Phyllis P. Bober onCAA

Phyllis Bober is a wonderful raconteur, whose stories reveal her archeologist'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 gentle self-effacing sense of humor, and you have the recipe for a complete menu. When I was asked to interview my former advisor 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 meet with her. What follows are some morsels from our conversation together:

Bober first encountered CAA while an undergraduate at Wellesley. "I used the Art Bulleint 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 original 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. 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 Money 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 in all the areas that are in play. I think the change from a Mom and Pop to a news organization was the change. I was part of choosing the new executive director who was then Susan Ball. That was the beginning of a real transformation. The whole board was changing, people were much more politically engaged, and we..."
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 of how different national funding agencies 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: Joan Onions. Onions 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 Onions, Assistant Director of Research and Academic Programs, Clark Art Institute, route 2, Williamstown, MA 01267; 413-458-9545, ext. 325; fax 413-458-2369; john.onions@Clarkart.edu.

"The Seeds of Revolution: New Technologies and the Art Museum Image Consortium," sponsored by the Art Museum Image Consortium (AMICO), on Saturday, March 1, 11:30-1:00 P.M.

"850 Women in the Art World," sponsored by the American Association of University Women, will be held at the 850 Women in the Art World, 850 3rd Avenue, New York, NY 10022; 212-572-7727, www.aawu.org.

"Architecture and Urban Design...

"The Great Indianapolis Mosaic, remem¬bering that case? There was also the case of the Victoria and Albert Museum, whose director was disputing early holidays for the staff of her curator chums 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 will come up at business meetings with a vote. That's the part I really enjoyed, outting the board. We became not a rubber stamp but one that actually is engaged in all the problems that come up in the modern world and are concerned to anyone who is a humanist, historians completing their graduate work. Bober herself had been helped by the equivalent of about $100 nowadays. It was my first graduate scholarship, and it helped immensely. It doesn't sound like much now but doesn't sound like much now but I remember, a suburbia ride in New York was five cents and a good book, an expensive one, was five dollars. I knew 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 old guys were fairly true when I first joined it in the 1940s. It was a man's club. It was also the club of the Ivy League. . . I prefer the diversity, the fact that specialized interests have now become affiliated societies that have joined with us so that we're sort of a flagstaff for things that go on in 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 means more from the executive director than from any president. It's the executive director who really gives character to the organization... any president is only effective if we have a great spell; the executive director and the deputy director are the continuity in any organization; they're the ones that really shape it. Presidents come and go... We see everything in our history. When President back 100 years from now, they're going to see what the 1970s brought in opening up our ideas. But do not attribute it to me; it's just February 31st of the movement."

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

Phyllis P. 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 cultural and culinary arts.

—Maureen Pelke, Associate Professor of Art History and Chair of the Liberal Arts Department of Moore College of Art and Design, Philadelphia.
Notice of Members’ Annual Business Meeting

The College Art Association will be held Sunday, February 28, 1998, at 8:00 a.m. at the Metro Toronto Convention Centre, 707, South Blvd., 22nd
Bennett Blvd., Toronto, Canada M6V 2W6. College Art Association President Leslie King-Hammond will preside.

The Annual Business Meeting of the members of the Association for 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 any matter of any kind concerning the affairs of the Association. In order to issue consideration, such resolutions must (1) be received by 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 three members’ 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 appropriate allowances.

Agenda

New Business
Resolutions
For those who will be unable to attend this meeting, proxies will be 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 exhibitions and criticism, according to the magazine's [Art Journal] guest editor, Jolene 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 interchange between art and digital technology. Each writer, the says, poses the fundamental question of whether the new tools are sources of new ideas or if they merely reflect changes in the artist's own sensibilities. She notes that, ultimately, the problem of making art remains the same no matter what the medium. But because electronic technolo gy advances become so outmoded so quickly, artists who use the medium also must tackle that tricky problem of 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 artists 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 are "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 magazine’s forthcoming issue to .... ‘How Men Look,’ [edited by] treats all those identity and gender-based concerns that women these last few years .... the cops and the contractors. The programs have also expanded nationally and internationally, including exhibitions, residencies, publications, educational and public forums. Art in General’s programs have been influential in changing the way people think about art, both in the U.S. and abroad.

