on the CAA website.

The committee will have another meeting on Thursday, February 26, 12:30-2:00 P.M. in the Nova Scotia Room. A light lunch will be available.

—Michi Itami, Chair,
Committee on Cultural Diversity

Solo Exhibitions by Artist Members

Only artists who are individual CAA members will be included in this listing. Group shows cannot be listed. When submitting information, include name, CAA membership number, gallery or museum, city, dates of exhibition, and medium or website address of online exhibits. Photographs will be used only if space allows. They cannot be returned. Please be advised that listings and images may be reproduced in the website version of CAA News. Submit to: Jessica Tagliaferro, 275 7th Ave., New York, NY 10001; caanews@collegeart.org.

ABROAD

Derek Brueckner. Plug-In Gallery, Winnipeg, Canada, January 6-31, 1998. Live drawing process oriented exhibition.

Eunsook Lee. Kumho Museum of Art, Seoul, Korea, October 7-13, 1997. Paintings.

Reynolds. D.A.A.D. Studio 4, Berlin, September 6-13, 1997. *The Puki Salon*.

Gary Walters. O'Connor Gallery, Toronto, Canada, February 7-March 7, 1998. *Gazing at You*, new prints and paintings.

MID-ATLANTIC

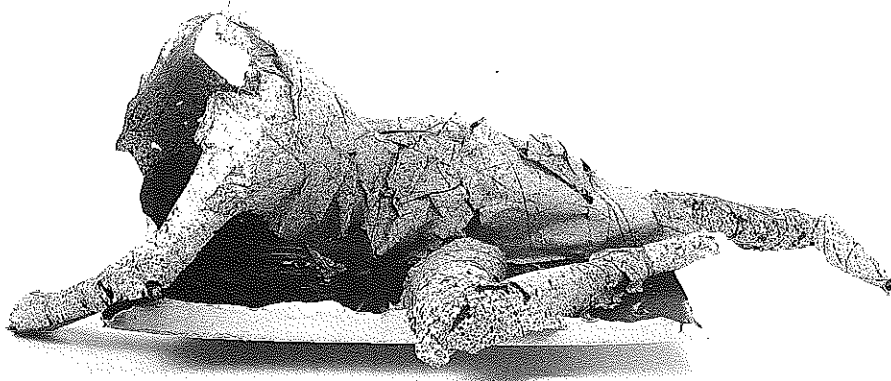
Sue Johnson. School 33 Art Center, Baltimore, August 30-October 3, 1997. *The Alternate Encyclopedia*.

Tendai Johnson. Lock Jaw, Philadelphia, November 7-30, 1997. Mixed media.

Kate Moran. Museum of American Art, Pennsylvania Academy of Fine Arts, Philadelphia, January 10-April 26, 1998. *Vitreous Humours* by Kate Moran, multimedia.

Kathryn M. Niles. Salisbury Alternative Space, Salisbury, Md., October 1-November 1, 1997; Rosefsky Gallery, SUNY, Binghamton, N.Y., November 12-December 1, 1997. *Responses*, works on paper.

Lisa Tarkett. Lascaux Gallery, Pittsburgh, October 17-November 15, 1997. Oil on canvas and new paintings.



Pat Feeny Murrell, *Remnant Box I*, handmade paper, 64" x 27" x 26"

MIDWEST

Laura Beard Aeling. The Gallery, University City Library, St. Louis, Mo., February 4-March 4, 1998. *Paintings*.

Elise Ansel. Fine and Hatfield Gallery, Evansville, Ind., December 1, 1997-January 2, 1998. *Paintings and Prints*.

Donna T. Falk. Wood Street Gallery, Chicago, November 29-December 27, 1997. *Women in Sports II*, paintings.

Julie Gawne. McHenry County College, Crystal Lake, Ill., April 1998. *Searching for Heroes*, computer-generated mixed media; College of St. Francis, Joliet, Ill., November 1997-February 1998. *Memorare*, mixed media.

Martin Kersels. Madison Art Center, Madison, Wis., December 7, 1997-February 15, 1998. *Commotion: Martin Kersels*.

Margo Kren. Gilson Memorial Room, Emporia State University, Emporia, Kans., September 15-October 1, 1997. *Waiting for Occupancy: Drawings* by Margo Kren.

Hilary S. Lorenz. McHenry County College, Crystal Lake, Ill., January 26-February 24, 1998; Mallin Gallery, Kansas City Artist Coalition, Kansas City, Mo., January 9-31, 1998; 1708 Gallery, Richmond, Va., January 2-25, 1998.

Yong Soon Min. Krannert Art Museum, University of Illinois, Urbana-Champaign, December 5, 1997-January 25, 1998. *Bridge of No Return*.

NORTHEAST

Anna Held Audette. Drury Gallery, Marlboro College, Marlboro, Vt., September 8-26, 1997. *Scrap Metal Series*.

Helene Aylon. Hebrew Union College, New York, until January 31, 1998. *Women's Section*.

Ralph D. Caparulo. Hyde Collection, Glen Falls, N.Y., December 12, 1997-January 11, 1998. *Ralph Caparulo: Recent Work*.

Jacqueline Ann Clipsham. Johnson & Johnson's World Headquarters, New Brunswick, N.J., December 12, 1997-January 16, 1998. *Porcelain Matters: Landscape Lines*.

Gary Joseph Cohen. 80 Washington Square East Galleries, New York, November 5-December 12, 1997. *Where I Sat Is Who I Be . . . on the water meter*, site-specific sculpture installation.

Constance Costigan. SoHo 20 Gallery, New York, December 2-27, 1997. *Meditations: Inscapes and Spirit Bowls*, mixed media.

Emilio Cruz. Maurice N. Flecker Memorial Gallery, Suffolk Community College, Selden, N.Y., October 21-November 14, 1997. *18 Panels from the Homo Sapiens Series*.

Linda Cunningham. United Nations Plaza, New York, July 22, 1997-January 22, 1998. *Divisions*, sculpture installation.

Harriet Feigenbaum. Watson Gallery, Wheaton College, Norton, Mass., October 16-November 22, 1997. *Office of the Dead*, topographic wall sculpture and related works.

Nancy Friese. Nancy Moore Fine Art, New York, December 5, 1997-January 10, 1998. *Under Brittany Skies*.

Jehanne-Marie Gavarini. Cummings Art Center, Connecticut College, New London, November 10-December 11, 1997. *Dressed to Kill*.



Gary Joseph Cohen. *Where I Sat Is Who I Be . . . on the water meter, though I am not a water meter, I wear them like a kipah*

Barbara Grossman. Bowery Gallery, New York, March 20-April 8, 1998. Recent paintings and oil pastels.

Alexander Kaletski. Dillon Gallery, New York, October 27-November 21, 1997. *Nude Colony*.

Marta Violette Kot. City of New York, Division of Legal Affairs, New York, May 19-August 15, 1997. *Transitional Exhibitions*, performance installation.

Thomas Lail. LRC Gallery, Hudson Valley Community College, Troy, N.Y., October 21, 1997-January 24, 1998. *Situation for Architectural Regulation: Library Project*.

Ellen K. Levy. Associated American Artists, New York, January 8-February 7, 1998. *Housing Nature*.

Tanya Marcuse. Yoshii Gallery, New York, January 15-February 21, 1998. *Torso*, new photographic emulsion transfers on glass and mylar.

Margaret McCann. George Sherman Union Gallery, Boston University, Boston, November 12-December 8, 1997. *Still at Large*.

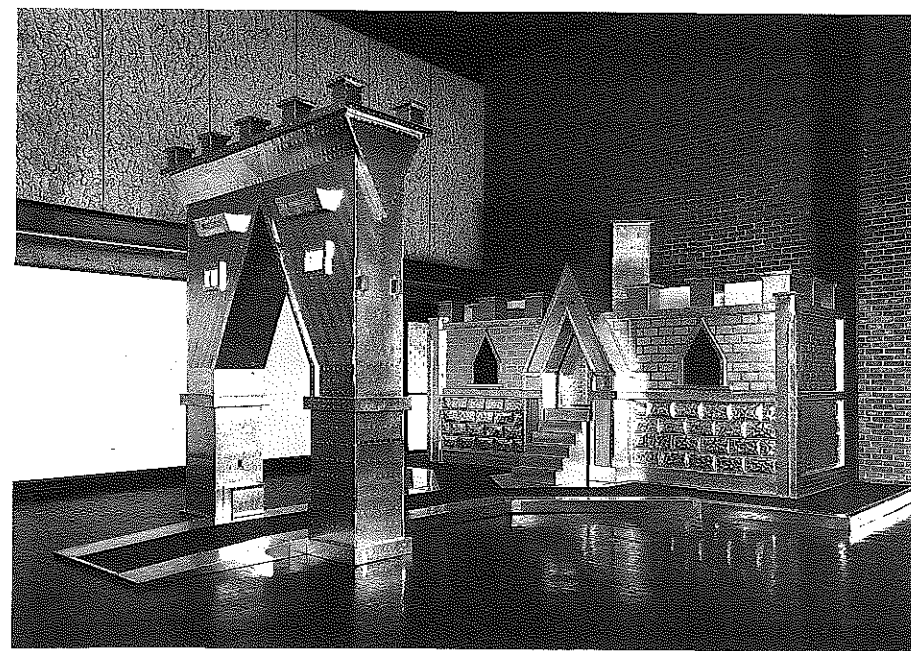
Leigh Merinoff. Piermont Flywheel Gallery, Piermont, N.Y., November 28-December 14, 1997. *Revisions*.