1998–2002 New Board Slate

B allots 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 (2,300 members) returned ballots, electing six board members who will serve from 1998 to 2002. Following are the six newly-elected board members, along with excerpts from their position statements:

Catherine B. Asher, University of Minnesota: "Just as I am concerned with contemporary nonimperial art and architecture produced by India’s multilayered religious population that represents a wide economic spread, my concern is for the broad CAA membership, not a select few. In this I would like to see CAA’s activities continue to become increasingly open to a wider audience. The more accessible and user-friendly the board, the more individuals will want to explore the official websites, and to share 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 they aim to evolve, serve, and maintain its mission."

Nancy Friesen, 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 faculty are very involved in the CAA as their counterparts in other universities and colleges. I advocate more input from artists 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 could be split between those in the visual arts and those in the performing arts. I enjoy being a part of the Printmaking Department at RISD to service.

Joanna Frush, University of Nevada, Reno: "The art education program suffers from poignancy, frustrating distances that exist between students and professors, artists and art historians, and contemporary art and the public. My primary interest as a board member would be to diminish these distances that get in the way of more meaningful and collaborative interaction together both to create the identity 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 longstanding 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 contemporary art and fashion inquiry, I am mindful of the responsibility to broad, inclusive visual culture. The boundaries between the creative and intellectual, the arts and the intellectual, the cultural and the commercial, are no longer an isolated preserve."

Art Journal Editorial Board Member Sought

Bruce Robertson, University of California, Santa Barbara. "CAA is a professional association that serves primarily academic art historians and critics, yet also includes people who work 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 constituency or the 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."

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
Brenda Besser
David Green
Lena 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@art journalists.com; or Susan Ball; sball@illinois.org.

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. Nominations: 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 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

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 lower court's reversal of last November's decision in the "NEA Four" case. (Kenneth Finlay 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 (Finlay et al. v. National Endowment for the Arts). In upholding the two 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 will probably make a strong decision one way or another. 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 Black Entertainment Television ( BET ) for use of a poster of her artwork Quilt. The court of appeals disagreed, and reversed the lower court decision, and 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's face."

The court of appeals also noted that 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 noted 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' Copyrights Authorization Act.

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 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 film's setting. The Supreme Court recently reversed decisions of the Ninth Circuit and here it will probably make a strong decision one way or another. 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 Black Entertainment Television ( 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 remanded the case for a more sensitive examination of the fair use factors. It concluded that the nine instances in which the posters were visible (ranging from 1.96 to 4.16 seconds each) were not, in the aggregate, de minimis or trivial. Further, the court noted that the defendants' claims that no protectable aspects of the highly distinctive artwork had been discarded did not holdwater, but only that the viewer sees "some vague stylized painting that includes black people."

Wilentz: "That is about like saying that a videotape of the Mona Lisa shows only a painting of a woman's face."

The court of appeals also noted that the defendants' use of the posters was significant because 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' Copyrights Authorization 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 about 20 seconds in the movie Score was not a fair use. (Sandoval v. Sony Pictures Entertainment, Inc., Southern Dist. NY.) 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 the use of the photographs which had previously been unpublished. Finally, the court found that the use was not "by any stretch of the imagination" be considered a substitute for the photos themselves. This decision has been appealed. Given that the Supreme Court decision relied on a certain extent on the analysis of the (subsequently reversed) decision of the
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 Representative 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 age by preserving the traditional balance between copyright owners and users.
- To allow computer users to view, the choice of people to review, the editor will have his or her commissions reviews and works with reviewers when necessary in the preparation of the manuscript, that editorial board members will pay normally not renewable, as book review editors.
- To the computer users to download or load works without becoming subject to copyright infringement suits if they download copies that are made are illegal or incidental to otherwise lawful uses.
- To the operation of the "safe" doctrine (H.R. 3048)—which now allows persons who legally own physical copies of a work to transfer copyright protection to a new user.

The bills are the major pieces of copyright legislation that Congress has considered over the last twenty years.

Jeff Canary, CAA Counsel

Update on Past CAA Fellows

The program's success is evidenced 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, substantiate their positions, and encouraging their curatorial projects, the Professional Development scholars on whose 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 Pepperdine College and Ohio University, respectively. Initially an intern in the Education Department of the Virginia Museum, Mason Smith (M.A., Cornell University) and Anita Loomis Wilkinson (M.A., School of the Art Institute of Chicago) with Southern California University;

Many fellows have used their fellowship-sponsored positions as a steppingstone to jobs in the academic world. Carolina Ramos (M.A., Rutgers; 1994 fellow) completed her fellowship at the Getty Research Institute for the History of Art and the Humanities and is now the Assistant Director at the Museum of Contemporary Art, Los Angeles. Eik Kahng (Ph.D., University of California, Berkeley; 1994 fellow) completed her fellowship at the Getty Center in Los Angeles, where she became a project coordinator at the Getty Research Institute.

Millard Meiss Awards

The program's success is evidenced 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, substantiate their positions, and encouraging their curatorial projects, the Professional Development scholars on whose 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 Pepperdine College and Ohio University, respectively. Initially an intern in the Education Department of the Virginia Museum, Mason Smith (M.A., Cornell University) and Anita Loomis Wilkinson (M.A., School of the Art Institute of Chicago) with Southern California University;

Many fellows have used their fellowship-sponsored positions as a steppingstone to jobs in the academic world. Carolina Ramos (M.A., Rutgers; 1994 fellow) completed her fellowship at the Getty Research Institute for the History of Art and the Humanities and is now the Assistant Director at the Museum of Contemporary Art, Los Angeles. Eik Kahng (Ph.D., University of California, Berkeley; 1994 fellow) completed her fellowship at the Getty Center in Los Angeles, where she became a project coordinator at the Getty Research Institute.

The program's success is evidenced 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, substantiate their positions, and encouraging their curatorial projects, the Professional Development scholars on whose 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 Pepperdine College and Ohio University, respectively. Initially an intern in the Education Department of the Virginia Museum, Mason Smith (M.A., Cornell University) and Anita Loomis Wilkinson (M.A., School of the Art Institute of Chicago) with Southern California University;

Many fellows have used their fellowship-sponsored positions as a steppingstone to jobs in the academic world. Carolina Ramos (M.A., Rutgers; 1994 fellow) completed her fellowship at the Getty Research Institute for the History of Art and the Humanities and is now the Assistant Director at the Museum of Contemporary Art, Los Angeles. Eik Kahng (Ph.D., University of California, Berkeley; 1994 fellow) completed her fellowship at the Getty Center in Los Angeles, where she became a project coordinator at the Getty Research Institute.

The program's success is evidenced 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, substantiate their positions, and encouraging their curatorial projects, the Professional Development scholars on whose 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 Pepperdine College and Ohio University, respectively. Initially an intern in the Education Department of the Virginia Museum, Mason Smith (M.A., Cornell University) and Anita Loomis Wilkinson (M.A., School of the Art Institute of Chicago) with Southern California University;

Many fellows have used their fellowship-sponsored positions as a steppingstone to jobs in the academic world. Carolina Ramos (M.A., Rutgers; 1994 fellow) completed her fellowship at the Getty Research Institute for the History of Art and the Humanities and is now the Assistant Director at the Museum of Contemporary Art, Los Angeles. Eik Kahng (Ph.D., University of California, Berkeley; 1994 fellow) completed her fellowship at the Getty Center in Los Angeles, where she became a project coordinator at the Getty Research Institute.

The program's success is evidenced 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, substantiate their positions, and encouraging their curatorial projects, the Professional Development scholars on whose 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 Pepperdine College and Ohio University, respectively. Initially an intern in the Education Department of the Virginia Museum, Mason Smith (M.A., Cornell University) and Anita Loomis Wilkinson (M.A., School of the Art Institute of Chicago) with Southern California University;
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 Paul Getty Museum on Art Access, a computer tutorial for art terms. Deanne Miner (M.F.A., University of Illinois, Champaign-Urbana) moved from the Maryland Institute, College of Art to Green River Community College, 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: Andrea Benisti Stiulbrana is assistant professor of graphics at Rarareau Polytechnic Institute; Maxine Payne Callard is the University of Central Arkansas's first assistant professor of photography; C. Ondine Chawner is a fellow in the Department of Visual and Critical Studies at the School of the Museum of Fine Arts, Boston; April Hussey is a 1996 fellow in the Galleries at the Moore College of Art and Design; Miwon Kwon is acting assistant professor in the Department of Art History at UCLA; and Jennifer McLerran will be the Women's Studies Program at Ohio University.