Pat Feeny Murrell. NoHo Gallery, New York, November 25-December 14, 1997. *Body: Shield/Shroud/Simulacrum*, installation.

Heidi I. Nash-Siedlecki. 80 Washington Square East Galleries, New York, November 5-December 12, 1997. *X-Rays and Untitled*.

Meagan Shein. 80 Washington Square East Galleries, New York, October 31-December 15, 1997. *Mended Eggs*.

Stan Smokler. Kim Foster Gallery, New York, November 22-December 23, 1997. *Beg, Borrow, Steel*; Blue Hill Cultural Center, Pearl River, N.Y., December 1997-March 1998. *The River*.



Michael Aurbach, *The Institution*, mixed-media installation, 10.5' x 20' x 28'

Chrysanne Stathacos. Lombard Freid Fine Arts, New York, November 20-January 3, 1998. *Wish*; Grand Central Terminal, New York, December 1-18, 1997. *The Wish Machine*, public art project for Metropolitan Transportation Authority "Arts for Transit" program.

Laurinda Stockwell. Beatrice Conde Gallery, New York, December 10, 1997-January 10, 1998. *Collections: New Photographs*.

Judy Taylor. Lukacs Gallery, Fairfield University, Fairfield, Conn., October 21-November 14, 1997. *Open Pages*.

Joseph R. Thiel. Society of Illustrators, New York, November 24-December 12, 1997. *The Way I See It*.

Alexandra Wiesenfeld. Dactyl Foundation, New York, November 6-29, 1997. *Paintings*.

Tom Wolf. Trans Hudson Gallery, New York, October 14-November 15, 1997. *Preview*.

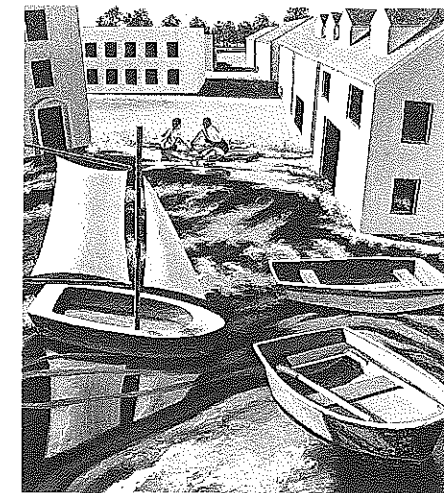
SOUTH

Michael Aurbach. Sarraatt Gallery, Vanderbilt University, Nashville, Tenn., September 9-23, 1997. *The Institution*, installation.

Steve Cole. Catherine J. Smith Gallery, Appalachian State University, Boone, N.C., November 3-28, 1997.

Jerry DeFrese. Laredo Community College Teaching Gallery, Laredo, Tex., November 14-December 5, 1997. *Riddle*.

Virginia Taylor Derryberry. Nationsbank Plaza, Atlanta, October 21, 1998-January 14, 1999. *Controlled Disasters*, oil paintings; Cumberland Gallery, Nashville, Tenn., September 19-October 27, 1998; Sweet Briar College, Sweet Briar, Va., April 23-May 26, 1998; Spartanburg County Museum of Art, Spartanburg, S.C., March 2-April 13, 1998. *Circumnavigation*, oil paintings.



Virginia Derryberry, *Littoral Zone*, oil on canvas, 66" x 54"

Barbara Grossman. Hollins College, Roanoke, Va., October 14-November 9, 1997.

Christi Harris. Andrews Gallery, Williamsburg, Va., October 20-30, 1997. *Wallflowers*.

William Thomas Meisburger. The City Gallery, Charleston, S.C., July 1-29, 1997. *Jenny*, etchings and drypoint.

James Mullen. Owens-Thomas Regional Arts Gallery, Savannah, Ga., September 13-October 26, 1997; Cowles Myles Collier East Gallery, Wesleyan College, Macon, Ga., January 13-February 27, 1998; Fine and Hatfield Gallery, Evansville, Ind., April 3-30, 1998. *Recent Oil Paintings*.

David Chon Murray. MSC Forsyth Center Galleries, Texas A&M University Memorial Student Center, College Station, Tex., November 25, 1997-February 5, 1998. *Recent Paintings*.

Jim Nickel. Atrium Gallery, St. Louis, Mo., March 7-April 26, 1997. *On Growth and Form*.

Jean O'Malley. SRO Gallery, Texas Tech University, Lubbock, Tex., January 11-February 1, 1998. *Vestiges*, recent photographs.

Guillermo Peñafiel. Kansas City Artists Coalition, Kansas City, Mo., November 7-29, 1997. *Photography*.

Virginia Scotchie. Department of Art Gallery, Valdosta State University, Valdosta, Ga., October 28-December 3, 1997. New ceramic sculpture; I Space, Chicago, Ill., October 17-November 17, 1997; Sarah Moody Gallery of Art, University of Alabama, Tuscaloosa, Ala., September 12-October 5, 1997. *Object Lessons*, ceramic installation.

Elin O'Hara Slavick. Lump Gallery, Raleigh, N.C., September 5-28, 1997. *Labor & Leisure*.

Tanja Softic. Catherine J. Smith Gallery, Appalachian State University, Boone, N.C., November 3-28, 1997.

Ken Stout. Columbia College, Columbia, Mo., February 2-28, 1997. *Paper in Particular*.

WEST

Les Barta. Mt. San Antonio College, Walnut, Calif., November 4–25, 1997. *Passages: Mind and Matter.*

Denita Benyshek. Anderson Glover Gallery, Kirkland, Wash., October 9–November 16, 1997. *In the Red Year*, works in reverse-painted and collaged glass.

Kit Cameron. Koa Gallery, Honolulu, September 16–October 3, 1997. *Beauty: Sacred Art from Refuse.*

Cora Cohen. Rena Bransten Gallery, San Francisco, November 20, 1997–January 3, 1998. *New Paintings.*

Harris Fogel. Hi-Desert Museum, Yucca Valley, Calif., November 30, 1997. "Toward Trinity," photography.

Margo Kren. Hastings College, Hastings, Nebr., October 27–November 21, 1997. *Paintings and Prints.*

Ann P. Meredith. Matrix Gallery, Sacramento, Calif., November 7, 1997. *Starving My Mother to Sleep*, performance.

Marcia Neblett. Fine Arts Center, Taos, N.Mex., October 17–November 16, 1997. *Days of the Dead.*

Kat O'Connor. Casper College, Casper, Wyo., January 12–February 8, 1998. *Windows*, installation.

Kirk Pedersen. Riverside Art Museum, Riverside, Calif., November 15, 1997–January 3, 1998. *The Urban Series: 1986–1996.*

Christopher Pelley. Cultural Exchange, Scottsdale, Ariz., December 4–30, 1997. *Pentimento*, new paintings.

Daniel Powers. University of New Mexico, Albuquerque, August 3–September 15, 1997.



Matt West, *Lively Teapot*, glazed stone-ware, 10" x 13" x 5"

Lynn Randolph. Arizona State University Museum, Tempe, February 27–May 24, 1998. *Millennial Myths: Paintings by Lynn Randolph.*

Walter Robinson. Catharine Clark Gallery, San Francisco, November 6–29, 1997. *Dystopia.*

Sherri Silverman. Cactus, Santa Fe, N.Mex., August 2–31, 1997. *A Cosmic Sampler*, pastels on paper; Bank of Santa Fe Gallery, September 1–30, 1997. *Transparent to Transcendence*, pastel on paper, poems on paper, and pastel/oil on canvas.

Vibeke Sorenson. University of California, Riverside, January 11–March 1, 1998. *Reconstructed Thoughts.*

Matt West. Laramie Community College Fine Arts Gallery, Cheyenne, Wyo., November 12–December 12, 1997. *One Hundred Teapots.*

People in the News

In Memoriam

William Henry Jordy, 80, architectural and cultural historian, preservationist, and critic, died in Riverside, R.I., in August 1997. Jordy was Henry Ledyard Goddard professor emeritus and professor emeritus of art at Brown University where he taught from 1955 to 1985. He attended Bard College and the Institute of Fine Arts until 1942, when his education was interrupted for service in the U.S. Army. In 1948 he received a Ph.D. in American studies from Yale University.

Jordy published numerous books and exhibition catalogues, as well as 40 articles and essays. His groundbreaking 1963 article, "The Symbolic Essence of Modern European Architecture of the Twenties," published in the *Journal of the Society of Architectural Historians*, shifted the debate on functionalism in modern architecture from the real to the ideal. He also wrote 2 volumes in the series *American Buildings and Their Architects* (1972) that contain landmark studies on such structures as Irving Gill's Dodge House, Rockefeller Center, and Frank Lloyd Wright's Guggenheim Museum.

Jordy served as a director on many boards, including the Society of Architectural Historians, the Victorian Society, the Dunlap Society, and the Buell Center for the Study of American Architecture at Columbia University. He was also a board member of the Rhode Island State Council on the Arts, the Rhode Island Historical Preservation Commission, and the Providence Preservation Society. He received a number of academic and professional honors, most notably a Guggenheim Fellowship (1952–53) and an award for history, criticism, and teaching from the American Institute of Architects (1986).

Stanton L. Catlin, 82, died on November 26, 1997, in Fayetteville, N.Y. An art historian and pioneering museum professional, he was a leading authority on Latin American art. Catlin studied and knew Frida Kahlo, Diego Rivera, and many other significant Latin American artists. He was also a continuous member of CAA since 1941.

Catlin began his tenure at Syracuse University in 1974 and was named an emeritus professor in 1982. He served as executive director of the American Institute of Graphic Arts from 1947 to 1950 and was curator of American art at the Minneapolis Institute of Arts from 1952 to 1958. Catlin then served as assistant director of the Yale University Art Gallery until 1967.



Jennifer R. Gross
PHOTO: JOHN KENNARD

Academe

Robert Baldwin has been appointed chair of the Art History Department at Connecticut College.

Phyllis Pray Bober, professor emerita at Bryn Mawr College and former CAA president, is 1997–98 Appelton Eminent Scholar in the Arts at Florida State University.

Craig Clunas has been appointed chair of the History of Art Department at the University of Sussex, England.

Bradford R. Collins, associate professor at the University of South Carolina, has been awarded a Fulbright award. He will teach 20th-century art history at Banaras Hindu University in Varanasi, India, spring semester 1998.

Harris Fogel was appointed chair of the Media Arts Department at the University of the Arts in Philadelphia.

Ofelia García, senior fellow at American Council on Education and former president of Rosemont College, was appointed dean of the School of Arts and Education at William Patterson University.

Sharon L. Hirsh, professor at Dickinson College, was appointed Charles A. Dana Chair of the Fine Arts.

Christopher M. S. Johns has been appointed 1997–98 Hohenberg Chair of Excellence in Art History at the University of Memphis.

Hilary S. Lorenz is instructor at the Maryland Institute, College of Art.

Walter O'Neill has been appointed director of the Educational Alliance Art School and Rubenstein Gallery in New York.

Chris Steiner has been appointed Lucy McDannell Class of '22 Chair of Art History at Connecticut College.

Museums and Galleries

Kevin E. Consey has resigned from the position of director and CEO of the Museum of Contemporary Art in Chicago, effective September 1, 1997.

Tara Fracalossi has been appointed project coordinator at the New York State Museum in Albany. She will direct a series of exhibitions from the collections of the Metropolitan Museum of Art and other major museums.

Jennifer R. Gross has been appointed curator of contemporary art and public programming at the Isabella Stewart Gardner Museum in Boston.

Dorothy Kosinski has been named deputy chief curator for international projects at the Dallas Museum of Art.

John Ravenal is associate curator at the Philadelphia Art Museum.

Carla Stellweg is executive director of Blue Star Art Space in San Antonio, Tex.

Derek Brueckner received a Manitoba Arts Council level A grant to cover production costs of life-size figure drawings for an exhibition at Plug-In Gallery and an exhibition of life-size figure paintings at Ace Art Gallery in Winnipeg, Canada.

Katherine Burnett has received a Mellon Foundation postdoctoral fellowship at the University of Southern California to work on her book *The Strange and the Wonderful: A Discourse of Originality in Seventeenth-Century China*.

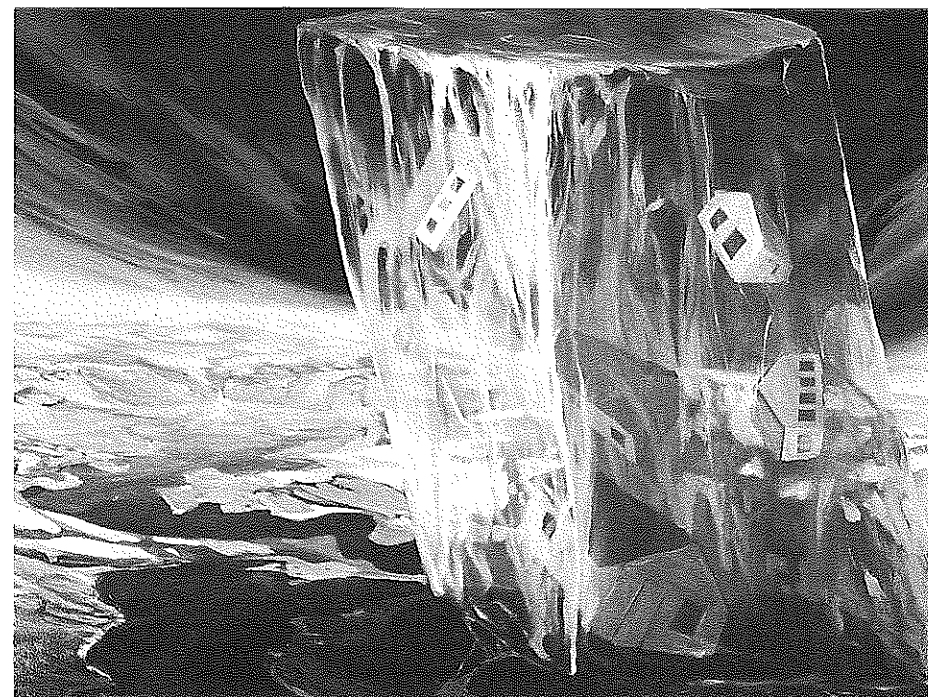
Janice M. Coco of the University of California, Davis, was awarded the annual CORST Essay Prize for psychoanalytically informed research in the arts by the American Psychoanalytic Association's Committee on Research and Special Training.

Gloria De Duncan has been awarded the first prize in the 7th National Juried Biennial of the Leslie Powell Foundation.

Elen Feinberg, Regents' Professor of Art, University of New Mexico, Albuquerque, has received the Basil H. Alkazzi Award for her achievement in painting.

Debora Vanessa Kam has been selected as a resident scholar and curator for 1997–98 by the Archer M. Huntington Art Gallery of the University of Texas at Austin for a fellowship program titled *Latino(a) Art and Its Cultures of Origin*, funded with support from the Rockefeller Foundation Fellowship in the Humanities.

Thomas Lail received a Faculty Development Grant from the Academic Senate of Hudson Valley Community College in Troy, N.Y. The grant was to assist in funding his quasi-architectural, site-specific installation *Situation for Architectural Regulation: Library Project*.



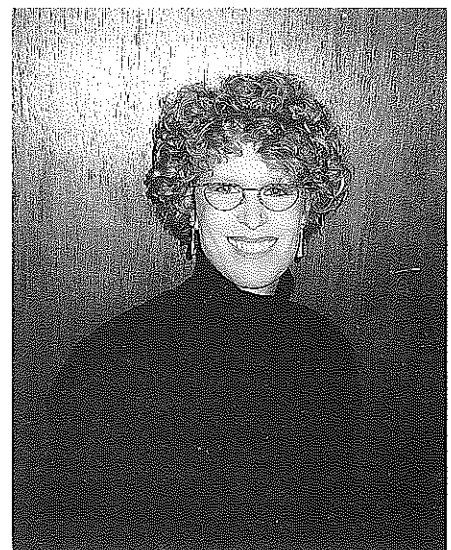
David Chon Murray, *Preventative Measure*, oil in canvas, 36" x 48"

Grants, Awards, & Honors

Only grants, awards, or honors received by individual members are listed. The grant/award/honor amount is not included. All names will also appear on the CAA website. Submit name, membership number, institutional affiliation, and title of the grant, award, or honor, and (optional) use or purpose of grant to: caaneus@collegeart.org.

Michael Bigger, Professor of Fine Arts, MCAD, has been invited by the Franconia Sculpture Park to build a large-scale exterior sculpture. Titled *Flex*, the 4-ton, 32-foot-long sculpture will be completed in the late spring of 1998.

Jonathan Brown received the Premio Elio Antonio Nebrija, awarded by the Universidad de Salamanca for lifetime achievement in the field of Spanish studies.



Elen Feinberg



David Chon Murray

Phyllis Lambert, director and founder of the Canadian Centre for Architecture, has been awarded the Hadrian Award, presented annually by the World Monuments Fund to a public leader whose contribution has enriched the appreciation and conservation of art and architecture.

Betty Lee was awarded an individual artist grant from the City of Los Angeles Cultural Affairs Department. The grant will enable her to produce new work for the City of Los Angeles (COLA) Exhibition to be held April 22–June 21, 1998.

David Chon Murray has been awarded the 1997 Sheldon Bergh Award from the Basil H. Alkazzi organization.

Lianne McTavish, assistant professor of art history at the University of New Brunswick, has been awarded a Social Sciences and Humanities Research Council of Canada Research Grant for 1997–2000) for her work on early modern French representations of midwifery and childbirth.

Alvin Sher, director of the Great Lakes Colleges Association New York Arts Program, was awarded a Fulbright-Hayes travel study grant. He used the grant to study and lecture in Ethiopia and Eritrea during the summer of 1997.

Carolyn C. Wilson has been awarded the annual Roland H. Bainton Book Prize for Art History for her *Italian Paintings, XIV–VI Centuries, in the Museum of Fine Arts, Houston*, published by the Museum of Fine Arts with Rice University Press, 1996.

Conferences and Symposia

To Attend

"Hogarth and His Times," February 7, 1998, will be presented in conjunction with the exhibition "Hogarth and His Times: Serious Comedy," at the University of California, Berkeley, Art Museum. This symposium considers Hogarth's reputation, his public, and his pictorial innovation in the context of his times. Speakers include David Bindman, Diana Donald, and David Kunzle, as well as James Grantham Turner and John Bender. Fee: \$20. For information: Lynne Kimura, Berkeley Art Museum, 2625 Durant Ave., Berkeley, CA 94720-2250; 510/642-2358; sgoodman@uclink3.berkeley.edu.