Several fellows have exhibited their work in new and exciting directions. Marilyn Vance (M.F.A., Mary-land Institute, College of Art) has been invited to continue her graduate education in the Interactive Telecommunica-tions 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 equipment funds—so that CAA will model the student committee after the existing standing committee 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 in consultation with the Fellowship Committee. 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.

CAA is composing a Student Committee to serve the needs of its 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 address the 3' x 5' index cards of CAA students. An open forum will be held Thursday, February 26, 5:30-7:00 p.m., Toronto Metro Convention Centre.

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 10010, Attn. Kate Hollander. If you are interested in clarifying the committee please make reference to this in your statement and include a letter of recommendation from a professor familiar with your work and experience. Directors 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. Individual students in the committee will serve a two-year term and must remain 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.

A CA 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 the Los Angeles County Museum of Art 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 pervades everything," she said with confidence. "It is a violation of our legal status."

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, and speakers will be announced in the near future. The commit­tee will also 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,

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

-Michi Itami, Chair, Committee on Cultural Diversity

Student Committee Created

CAA is composing a Student Committee to serve the needs of its numerous students. 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 address the 3' x 5' index cards of CAA students. An open forum will be held Thursday, February 26, 5:30-7:00 p.m., Metro Toronto Convention Centre.
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, city, state, dates, medium of exhibition, and website address if online exhibits. Photographs will be used only if space allows. They cannot be returned. Photos should be 35mm slides or 4"x5" transparencies. No digital images will be reproduced. Contact information, including name, city, state, and phone number, must be included.


MIDWEST

NORTHWEST

Midwest

Gary Joseph Cohen. 80 Washington Square East Gallery, New York, November 5-December 23, 1997. When I Sit I'm Who I Be . . . on the water meter, thought I am not a water meter, I wear them like a Kipah.


South

South

Mid-Atlantic

Pat Ferry Munro. Remnant Box I, handmade paper, 64" x 27" x 26".

Gary Joseph Cohen.

Midwest

Barbara Groisman.

South

Michael Aurbach.

Mid-Atlantic

Pat Ferry Munro.

South

Michael Aurbach.
In Memoriam

William Henry Jordan, RI, architectural and cultural historian, proponent of, and critic, died in Riverside, Calif., on 15 August 1997. Jordan was Harry Ladly Goldfarb professor emeritus and professor emeritus of art at Brown University where he taught from 1970 to 1985. He attended Barnard College and the Institute of Fine Arts until 1949, when his education was interrupted for service in the U.S. Army. In 1948 he received a B.A. in fine arts from Brown University.

Jordan published numerous books and exhibition catalogues, as well as 40 articles and essays. His groundbreaking 1963 article, “The Symbolic Science of Modern European Architecture of the Twenties,” published in the journal of the Society of Architectural Historians, shone the first light on modernism architecture from the real to the ideal. He also wrote 2 volumes in the series American Buildings and Their Architects (1972) that charted landmark studies on such structures as Irving Gill’s Dodge House, Rockefeller Center, and Frank Lloyd Wright’s Guggenheim Museum.

Jordan served as director on many boards, including the Society of Architectural Historians, the Victorian Society, the Dallas Society, and the Beaux Arts 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). Jordan served as a director on many boards, including the Society of Architectural Historians, the Victorian Society, the Dallas Society, and the Beaux Arts 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 museum professional, he was a leading authority on Latin American art. Catlin studied and knew Frida Kahlo, Diego Rivera, and many other important Latin American painters. He was also a continuous member of CAA since 1953.

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 1955 to 1959. Catlin was named as assistant director of the Yale University Art Gallery until 1957.

Jennifer R. Gross

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

Phyllis Fray Baker, professor emeritus at Bryn Mawr College and former CAA president, in 1997–98 appointed Emeritus Scholar in the Arts at Florida State University.

Craig Chuang has been appointed chief of the History of Art Department at the University of Sussex, England.

Bradford B. Collins, associate professor at the University of South Carolina, has been awarded a Fulbright award. He will teach 20th-century art history at Ritsumeikan University in Ritsumeikan, Japan, spring semester 1998.

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

Emilia Garcia, senior fellow at American Council on Education and former president of Rosemont College, was appointed dean of the School of Arts and Education at Williams Patterson University.

Shelton L. Hirth, professor at Dickinson College, was appointed Charles A. Doxie Chair of the Fine Arts.

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

William S. Lennard is curator at the Malden College, College of Art.