"Recognizing Van Eyck," a conference on aspects of the work of Jan van Eyck, will be held at the National Gallery in London, March 13–14, 1998, coinciding with the exhibition *Recognising Van Eyck*, January 14–March 15, 1998. For information: National Gallery, Trafalgar Sq., London WC2N 5DN, England; 44 171 747 2471; fax 44 171 747 2431; education@ng-london.org.uk.

"Interdisciplinary Approaches to Visual Representation," the 9th Annual Berkeley Symposium, will be held March 14, 1998, at the Berkeley Art Museum and the Pacific Film Archive. The symposium is an annual event that provides a forum for discussion of visual material from a wide range of interdisciplinary perspectives and critical approaches. All members of the academic art community are welcome. For information: Josh Shannon, Townsend Center for the Humanities, 460 Stephens Hall, University of California, Berkeley, CA 94720; 510/845-9519; eskimo@uclink4.berkeley.edu.

28th Annual Sessions of the Mid-Atlantic Symposium in the History of Art will be held April 3–4, 1998. The symposium is hosted jointly by the department of art history and archaeology at the University of Maryland at College Park and by the Center for Advanced Study in the Visual Arts at the National Gallery of Art. James Marrow will deliver a lecture, "History, Historiography, and Pictorial Invention in the Turin-Milan Hours." Graduate students from 14 Mid-Atlantic universities will present papers on a variety of art historical topics. For information: Sandy Kita, Dept. of Art History and Archaeology, University of Maryland, College Park, MD 20742; 301/405-4555.

"John Addington Symonds: The Private and Public Face of Victorian Culture," April 17–19, 1998, University of Bristol. An international symposium arranged by the departments of history of art and historical studies will be held at Clifton Hill House, Bristol, where the Symonds family lived 1851–1909. For information: Annie Burnside, Clifton Hill House, University of Bristol, Lower Clifton Hill, Bristol BS8 1BX, England; 0117-9733528; fax 0117-9706147; a.burnside@bristol.ac.uk.

"Environmentalism in Landscape Architecture" is the topic of the next Dumbarton Oaks Symposium in Landscape Studies, to be held on May 15–16, 1998. The symposium will examine the past and present relationships between environmentalism and landscape architecture. It will set the stage for critical discussions of deep-rooted assumptions and of past and current practice. The symposium will also highlight several issues and dilemmas raised by these relationships and contribute to a discussion of social and cultural reflections of nature embedded in landscape architectural practice. Registration materials will be available in March. For information: Studies in Landscape Architecture, Dumbarton Oaks, 1703 32nd St., NW, Washington, DC 20007.

First International Congress of Chinese Architectural History, sponsored by the Chinese Society of Architectural History and the Institute of Architectural History and Preservation of Historic Buildings will be held in Beijing from August 18–23, 1998. Registration fee is \$500 (\$300 for students). For information: Lu Zhou, School of Architecture, Beijing University; lvzhou@mail.tsinghua.edu.cn; or Nancy Steinhardt; shtzm@steinhardt.hep.upenn.edu.

"Art/History: Objects, Meaning, Judgment," September 16–19, 1998, is organized jointly by the Getty Research Institute and the Getty Grant Program on the occasion of the opening of the Getty Center. The symposium will examine how objects are constructed, how they acquire and produce meaning, and how judgments about them are generated in relation to aesthetic conventions and social practices in cultures that change and interact over time. Keynote speakers include Linda Nochlin, Wu Hung, and Horst Bredekamp. Ruth Phillips, Renata Holod, David Summers, Jean-Louis Cohen, and Irene Winter will chair the panels. Fee: \$50; \$25 for students. Registration information will be announced in March 1998.

Calls for Papers

5th Annual CUNY Graduate Center Art History Student Symposium presents "Critical Speed" on March 27, 1998. Papers from all disciplines including art history, architecture, film, fine arts, theater, and sociology, are invited. The objective is to work toward a concept of speed as it intersects with visual culture. "Speed" may be defined as a value that is increasingly prioritized in contemporary

society, yet it has existed in various forms throughout history. The desire for speed relates to practices of exchange, communication, and production. As an abstract entity, it functions within visual, conceptual, and ideological fields and has critical repercussions and by-products. Submit an anonymous 500-word abstract with c.v. (sealed in a blank envelope and stapled to the abstract). Ph.D. Program in Art History, Attn. Graduate Student Symposium, CUNY Graduate Center, Box 110, 33 W. 42nd St., New York, NY, 10036-8099; amiano@worldnet.att.net. *Deadline: January 15, 1998.*

"The Genesis of Genius: Frank Lloyd Wright's Vision for the American Prairie," Frank Lloyd Wright Building Conservancy Annual Conference, Chicago, September 23–28, 1998. While the meeting will focus on his early work, other topics on Wright are welcome. Topics for consideration include: new scholarship, aspects of the preservation of buildings, or clients, homeowners, and persons associated with Wright. Presentations on technical aspects of preservation may be eligible for publication in the conservancy newsletter. Send 1–2-page abstracts for 30-minute presentations to: Chair, Conference Committee, Frank Lloyd Wright Bldg. Conservancy, 343 S. Dearborn St., Ste. 1701, Chicago, IL 60604-3815; fax 312/663-1683. *Deadline: January 15, 1998.*

International Society for the Study of European Ideas 6th International Conference, "20th-Century European Narratives, Tradition, and Innovation," University of Haifa, Israel, August 16–21, 1998. The conference theme is "The Occidental Pilgrim: Cultural Constructions of Contemporary Pilgrimage." Historically pilgrimage has been understood as a voyage undertaken for spiritual motives to a location or site with religious significance. Until recently, these journeys have been connected to institutionalized religions. In the modern era the notion of pilgrimage is used to include all travels with a devotional/spiritual intent. What is the relationship between spontaneous eruptions of cult phenomena and the institutionalization of cult/devotional experiences? Is this "new" conception really specific to the modern era? Is there something unique and distinctive to the objects and places that become the focus of pilgrimage? If a typology can be established, is it transhistorical or specific to historical times and culture? Submit 1-page abstract to: Roberta Panzanelli-Clignet, 1200 Getty Dr., Ste. 1100 Los Angeles, CA 90049-1688; 100344.551@compuserve.com. *Deadline: January 15, 1998.*

"Expanding the Visual Field: Collecting and Display," a graduate student symposium sponsored by the Department of Art History at University of Southern California, Saturday, April 4, 1998, 10:00 A.M.–5:00 P.M. It will focus on the collecting and the display of objects. How do strategies of display affect the ascription of meaning to objects of art, mass culture, and/or technology? How do conventions of and attitudes toward collecting and display influence value? Papers that take an interdisciplinary approach to visual culture are encouraged.

Partial travel funding may be available. Submit requests with abstracts. For information, contact: Lindsey Selan; 310/829-1228; selan@scf.usc.edu; or Lucy Sandvik; 213/481-0307; sandvik@scf.usc.edu. Submit a 500-word abstract with a c.v. or brief professional bio to: Symposium Committee, Dept. of Art History, University of Southern California, Watt Hall 104, Los Angeles, CA 90089-0293. *Deadline: January 16, 1998.*

First Annual Interdisciplinary Graduate Student Symposium, "Tiptoeing the Boundaries: Publicity, Privacy, and Representation," sponsored by graduate students at the University of California, Santa Barbara, will be held April 5, 1998. Paradigms of public and private (Arendt and Habermas) have been called into question by scholars in recent years. What is the efficacy of these models? Are public and private mutually constitutive ideas? Are the ideas of these separate spheres being projected onto different historic eras? What is the relationship between publicity and privacy and issues of gender, politics, or economics? Papers addressing the problems of public and private in terms of representation—in art, in literature, in the world (real and virtual)—are particularly sought. Send 1–2-page, double-spaced abstracts for papers of no longer than 25 minutes to: Michelle Russell, c/o Dept. of the History of Art and Architecture University of California, Santa Barbara, CA 93106. For information: Melinda McCurdy, 6500mel@ucsbuxa.ucsb.edu; Michelle Russell, mrussell@silcom.com; or Denise Baxter, 6500dab1@ucsbuxa.ucsb.edu. *Deadline: January 23, 1998.*

Department of Art History at Virginia Commonwealth University seeks abstracts for the 7th Annual New Scholars/New Ideas Symposium, March 20–21, 1996. The symposium is open to all current and recent graduate students in any area of art history. Send 1-page abstracts or 20-minute presentations and c.v. to: New Scholars/New Ideas Symposium, Dept. of Art History, Virginia Commonwealth University, PO Box 84304G, 922 W. Franklin St., Richmond, VA 23284-3046; 804/828-2784; fax 804/828-7468. *Postmarked deadline: January 23, 1998.*

Research Society for Victorian Periodicals will hold its 30th annual meeting in Vancouver July 21–22, 1998, immediately following the meeting of the Society for the History of Authorship, Reading, and Publishing. RSVP seeks proposals for papers or panels dealing with any aspect of Victorian periodicals, including their cultural significance, theoretical bearings, and uses in teaching. Proposals relating Victorian periodicals on music, art, theater, rhetoric, exploration and science, are encouraged. Graduate students are welcome. Send 200-word abstract with 1-page c.v. to: Christopher Kent, Dept. of History, University of Saskatchewan, Saskatoon, SK, S7N 5A5, Canada; 306/966-5798; fax 306/966-5852; hist.dept@sask.ca. *Deadline: January 30, 1998.*

7th Annual Symposium on the Decorative Arts, "Renaissance Through Modern," sponsored by the M.A. program in the History of Decorative

Arts will be held March 5–6, 1998, at Cooper-Hewitt, National Design Museum in New York. Papers are sought from M.A. or Ph.D. candidates on all aspects of European and American decorative arts. Presentations are 20 minutes. Send a 2-page abstract with 1-page bibliography and c.v. to: Maria Ann Conelli, M.A. Program in the History of Decorative Arts, Cooper-Hewitt, National Design Museum, 2 E. 91st St., New York, NY 10128-9990; 212/849-8344; fax 212/849-8347. *Deadline: January 30, 1998.*

Dirk Bouts International Colloquium, to be held in Leuven, the Netherlands, November 26–28, 1998, seeks papers on the artist Dirk Bouts (ca. 1415–75) and his work. The colloquium will be held in honor of the 550th anniversary of the City of Leuven and will coincide with 3 exhibitions on Bouts and the intellectual and artistic milieu in Leuven (1450–75). Submit title and summary of lecture in English, French, German, or Dutch. For information: Dirk Bouts International Colloquium, c/o Agri-Travel, Parijsstraat 50, B-300 Leuven, the Netherlands; 00 32 16/24.38.40; fax 00 32 16/24.38.01. *Deadline: February 1, 1998.*

1998 New England Medieval Conference, hosted by the Maine Medieval Association and Bates, Bowdoin, and Colby Colleges along with the University of Maine and the University of Southern Maine, will be held in Portland, October 2–4, 1998. The theme "The Cultural Processes of Appropriation," focuses on the problem of interpreting medieval practices of appropriation. Papers may investigate such processes as transfers, assimilations, citations, revisions, translations, reinterpretations, transmutations, improvisations, bricolage, and comic or subversive modes such as parody, satire, or "poaching." Send 1-page abstract to: David L. Simon or Veronique Plesch, Dept. of Art, Colby College, Waterville, ME 04901; dlsimon@colby.edu; vbplesch@colby.edu. *Deadline: March 1, 1998.*

6th Annual Interdisciplinary Graduate Symposium, Friday, March 20, 1998, is presented by the Fine Arts Forum and the Art Department of the University of South Florida and is sponsored by Graphicstudio. Proposals addressing the theme "Going Native," addressing the "other" in art history, book arts, literature, the humanities, and communications, are invited from graduate students or recent graduates. Graphicstudio will offer a cash prize for the best presentation. Papers focusing on the production and history of Graphicstudio are especially encouraged. For information: Noel Smith, Graphicstudio; 813/974-3503; fax 813/974-2579; nsmith@satie.arts.usf.edu. *Deadline: March 12, 1998.*

24th Annual Byzantine Studies Conference will be held at the University of Kentucky, Lexington, Thursday, November 5–Sunday, November 8, 1998. The conference, an annual forum for the presentation and discussion of papers on every aspect of Byzantine history and culture, is open to all, regardless of nationality or academic status. Send abstracts to: Claudia Rapp, Institute

for Advanced Study, Olden Lane, Princeton, NJ 08540; clapp@ias.edu. *Postmarked deadline: March 15, 1998 (March 2 if submitted from abroad).*

5th Biennial Gender and Archaeology Conference, "From the Ground Up: Beyond Gender Theory in Archaeology," will be held October 9-10, 1998, at the University of Wisconsin-Milwaukee. The conference theme is the practical application of the many theoretical approaches that have characterized most research on engendered archaeology that stresses concrete examples of how gender theory can be applied in archaeological praxis. Send abstracts and inquiries to: Professor Nancy L. Wicker, Art Dept., MSU 42, Mankato State University, PO Box 8400, Mankato, MN 56002-8400; 507/389-2728; fax 507/389-2816; nancy.wicker@mankato.msus.edu. *Deadline: April 15, 1998.*

"Women Art Patrons and Collectors: Past and Present." Papers are sought on female art patronage and collecting of all time periods and cultures for a conference to be held at the New York Public Library in March 1999. Papers may provide general overviews of the patronage and collecting activities of a specific woman or a detailed analysis of one particular commission, whether painting, sculpture, architecture, or the decorative arts. Discussions on women who did not directly provide funds for commissions but who supported artistic activity are also welcome, as are sociological studies of female patronage and collecting. Send abstracts to: Lilian H. Zirpolo, 205 Onizuka Ct., Somerset, NJ 08873; LZirpolo@aol.com; and Joanna Gardner-Huggett, 451 W. Melrose St., Apt. 206, Chicago, IL 60657. *Deadline: May 15, 1998.*

Opportunities

Awards

Architectural History Foundation offers the Vincent Scully Research Grant, a \$10,000 biannual award to facilitate the publication of a monograph on American architecture. Submit 4 copies of: 1- to 2-page, double-spaced proposal, including projected date of publication; 1-page outline of how the award would be utilized; sample of the applicant's writing, not longer than 10 typed pages; a c.v., including past and present grants; if relevant, documentation on the degree of publishers' interest in or commitment to the manuscript; 3 sealed letters of reference; and a stamped, self-addressed postcard. The winner will be announced at the annual meeting

of the Society of Architectural Historians in April 1998. For information: Architectural History Foundation, 350 Madison Ave., New York, NY 10017; fax 516/944-5961. *Deadline: February 2, 1998.*

Society for the History of Authorship, Reading, and Publishing is soliciting entries for its 1997 Book History Prize of \$1,000 awarded to the author of a book-length monograph on the history of the book. Books may explore the history of the creation, dissemination, and uses of script or print. For information on nominating books: Beth Luey, History Dept., Arizona State University, Tempe, AZ 85287-2501; aabel@asuvm.inre.asu.edu, www.indiana.edu/~sharp. Submit books to judges: G. Warkentin, Pratt 303, Victoria College, 73 Queen's Park Crescent, Toronto, Ontario M5S 1K7, Canada; Peter Shillingsburg, 1080 Shakespear Dr., Beaumont, TX 77706; and James Raven, 51 Sherlock Close, Cambridge, England CB3 0AG. *Deadline: March 1, 1998.*

1998 Carter Manny Award, sponsored by the Graham Foundation, supports research for scholars whose dissertations focus on architecture and other arts that contribute to architecture. The award will be up to \$10,000. Eligibility is restricted to applicants who have completed their course work, who have been advanced to candidacy, and whose dissertation proposals have been approved by their departments. Each department may nominate only 1 applicant annually. For information: Graham Foundation, 4 West Burton Pl., Chicago, IL 60610-1416; 312/787-4071; www.grahamfoundation.org. *Deadline: March 15, 1998.*

MLA Prize for a Distinguished Bibliography, 1998 Competition for Bibliographies. Submissions of enumerative and descriptive bibliographies published 1993-97 in serial, monographic, book, or electronic format are invited. The prize will be given to a work in any language, as long as it falls within the subject scope of modern languages and literatures, composition theory, folklore, or linguistics. Prize: \$1,000 and a certificate presented at the annual MLA convention. For information, Richard Brod, Director of Special Projects, MLA; 212/614-6406; awards@mla.org. Send 4 copies and a letter identifying the work to: MLA Prize for a Distinguished Bibliography, 10 Astor Pl., New York, NY 10003-6981. *Deadline: May 1, 1998.*

Calls for Entries

2nd Minnesota National Print Biennial. All printmaking media completed within last 2 years. Fee: \$20 for 2 slides. Approximately \$5000 cash/purchase awards. For prospectus, send SASE to: Minnesota National Print Biennial, University of Minnesota, Dept. of Art, 208 Art Bldg., 216 21st Ave. S., Minneapolis, MN 55455. *Deadline: January 16, 1998.*

"What's So Funny?: National Works on Paper Biennial," to be held at the Marsh Art Gallery, University of Richmond, March 20-May 16, 1998, is a juried exhibition open to all artists residing in the U.S. celebrating the humorous side of art. Seeking works on paper that examine various types of visual humor. The exhibition will tour Virginia for 2 years through Virginia Museum of Fine Arts. Fee: \$20 for 3 slides. For a prospectus, send SASE to: Marsh Art Gallery, University of Richmond, VA 23173; 804/289-8276. *Deadline: January 16, 1998.*

Elaine L. Jacob Gallery, Wayne State University, is accepting proposals for the 1998-99 season. Proposals may be for solo exhibitions or group shows of work in any media. Proposals should include a description of the exhibition; the number, media, and sizes of works to be shown; 20 slides indicative of the proposed work; artist(s) and/or curator résumé(s); periods when the work would be available; and SASE should be sent to: Sandra Dupret, Dept. of Art and Art History, 150 Art Bldg., Wayne State University, Detroit, MI 48202. *Deadline: January 20, 1998.*

8th Annual New Images Exhibition, a juried photo competition for the mid-Atlantic states: Del., Md., N.J., N.Y., Pa., Va., W.V., and D.C. Entry fee: \$5 per slide; 3 slides maximum. Send SASE to: Corinne Martin, New Image Gallery, MSC 7101, School of Art and Art History, James Madison University, Harrisonburg, VA 22807; 540/568-6485. *Deadline: January 23, 1998.*