Walter O’Pach has been appointed director of the Educational Alliance Art School and Babson Rockerfeller Gallery in New York.

Grants, Awards, & Honors

Michael Bigger, Professor of Fine Arts, MCAD, has been invited by the Foundation Kentucky to build a large-scale sculpture. Titled Fire, the 60-ton, 20-foot-long sculpture will be completed in the late spring of 1998.

Jonathan Brown received the Premio Elia Antonio Nellihega, awarded by the Universidad de Salamanca for lifetime achievement to the field of Spanish studies.

CAAA NEWS JANUARY 1998


John Addington Symonds The Private and Public Face of Victorian Culture, April 17-19, 1997, in the Michigan League Ballroom, University of Michigan, Ann Arbor, MI 48109-2060. The conference is sponsored by the Symonds Family and the American Institute of the History of Disability. John Addington Symonds was the first to define the term "disability," and his writings and ideas have influenced disability theory and practice. The conference will focus on John Addington Symonds' work and its impact on modern disability studies. It will feature keynote speakers and panel discussions on various aspects of Symonds' life and work. For more information, please contact the conference organizers at symondsconference@umich.edu.
OCCASIONS

Architectural History Foundation offers the
Patrons, 10 essays, which are intended to bring scholars from Eastern European into the broader research community, and provide input during their course work, who have been advanced to faculty position, as well as the consequences of their course work, including projected date of publication; I-page abstracts and inquiries to: Lilian Switzer, Department of Art and Art History, 130 Art Rd., Wayne State University, Detroit, MI 48202. Deadline May 15. 1998.


in May 2, 1998, isolated, a regional juried exhibition open to all women artists. Proposals may be for solo exhibitions or group exhibitions. All material proposals should include a description of the exhibition: the number, media, and types of works to be shown; 20 slides indicative of the proposed work; artist(s) and/or curator(s); period when the work would be available and next should be sent to: Sandra Detrop, Dept. of Art and Art History, 130 Art Rd., Wayne State University, Detroit, MI 48202. Deadline January 20, 1998.

Sixteen Flint Gallery of New York announces its 3rd annual National Photography Competition. The competition is open to amateur working in any photographic listed medium (including digital and resin). First place winner will receive $1,000 and the opportunity to exhibit the gallery during the 1998-99 season and a $300 cash prize. Approximately 20 slot placements will be awarded annually. Entry fee: $50 for 1-5 slides. Deadline: February 19, 1998. Entry fee: $25 for 6-15 slides. For a proposal and entry blank, send SASE to: Sixteen Flint Gallery, 15 White St., New York, NY 10012. Deadline March 10, 1998.


Artistic and the Arts across the program is an exhibit with public funding for arts exhibit in the public domain. The collection would address the philosophical problems concerning with the art and architecture. The collection is open to all women artists anesthetized as long as the work is received between the year of the date of extension, are eligible. 2 copies of manuscript to: F. J. Swedberg, Chairman, Committee for Arts Review, Yewood Hall, Eugenia University, New Brunswick, NJ 08901. Deadline: January 24, 1998.

For submission of an editor's introduction, a selection of wide range of topics concerning the history of art and architecture, culture, material, art theory and criticism, film, and photography. Manuscripts will be reviewed by the committee. For submission of manuscripts, send SASE to: Sixteen Flint Gallery, 15 White St., New York, NY 10012. Deadline March 10, 1998.

reading and publishing a book on collecting as a cultural and symbolic practice in America and the book on collecting as a cultural and symbolic practice in America and the book on collecting as a cultural and symbolic practice in America and the book on collecting as a cultural and symbolic practice in America. Two books are intended to bring scholars from Eastern European into the broader research community, and provide input during their course work, who have been advanced to faculty position, as well as the consequences of their course work, including projected date of publication; I-page abstracts and inquiries to: Lilian Switzer, Department of Art and Art History, 130 Art Rd., Wayne State University, Detroit, MI 48202. Deadline May 15, 1998.