My Pet 2, another serio-comic-emotional-conceptual look at our involvement with pets. March 7-28, 1998. Juried exhibition open to all U.S. artists working in all media. Fee: \$25 for up to 4 slides. For prospectus, send SASE to: *My Pet 2*, Central Arts Collective, 188 E. Broadway Blvd., Tucson, AZ 85701; 520/623-5883. *Deadline: February 1, 1998.*

1998 Annual New York Lesbian and Gay Film Festival, June 1998. Awards for best narrative feature, best documentary feature, and best short will be awarded. Submissions of films/videos by, about, or of interest to lesbians, gay men, bisexuals, or transgendered people are now being accepted. The festival is also soliciting works by makers under 25 years of age for a curated program of films/videos by queer youth. Entry fee: \$20. For submission forms and entry information: NY Lesbian and Gay Film Festival, 47 Great Jones St., 6th Fl., New York, NY 10012; 212/254-7228; fax 212/254-8655; newfest@idt.net; www.newfestival.org. *Deadline: February 9, 1998.*

1998 Print Biennial, international print exhibition with nontoxic component and nontoxic solo/invitational shows. Tour is planned for June 1998-April 1999; \$1000 awards. Application categories include juried biennial: \$25 for 3 slides; juried and curated nontoxic solo/invitational: \$30 for 6 slides. For prospectus, send SASE to: Hand Workshop, 1812 W. Main St., Richmond, VA 23220; 804/353-0094. *Deadline: February 15, 1998.*

Submit slides for 1-person photographic exhibition, 1998-99 season. Faculty and students provide input during selection process. Include 20 slides, résumé, SASE, and supporting materials including installation requirements. Send to: Harnes Fogel, Media Arts Dept., The University of the Arts, 333 S. Broad St., Philadelphia PA 19102; 215/875-1020. *Deadline: February 15, 1998.*

Seeing Red: The Mysteries of a Primary Color, May 2-23, 1998, is a regional, juried exhibition open to visual artists residing in Conn., Mass., N.H., N.Y., R.I., and Vt. The exhibition is sponsored by Hera Gallery, a nonprofit, professional artist cooperative. For a prospectus, send SASE to: Wendy Wahl, Hera Gallery, PO Box 336, Wakefield, RI 02880-0336. *Deadline: March 1, 1998.*

National Juried Show, June 25-July 18, 1998. Juror: Jacqueline Serwer of the National Museum of American Art, Smithsonian Institution. Open to all media. Cash awards. For prospectus, send #10 SASE to: Ceres, Ste. 306, 584 Broadway, New York, NY 10012. *Deadline: March 14, 1998.*

Soho Photo Gallery of New York announces its 3rd annual National Photography Competition. The competition is open to artists working in any photography-based medium (including digital and mixed). First place winner will receive a month-long, single-person show at the gallery during the 1998-99 season and a \$300 cash prize. Approximately 20 second place winners will appear in a group show in June 1998. Entry fee: \$25 for 6 35-mm slides. For a prospectus, send #10 SASE to: Prospectus, Soho Photo Gallery, 15 White St., New York, NY 10013. *Deadline: March 15, 1998.*

Leigh Yawkey Woodson Art Museum is accepting submissions of contemporary paintings, works on paper, and sculpture for its 23rd annual juried exhibition, *Birds in Art*. All works must interpret birds and related subject matter. Entry fee: \$30. For prospectus, contact: 700 N. 12th St., Wausau, WI 54403-5007; 715/845-7010; fax 715-845-7103; museum@tywam.com. *Postmarked deadline: April 15, 1998.*

AIR Gallery Biennial Exhibition of Women Artists, December 1998. Open to all women artists working in all media who live in the U.S. Work must be wall-hung. Entry fee: \$15. For prospectus, send SASE to: AIR Gallery, 40 Wooster St., 2nd Fl., New York, NY 10013; www.airnyc.org. *Postmarked deadline: June 12, 1998.*

Calls for Manuscripts

"Acts of Possession: Practices of Collecting and Connoisseurship." The editor of a proposed book on collecting as a cultural and symbolic practice in America invites essays and abstracts. Papers may be on any aspect of collecting, connoisseurship, hoarding, or archiving and may consider the collection as a structure for

organizing knowledge, the collector as a subject position, as well as the consequences of collecting practices for the "collected." Possible topics might include: ethnographic collecting; representations of collections and connoisseurs in literature and art; popular manifestations of collecting and collectors; or collecting as a "pathology." Leah Dilworth, English Dept., Long Island University, University Plaza, Brooklyn, NY 11201; phone 718/488-1098; fax 718/488-1372; ldilwort@titan.liunet.edu. *Deadline: January 31, 1998.*

Wesleyan Graduate Review is seeking manuscripts addressing the political, philosophical, economic, and social issues surrounding education as well as those on quantitative and qualitative research. Submit 3 copies (with disk) in APA style. Include name, address, and phone number. Reviews are also invited. For information: Carlos Martinez, Texas Wesleyan University, *Wesleyan Graduate Review*, 1201 Wesleyan St., Fort Worth, TX 76105-1536; 817/531-4959; 817/531-4814; carlostwu@aol.com. *Deadline: January 31, 1998.*

Rutgers Art Review: The Journal of Graduate Research in Art History, will consider full-length articles and shorter research notes on a wide range of topics concerning the history of art and architecture, material culture, art theory and criticism, film, and photography. Manuscripts with interdisciplinary approaches are welcome. All graduate students, including those who have completed their doctoral degrees within a year of the date of submission, are eligible. Send 2 copies of manuscript to: P. J. Switzer and Deborah J. Woodworth, *Rutgers Art Review*, Voorhees Hall, Rutgers University, New Brunswick, NJ 08903. *Deadline: February 15, 1998.*

Aesthetics and the Arts series seeks proposals on art exhibited with public funding and/or art exhibited in the public domain. The collection would address the problems of public art and the philosophical problems concerned with the activity and its description/criticism. Essays will include the best art criticism on public art along with commentaries by writers informed by a knowledge of the practice of contemporary painting. The series also seeks proposals for a book on contemporary painting. Both books will consist of an editor's introduction, a selection of 10 essays, and a commentary addressed to peer groups in the fields. They will be published by G+B Arts International. Richard Woodfield, 74 Lorimer Ave., Gedling, Notts NG4 4WA, England; 15 9523320; work 15 9418418, ext. 2208; fax 15 9486403.

Grants and Fellowships

Rockefeller Foundation Residential Fellowships in Gender Studies in Medieval and Early Modern Europe, Newberry Library Center for Renaissance Studies, are granted annually for 11-month residential fellowships on topics appropriate to the library's collections. Two fellowships will be granted each year over the

next 3 years commencing in the fall of 1998. Fellowships are reserved for postdoctoral scholars in literature, history, and other humanities fields. Fellows are required to be in full-time residence at the library and to give a public lecture and workshop during their tenure. For information: Center for Renaissance Studies, The Newberry Library, 60 W. Walton St., Chicago, IL 60610; 312/255-3514; renaissance@newberry.org; www.uic.edu/orgs/newberry. *Deadline: January 20, 1998.*

Newberry Library-École des Chartes Exchange Fellowship, 1998-99. The fellowship will be awarded to a graduate student to study at the École Nationale des Chartes in Paris for 3 months. The recipient must be a U.S. citizen and a Ph.D. candidate. Preference will be given to students attending institutions in the Renaissance Center consortium. The school specializes in training in the archival sciences, including paleography, bibliography, textual editing, and the history of the book. Instruction emphasizes the history, literature, and geography of France. For information: Center for Renaissance Studies, Newberry Library, 60 W. Walton St., Chicago, IL 60610-3380; 312/255-3514; renaissance@newberry.org; www.uic.edu/orgs/newberry. *Deadline: January 23, 1998.*

Grants for Projects on Central and Eastern Europe, Eurasia, and Mongolia, sponsored by International Research and Exchanges Board. Support is available for brief visits (about 2 weeks) for individuals who do not require administrative assistance from IREX. Applications are accepted in the disciplines of the humanities and social sciences only. Funding is limited, contact IREX regarding eligibility before submitting an application. Projects must be completed within the calendar year of the deadline. IREX, 1616 H St., NW, Washington, DC 20006; 202/628-8188; fax 202/628-8189; irex@irex.org; www.irex.org. *Deadlines: February 1, 1998; June 1, 1998.*

Newberry Library Center for Renaissance Studies announces the Audrey Lumsden-Kouvel Fellowship in Renaissance Studies for postdoctoral scholars conducting extended research in late medieval or Renaissance studies. Stipend: up to \$3,000. Applicants must be in continuous residence at the library for at least 3 months during the academic year. The fellowship is a good opportunity for scholars who would be able to come for longer periods during the academic year, or who may wish to use the award to extend a sabbatical. For information: Newberry Library Center for Renaissance Studies, 60 W. Walton St., Chicago, IL 60610-3380; 312/255-3514; renaissance@newberry.org; www.uic.edu/orgs/newberry. *Deadline: March 1, 1998.*

American Research Institute in Turkey is continuing the Andrew W. Mellon Foundation research fellowship program. The fellowships are intended to bring scholars from Eastern Europe into the broader research community, specifically Turkey. The countries involved are Hungary, Czech Republic, Slovakia, and Poland,

and, for the coming year, Bulgaria and Romania. The 2-3-month postdoctoral fellowships cover all areas of the humanities and social sciences. Applications should include a 3-5-page project statement, c.v., and 2 letters of reference from scholars in the field commenting on the value and feasibility of the project (may be sent separately). For information: ARIT, University of Pennsylvania Museum, 33rd and Spruce, Philadelphia, PA 19104-6324; 215/898-3474; fax 215/898-0657; leinwand@sas.upenn.edu. *Deadline: March 5, 1998.*

Center for Advanced Study in the Visual Arts, National Gallery of Art, announces a program for the Samuel H. Kress/Ailsa Mellon Bruce Paired Fellowships for Research in Conservation and Art History/Archaeology. Applications are invited from teams of 2 scholars: 1 in the field of art history, archaeology, or another related discipline in the humanities or social sciences and 1 in the field of conservation or materials science. The fellowship includes a 2-month period for field, collections, and/or laboratory research, followed by a 2-month residency period. They are open to those who have held the appropriate terminal degree for 5 years or more conducting study in the history and conservation of the visual arts of any geographical area and of any period. Awards will be made without regard to the age or nationality of the applicants. Submit 7 copies of application form, proposal, a tentative schedule of travel indicating the site(s), collection(s), or institution(s) most valuable, copies of selected publications, and 2 letters of reference. For information: Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, DC 20565; 202/842-6482; fax 202/842-6733; advstudy@nga.gov; www.nga.gov/resources/casva.htm. *Deadline: March 21, 1998.*

Lawrence and Isabel Barnett Fellowships in Arts Policy and Administration. Ohio State University College of the Arts announces the availability of 2-year fellowships for M.A.- or Ph.D.-level students in its arts policy and administration program. For information: Jen Taylor, Ohio State University, Dept. of Art Education, 258D Hopkins Hall, N. Oval Mall, Columbus, OH 43210-1363; 614/688-4346; taylor.725@osu.edu; www.arts.ohio-state.edu/ArtEducation/APA.

Internships

Internships at the Philadelphia Museum of Art. 9-week, volunteer summer museum studies internship for graduate and undergraduate students, June 15, 1998-August 14, 1998. Interns are placed in either administrative, curatorial, or education departments. For information: 215/864-7925; gpagano@philamuseum.org for information. *Deadline: February, 27 1998.*

Dieu Donn  Papermill. Work-exchange program: work 1 day a week for 8 weeks, 10 A.M.-6 P.M., for "Basic Papermaking" workshop and \$50 towards a second workshop. It is

possible to work more hours to receive further discounts on workshops. 6-month internship program: learn various facets of hand paper-making through observation and participation. Some prior experience with hand papermaking is encouraged. Interns work from 10 A.M.-6 P.M. 1 day per week for an 8-week trial period. During the rest of the 6 month internship, hours worked may be applied toward studio time and/or classes. For information: Melissa Potter, Dieu Donn  Papermill, 433 Broome St., New York, NY 10013; 212/226-0573; fax 212/226-6088; ddpaper@cybernex.net.

Miscellaneous

Cristo Negro de Portobelo Symposium will be held at Spelman College in Atlanta, in the fall of 1998. The conference is centered on the *Cristo Negro de Portobelo*, a 17th-century statue of a black Christ believed to have miraculous powers and located in Portobelo, Panama. International scholars and specialists in the areas of Latin American art and history, religious studies, sociology, and anthropology may submit papers on the statue as well as on 17th- and 18th-century fabrication of religious statues in Europe for export to the colonies, Latin American colonial art and religious folk art, manifestations of black Christian religious artifacts, socio-historical impact of miraculous objects, racial/ethnic representation of Christ in Western art, pilgrimage, etc. Conference proceedings will be published. Send a 1-2-page abstract and r sum  in Spanish or English to: Arturo Lindsay, Spelman College, 350 Spelman Lane, SW #296, Atlanta, GA 30314-4399; 404/223-7653; fax 404/215-7771; alindsay@spelman.edu. *Deadline: April 1, 1998.*

Museum Assessment Program (MAP), sponsored by the American Association of Museums (AAM), is designed to help museums establish institutional priorities and frameworks for advancement, to prepare for initial or subsequent accreditation, to enhance board effectiveness, to upgrade policies and procedures, and to increase services to communities. Assessments include: I: Institutional Assessment; II: Collections Management Assessment; III: Public Dimension Assessment. Eligible museums may receive a single, noncompetitive grant for each assessment through the Institute of Museum and Library Services. For information: American Association of Museums; 202/289-9118. *Deadlines: MAP III: February 27, 1998; MAP I: April 24, 1998; MAP II: March 13, 1998.*

Online

Americas Society has a new website at www.americas-society.org.

Art Teacher Connection: www.primenet.com/~arted/ is a website designed for visual art teachers and art students looking for art education resources, images, Internet art lessons, and helpful tips on how to integrate computer technology into a visual arts curriculum.

Getty Research Institute for the History of Art and the Humanities has a website at www.getty.edu/gri that contains a complete online catalogue of the Getty Center library collections and information on Getty fellowships, the Getty publications program, exhibitions, and Los Angeles-based public programming.

The International Center of Medieval Art has a web site at www.medievalart.org.

Medici Archive Project has a website at www.jhu.edu/~medici.

National Gallery of Canada has a website at national.gallery.ca.

n.paradoxa is a new, international feminist art journal. Subscriptions to bi-annual journal are \$12 plus \$8 postage. KDpress, 38 Bellot St., London SE10 OAQ England; web.ukonline.co.uk/n.paradoxa/index.htm.

Resources in Art History for Graduate Students, www.eden.rutgers.edu/~acd, lists opportunities of interest to graduate students in art history, history of architecture, visual studies, and the humanities.

Society of Architectural Historians (SAH) has a new website at www.sah.org.

Residencies

5-College Women's Studies Research Center, composed of Amherst, Hampshire, Mount Holyoke, and Smith Colleges and the University of Massachusetts invites applications from scholars, artists, community organizers, and political activists for research associate positions. Associates are provided with office space and access to computer facilities and libraries at the 5 institutions for either semester- or year-long residencies. The center supports projects in all disciplines; projects must be centrally focused on women. For information: Women's Studies Research Center, Dickinson House, Mount Holyoke College, 50 College St., South Hadley, MA 01075-6406; 413/538-2022; 413/538-2275; fax 413/538-2082; fcwsrc@persephone.hampshire.edu; persephone.hampshire.edu/~fcwsrc. *Deadline: February 10, 1998.*

Oregon College of Art and Craft: 4-month residencies for emerging artists. Selection based on the quality of portfolio and proposed residency project, plus ability to work well in a community. Residency includes housing, studio use, exhibition, and up to \$2,600. Periods and media are: mid-September 1998-mid-January 1999 for drawing/mixed media, drawing and ceramics; mid-January-mid-May 1999 for book arts/printmaking, metals. For information, send SASE to: Junior Residencies, Oregon College of Art and Craft, 8245 S.W. Barnes Rd., Portland, OR 97225. *Deadline: April 15, 1998.*

CAAAT Survey

The College Art Association Advocacy Team is seeking information on advocacy from CAA members. This information will be used to serve our members and conduct advocacy on their behalf. Please help us by completing the survey and returning by fax, e-mail, or post. Thank you in advance for your feedback.

Are you a member of College Art Association Advocacy Team (CAAAT)? ☐ Yes ☐ No

If yes: name: _____

address: _____

phone/fax/e-mail: _____

Would you like to be a CAA Advocacy Team member? (If so, include your membership number.) ☐ Yes ☐ No

Do you currently conduct advocacy activities? ☐ Yes ☐ No

If so, what type of activities?

- writing letters ☐
- meeting with representatives ☐
- sending e-mail to representatives ☐
- calling representatives ☐
- public speaking ☐

Are you willing to write letters on behalf of CAA membership? ☐ Yes ☐ No

Are you willing to make phone calls on behalf of CAA membership? ☐ Yes ☐ No

Are you willing to attend meetings with elected officials at their district offices and/or national offices? ☐ Yes ☐ No

Are you willing/able to acknowledge your institutional affiliation in your advocacy efforts? ☐ Yes ☐ No

What issues most interest you? Please rate your interest/priority from 1 (high) to 5 (low).

- copyright _____
- visual arts _____
- humanities _____
- first amendment _____
- the Internet _____
- other _____

Do you favor national funding for the arts and humanities? ☐ Yes ☐ No

Have you ever visited the CAAAT web site (www.collegeart.org/caa/profession/CAAAT/)? ☐ Yes ☐ No

Would you visit again, knowing it has been updated? ☐ Yes ☐ No

Please give your suggestions on how CAA could be a more effective advocate for its membership (attach extra sheets as necessary). _____

Return to: Katie Hollander, Manager of Governance and Advocacy; 275 7th Ave., New York NY, 10001; 212/627-2381; katieh@collegeart.org.

Classifieds

CAA News accepts classified ads of a professional or semiprofessional nature. \$1.25/word for members, \$2/word for nonmembers; \$15 minimum. In addition, boxed display advertising is now available throughout the publication. Contact the advertising manager: 212/691-1051, ext. 213; advertising@collegeart.org. All ads must be prepaid.

Art Workshop International, Assisi, Italy. June 23–August 3, 1998. Live/work in a 12th-century hilltown surrounded by the Umbrian landscape. Instructional courses: painting, drawing, art-making, all-media, art history, opera seminar, creative writing. Three-, 4-, 5-, and 6-week sessions. Hotel, most meals, studio space, critiques, lectures, visiting artists. Art Workshop, 463 West St., 1028H, New York, NY 10014; tel/fax 800/835-7454; www.vacation-inc.artworkshop.html.