The exhibition is open to all women artists anesthetized as long as the work is received between the year of the date of extension, are eligible. 2 copies of manuscript to: F. J. Swedberg, Chairman, Committee for Arts Review, Yewood Hall, Eugenia University, New Brunswick, NJ 08901. Deadline: January 24, 1998.

the collection would address the philosophical problems concerning with the art and architecture. The collection is open to all women artists anesthetized as long as the work is received between the year of the date of extension, are eligible. 2 copies of manuscript to: F. J. Swedberg, Chairman, Committee for Arts Review, Yewood Hall, Eugenia University, New Brunswick, NJ 08901. Deadline: January 24, 1998.

the collection would address the philosophical problems concerning with the art and architecture. The collection is open to all women artists anesthetized as long as the work is received between the year of the date of extension, are eligible. 2 copies of manuscript to: F. J. Swedberg, Chairman, Committee for Arts Review, Yewood Hall, Eugenia University, New Brunswick, NJ 08901. Deadline: January 24, 1998.

the collection would address the philosophical problems concerning with the art and architecture. The collection is open to all women artists anesthetized as long as the work is received between the year of the date of extension, are eligible. 2 copies of manuscript to: F. J. Swedberg, Chairman, Committee for Arts Review, Yewood Hall, Eugenia University, New Brunswick, NJ 08901. Deadline: January 24, 1998.

the collection would address the philosophical problems concerning with the art and architecture. The collection is open to all women artists anesthetized as long as the work is received between the year of the date of extension, are eligible. 2 copies of manuscript to: F. J. Swedberg, Chairman, Committee for Arts Review, Yewood Hall, Eugenia University, New Brunswick, NJ 08901. Deadline: January 24, 1998.

the collection would address the philosophical problems concerning with the art and architecture. The collection is open to all women artists anesthetized as long as the work is received between the year of the date of extension, are eligible. 2 copies of manuscript to: F. J. Swedberg, Chairman, Committee for Arts Review, Yewood Hall, Eugenia University, New Brunswick, NJ 08901. Deadline: January 24, 1998.
and helpful tips on how to integrate computer technology into a visual arts curriculum.

It is possible to work from home to receive further assistance on workshops. A 6-month internship program involves various facets of hand papermaking, through observations and participation. Some prior experience with hand papermaking is encouraged. Interns work from 10 a.m. to 12 p.m. for an 8-week field period. During the rest of the 6-month internship, hours worked may be applied toward multi-field internships. For information: Melissa Potter, phone: 212/287-6088, dpap@papercrafters.com.

Miscellaneous

Cristo Negro de Portobelo Symposium will be held at Spanish College in Atlanta, in the fall of 1998. The conference is co-sponsored by the Cristo Negro de Portobelo, a 17-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 fabrics of religious statues in Europe for review in the report. Latin American colonial art and religious folk art, manifestations of Black Christian religious artifacts, socio-historical impact of religious objects, social/ethnic representation of Christ in Western art, pilgrimage, etc. Conference proceedings will be published. Send a 1-2-page abstract and biographical information in Spanish or English to: Arturo Lindsey, Spanish College, 250 Spanish Lane, SW 30266, Atlanta, GA 30314-6025, 404/222-7007, e-mail: alindsey@spanishcollege.edu.

TCAAT Survey

Do you favor national funding for the arts and humanities?

If yes: What type of activities would you like to see funded on behalf of CAA membership?

Do you favor national funding for the arts and humanities?

If yes: Have you ever visited the CAAAT web site (www.collegeart.org/CAA/profession/CAAAT/)?

If yes: Would you visit again, knowing it has been updated?

Would you be willing to be a CAA Advocate Team member? (If so, include your membership number.)

If yes: Do you currently conduct advocacy activities?

If so, what type of activities?

Are you willing to write letters on behalf of CAA membership?

If yes: Are you willing to make phone calls on behalf of CAA membership?

Are you willing to attend meetings with elected officials at their district offices and/or national offices?

Are you willing/able to acknowledge your institutional affiliation in your advocacy efforts?

What issues most interest you? Please rate your interest from high to low (1-10).

How do you intend to advocate for the CAAT? (If so, include your membership number.)

Copyright, Visual Arts. Humanities

Who do you contact at the Internet?

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

Love and Isolde Barrett Fellowships in Art Policy and Administration. Ohio State University College of the Arts announces the availability of two 6-month fellowships for MA or PhD-level students in the arts policy and administration program. For information: Jon Taylor, Ohio State, University, Dept. of Art Education, 2350 Hopkins Hall, N. Oval Mall, Columbus, OH 43210-1363, 614/292-4416, taylor.799086@osu.edu; www.art.osu.edu/ArtPolicy/ADA/PA.

Internships

Internships at the Philadelphia Museum of Art, 9-week, volunteer summer museum studies internship for graduate students for 8 weeks, May 1998-August 1998. Interns are placed in either administrative, curatorial, or education departments. For information: 215/664-7950, gagne@philamuseum.org for internships.

TCAAT Newsletter January 1998

TCAAT Newsletter January 1998

Do you favor national funding for the arts and humanities?

If yes: Have you ever visited the CAAAT web site (www.collegeart.org/CAA/profession/CAAAT/)?

If yes: Would you visit again, knowing it has been updated?

Please provide 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; 212/677-2381; kholander@collegeart.org.
Professional Slide Dupes for as low as 40 cents per slide. At David Allen Fine Art, we specialize in artist's slide at bargain prices. We also print test on slide mounts. Other services available. 718/626-7706

Robert Linder catalogue raisonne, edited by Werner Spies and compiled by Claudia Leydon in cooperation with Annett Pappalardi, is going to press. Owners of Linder's paintings, watercolors, or drawings that are not yet included or changed provenance may contact: Claudia Leydon, Klaus J. Korn, Munich, Germany. Deadline: January 250.

CAAC 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. Work 500- or less. Submit to: Melissa Herrig, Edgewood College, Dept. of Art, 855 Woodrow, Madison, WI 53717, or by fax Edgewood College.

Seeking Video Media Paper sold by Arthur Brown. Art Supplies and others. Was used for stop-frame drawing. Artist desirable to have any quantity available. Contact Susan Solbrad, 10 Winter Ave, Watertown, MA 02281.

Erratum

John Rawson's position at the Philadelphia Art Museum was mistakenly listed in “People in the News” (November 1997, CAAN News). He is associate curator.

Information Wanted

Richard Linder catalogue raisonne, edited by Werner Spies and compiled by Claudia Leydon in cooperation with Annett Pappalardi, is going to press. Owners of Linder's paintings, watercolors, or drawings that are not yet included or changed provenance may contact: Claudia Leydon, Klaus J. Korn, Munich, Germany. Deadline: January 250.

CAAC 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. Work 500- or less. Submit to: Melissa Herrig, Edgewood College, Dept. of Art, 855 Woodrow, Madison, WI 53717, or by fax Edgewood College.

Seeking Video Media Paper sold by Arthur Brown. Art Supplies and others. Was used for stop-frame drawing. Artist desirable to have any quantity available. Contact Susan Solbrad, 10 Winter Ave, Watertown, MA 02281.

Erratum

John Rawson’s position at the Philadelphia Art Museum was mistakenly listed in “People in the News” (November 1997, CAAN News). He is associate curator.

Information Wanted

Richard Linder catalogue raisonne, edited by Werner Spies and compiled by Claudia Leydon in cooperation with Annett Pappalardi, is going to press. Owners of Linder's paintings, watercolors, or drawings that are not yet included or changed provenance may contact: Claudia Leydon, Klaus J. Korn, Munich, Germany. Deadline: January 250.

CAAC 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. Work 500- or less. Submit to: Melissa Herrig, Edgewood College, Dept. of Art, 855 Woodrow, Madison, WI 53717, or by fax Edgewood College.

Seeking Video Media Paper sold by Arthur Brown. Art Supplies and others. Was used for stop-frame drawing. Artist desirable to have any quantity available. Contact Susan Solbrad, 10 Winter Ave, Watertown, MA 02281.

Erratum

John Rawson’s position at the Philadelphia Art Museum was mistakenly listed in “People in the News” (November 1997, CAAN News). He is associate curator.

Information Wanted

Richard Linder catalogue raisonne, edited by Werner Spies and compiled by Claudia Leydon in cooperation with Annett Pappalardi, is going to press. Owners of Linder's paintings, watercolors, or drawings that are not yet included or changed provenance may contact: Claudia Leydon, Klaus J. Korn, Munich, Germany. Deadline: January 250.

CAAC 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. Work 500- or less. Submit to: Melissa Herrig, Edgewood College, Dept. of Art, 855 Woodrow, Madison, WI 53717, or by fax Edgewood College.

Seeking Video Media Paper sold by Arthur Brown. Art Supplies and others. Was used for stop-frame drawing. Artist desirable to have any quantity available. Contact Susan Solbrad, 10 Winter Ave, Watertown, MA 02281.