Chicago Lakeview. 2-bedroom, 2-bath vintage apartment (new rehab) for rent, academic year 1998–99 and/or summers 1998, 1999; dates flexible. Elegant, sunny spacious; at Roscoe/Halsted, near theaters, cafes, clubs; easy transport to Loop, universities; walk to lake; deck, parking; dog ok. \$2,200/month + utilities. 773/935-6965.

France Magnificent Art Vacations. Painting, writing, cooking, or dance. All levels. Artist rates. 707/823-9663.

Fresco & Scagliola Workshops: Ceri, Italy (40 km. from Rome), August 6–26, 1998. Live/work in an unusual 16th-century palazzo amid magnificent Etruscan landscape. All aspects of these techniques covered; field trips included. Write/call for brochure: Accademia Caerite, Inc., 71 Old Post Rd. N., Croton-on-Hudson, NY 10520; 914/271-3380; fax 914/271-1238; or 212/473-5657; fax 212/777-7551; ACaerite@aol.com.

Gay and Lesbian Caucus: For a free copy of newsletter and membership application: Jonathan Weinberg, PO Box 208272, New Haven, CT 06520-8272; jonathan.weinberg@yale.edu.

Luxury Florence Apartment. Centrally located 3-bedroom, 2-bath duplex with large terrace; sleeps 4. Spectacular view of cathedral. Walking distance to major artistic attractions. \$1,700/week; longer stays preferred and discounted. Security deposit required. Contact: Lorenzo Nahum: 212/831-0423; 011 39 2 7602 2845.

Paris: Lovely, fully-furnished 1-bedroom apartment; 17e, Metro: Courcelles. Two weeks to 8 months; excellent references required. 212/799-7223; fax 212/799-3818.

Paris/Marais apartment for rent: charm, calm, luminous, fully furnished, all conveniences. 212/367-7641.

Professional Slide Dupes for as low as 49 cents per slide. At David Allen Fine Art, we specialize in artist's slides at bargain prices. We also print text on slide mounts. Other services available. 718/624-7504.

Provence: available January to June 1998. Beautifully restored 17th-century village house, 2 bedrooms, fully furnished, enclosed garden, garage, located between Aix and Avignon. \$1,500/month plus utilities. Security/references required. Barry Miller, 301/263-0179; Eigmgt@aol.com.

Rome Rental. Completely furnished apartment: living, dining, 2 bedrooms. Central location near stores, buses, subway. Security deposit, references required. 508/877-2139.

Seeking Video Media Paper sold by Arthur Brown Art Supplies and others. Was used for silverpoint drawing. Artist desperate to buy any quantity available. Contact Susan Schwalb, 10 Winsor Ave., Watertown, MA 02172.

Erratum

John Ravenal's position at the Philadelphia Art Museum was mistakenly listed in "People in the News" (November 1997, CAA News). He is associate curator.

Information Wanted

Richard Linder catalogue raisonné, edited by Werner Spies and compiled by Claudia Loyall in cooperation with Anouk Papadiamandis, is going to press. Owners of Linder's paintings, watercolors, or drawings that are not yet included or changed provenance may contact: Claudia Loyall, Klarastr. 1, 80636 Munich, Germany. Deadline: January 1998.

CAA Committee on Cultural Diversity requests reviews of textbooks used in survey courses. Reviews should focus not only on art and artists, but on multiple world views and ideas about the meaning of "art" for diverse peoples. Word limit: 500 or less. Submit to: Melanie Herzog, Edgewood College, Dept. of Art, 855 Woodrow, Madison, WI 53711; mherzog@edgewood.edu (copy to michi@interport.net).

Frederic Crowninshield (1845–1918), painter of murals, oils, and watercolors; stained glass maker; teacher; and administrator. Any information, including correspondence, the location of his paintings, studies, and portfolios, is requested. Wilmers, 14 E. 90th St., New York, NY 10128.

Information on 19th-Century Artists from Spain (Sorolla, Fortuny, Zuloaga, Solana, Regoyos, Nonell, Casas, Rusiñol, Maeztu, etc.) in any museum, gallery, or private collection in the U.S. is sought for dissertation research. Mark Roglan Kelley, Hermosilla 85, 5^{ta} Izq., 28001 Madrid, Spain; mrk@info4.com.

INTERCULTURAL AND POST-COLONIAL MASTERS DEGREE IN ART HISTORY

Richmond, The American International University in London, is pleased to announce the introduction of an MA in Art History commencing Fall 1998. This unique three-semester MA is taught within one calendar year. In the first semester it focuses on intercultural methodologies for the study of western and non-western art. This is followed by a choice of a Modernism or Renaissance module in the second semester. In the final (third) semester, we offer a required Colonialism/Post-Colonialism module. Assessment is based on coursework plus a short dissertation. In the second semester students have the opportunity to study either at our London or Florence campus.

The closing date for applications is March 1, 1998

For inquiries please contact: Dr. Jos Hackforth-Jones, Director, MA in Art History, Richmond, The American International University in London, 1 St. Albans Grove, London, W8 5BN; e-mail: maarhis@richmond.ac.uk; tel (outside UK): +44 171-3688381.

RICHMOND
THE AMERICAN
INTERNATIONAL UNIVERSITY
IN LONDON

paid advertisement

Maurice Poirson (1850–82). The Stirling Smith Art Gallery and Museum seeks information on the artist. Contact: Maria Devaney, Stirling Smith Art Gallery and Museum, Dumbarton Rd., Stirling FK8 2RQ, Scotland; 01786 471917; fax 01786 449523.

"Reconstructing a Feminist Figuration." Seeking information on women figurative painters working from a feminist perspective for a presentation at a CAA conference panel on current issues in representational painting. Send slides and information with sase to: Diane Sophrin, 28 Foster St., Montpelier, VT 05602.

William Emile Schumacher (1870–1931). Seeking information on painter's period in Chicago and Taos. Herbert Schutz, 46 Dewart Rd., Greenwich, CT 06830; 203/629-3387.

Ellis Wilson (1899–1977). Seeking the whereabouts of this African American artist from Kentucky. A retrospective exhibition, catalogue, and catalogue raisonné are planned for 2000. Albert Sperath, Murray State University, PO Box 9, Murray, KY 42071-0009; 502/762-6734; fax 502/762-3920; albert.sperath@murraystate.edu.

Datebook

January 9, 1998
Deadline for February issue of *Careers*

January 21, 1998
Deadline for advance registration for the CAA Annual Conference in Toronto

January 31, 1998
Annual deadline for applications to the Professional Development Fellowship Program

Deadline for submissions to March issue of *CAA News*

Deadline for application for Professional Development Fellowships

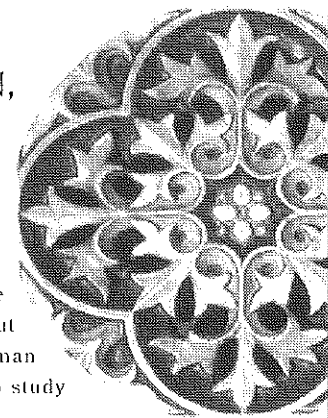
February 13, 1998
Deadline for advance submissions to annual conference supplement of *Careers*

Deadline for advance reservation of interviewer tables

February 25–28, 1998
86th Annual Conference in Toronto, Ontario

March 6, 1998
Deadline for submissions to April *Careers*

THE BARD GRADUATE CENTER M.A. AND PH.D. PROGRAMS IN THE HISTORY OF THE DECORATIVE ARTS, DESIGN, AND CULTURE



In September 1998, the Bard Graduate Center will offer the nation's first Ph.D. program in the History of the Decorative Arts, Design, and Culture.

Both the Ph.D. and the M.A. programs encourage students to think critically and contextually about objects and design as expressions of the human aesthetic sense and as lenses through which to study society and culture.

Application deadline for the 1998-99 academic year is February 15. Fellowships and Scholarships are available for qualified students. For more information: Tel: 212.501.3000 fax: 212.501.3079 e-mail: admissions@bgc.bard.edu

BGC

The Bard Graduate Center for Studies in the Decorative Arts
Office of Admissions
18 West 86th Street, New York, New York 10024

paid advertisement

1998 Summer Institute in Visual and Cultural Studies

University of Rochester, June 28–July 31, 1998

The Institute will bring together approximately 20 scholars in art history and related fields from Central and Eastern Europe with approximately 10 of their North American and Western European counterparts. It will consider interdisciplinary developments in the study of visual culture, art-historiographic tradition, cultural studies, the sociology of art, and work in gender and queer studies and postcolonial criticism.

The Institute is directed by Michael Ann Holly, Keith Moxey, and Janet Wolff. Full-time faculty are Douglas Crimp and Stephen Bann. Lecturers are Norman Bryson, Annie Coombes, Stuart Hall, Stephen Melville, Kobena Mercer, and Kaja Silverman.

Fellows will receive transportation, room, and board, as well as stipends. Applicants should be at or beyond the postdoctoral level.

Funding for the Institute has been provided by the Getty Grant Program.

For information: Bozena Sobolewska, Administrative Assistant; Dept. of Art and Art History; Morey 424, Box 270456; University of Rochester; Rochester, NY 14627; 716/275-9249; fax 716/442-1692; vcinst@cc.rochester.edu

Deadline: January 22, 1998.

paid advertisement