

Dear Members . . . An Update on Our Planning Process

Much has happened since I last reported to you on the Planning Process in the September issue of *CAA News*. As you will recall, the CAA Board of Directors engaged the consulting firm of Nancy Pressly & Associates to help CAA find ways to improve its service to you, the members. In many ways, it was CAA's success that required a reassessment of the organization. Tremendous growth in the past decade, from 8,000 to 14,000 members, had stretched resources, making new demands on the New York staff, the boards, and committees. Our annual conference had grown exponentially, from an average of fifty sessions in the 1980s to an average of 120 in the 1990s. Pressly & Associates, in its June 1998 Assessment Report, identified what members found to be CAA's core activities and then instructed our Planning Committee to form four



Board members and staff on the Annual Conference Working Group are led in a discussion by CAA President John R. Clarke and Management Consultant Nancy Pressly
PHOTO: MICH I ITAMI

working groups to find ways to improve our performance of these core activities. Included in these working groups were members at large, former board members, current board members, officers, and staff members. Each had a specific focus: Governance, Committee Structure, Annual Conference, and Staff-Board Relations.

Over the course of many meetings the working groups brainstormed, debated, and came to agreement on numerous recommendations. These—along with issues requiring further debate—were brought to the full Board

of Directors at a weekend retreat in October. After a concentrated day's work, with board members joining the working groups, the board met separately to take action on some of the groups' recommendations. Once the meeting began it became clear that it was impossible to carry out many of the changes suggested by the working groups without first making some changes in the CAA By-laws. The board fully supported the suggested changes in governance and charged our

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organization's counsel, Jeffrey Cunard, with preparing a proposal to revise the By-laws for consideration by the CAA membership.

The Core Planning Committee then met on November 19 to review the proposal for revision of the By-laws and the planning documents from the four working groups. At our regular fall meeting, held December 5–6, the board voted unanimously to submit to the membership the revised By-laws and to recommend that you approve them. I am asking you to approve this revised

provide for nonboard committees. (The only committees that the revised By-laws provide for are two board committees—the Executive Committee and the Budget and Finance Committee—and one nonboard committee—the Nominating Committee.) The provisions of the various committees in the current By-laws are confusing and, more critically, allow for little flexibility. For example, as the By-laws are currently written, if the board found that it needed to reconfigure the Publications Committee, it could do so only by amending the By-laws!

This does not mean that we have dissolved or in any way curtailed the activities of any current committee. In



Board members Joe Lewis, Norie Sato, and Christine Kondoleon at the December Planning Meeting

PHOTO: MICHITAMI

set of By-laws sent to you by mail in December and to vote on them by sending in your proxy ballot or by voting in person at CAA's Annual Business Meeting on February 13, 1999 (see page 10). In what follows I present the rationale behind the changes.

First and foremost, we have tried to make our By-laws more transparent and user-friendly. As our consultant pointed out, the current By-laws are difficult to understand, having been amended frequently—five times since 1989. The most noticeable change to the By-laws is that they no longer will expressly

fact, we have greatly increased our efforts to make CAA committees work better. To address the need to serve the membership better, we decided to take the path that most organizations do. We are creating a "Handbook on Committees by Board Resolution."

A Board Resolution is formal and binding but permits the association to act flexibly. As suggested by the Committees Working Group, chaired by Ellen Baird, the "Handbook on Committees" will be available to every member in printed form and on the CAA website. The new structure will also

allow members to determine more easily how they can serve or be served by committees that interest them.

Related to this change is the status of the Art History and Visual Arts committees. The revised By-laws no longer provide that each member of the board and only board members join one of these two committees. Such a forced bifurcation of the board failed to represent fully the professional interests of the membership (for example, it excluded museum professionals and students). Moreover, having the board split into two committees that met before the full board convened made it hard for the board to act as a unified body. The revised By-laws reunify the board and make it possible for each board member to work directly and effectively with the Professional Interests, Practices, and Standards (PIPS) committees of his or her choice. Freeing board members in this way will mean greater representation of your interests on the board, since the PIPS committees consist mainly of members-at-large, but with one or more board members who can report directly to the board on your behalf. Furthermore, to give each of the PIPS committees direct access to the board, we plan to devote a substantial part of the board's time at the annual conference to listening—as a group—to the PIPS committees.

Another significant change is in the number of officers and how the board elects them. With the growth of CAA, it has become increasingly difficult for only three officers to respond to all the new and changing needs of the organization. The revised By-laws provide three vice presidents, each of whom will address a core value of CAA. The Vice President for External Affairs will work with fundraising, advocacy, and other public relations issues. The Vice President for Committees will coordinate committee activities and advise the President on all committee appointments. The Vice President for the Annual Conference will focus on realizing the conference's full potential. In addition, instead of the current system, which contemplated that the Secretary, once elected, would have an expectation of becoming the Vice President, and then President, any board member can run for election for any office.

Another change aimed at improving the performance of the board is the

new configuration of the Nominating Committee. Currently the Nominating Committee includes only one board member. To improve the Nominating Committee's ability to represent the membership of the board, the revised By-laws call for a Nominating Committee with three board members and four nonboard members.

I am personally quite proud of what the Planning Committee and the Board of Directors have accomplished through their hard work, and I hope that I have communicated back to you the spirit and the substance of their efforts. Their wish throughout the planning process has been to enable CAA to serve the members as well as they possibly can. We are moving forward, step by step. The By-laws revision is only the first step, followed by the development of a "Handbook on Committees," the Town Meetings at the annual conference (save the dates: Thursday, February 11, 9:00 A.M.–12:30 P.M., and Friday, February 12, 12:30–2:00 P.M.), and finally a Strategic Plan. CAA's future looks very bright indeed, especially in light of the new energy and new ideas emerging from the planning process. By the time we forge our Strategic Plan, all board, officers, staff members, and membership will have attained a clear vision of our mission as an organization, and we will be well on the road to realizing all of our goals.

—John R. Clarke, President

CAA News

Call for Nominations

The 1999 CAA nominating committee requests nominations from the membership for the 2000–4 term on the CAA Board of Directors. Elected board members will have the opportunity to work on a variety of exciting new projects and initiatives. Major efforts must be undertaken to identify and

analyze the needs of the professions and to respond accordingly. Through their membership on the various governing committees of the association, all board members share in shaping CAA's many programs and services.

The nominating committee relies on suggestions for nominations to the board submitted by the membership. Nominations may also be made by petition, requiring the nomination to be accompanied by at least 100 signatures of CAA members in support of the nomination. Your nominations are needed to ensure that the process is effective and representative of CAA's vast and diverse membership. Please send nomination suggestions and petitions to: Nominating Committee, CAA, 275 7th Ave., New York, NY 10001. *Deadline: January 26, 1999.*

Millard Meiss Awards

CAA is pleased to announce the following recent Millard Meiss publication subsidies: **Gauvin Bailey**, *A Global Partnership: Art on the Jesuit Mission in Asia and the Americas, 1542–1773* (University of Toronto Press); **Mieke Bal**, *Quoting Caravaggio: Contemporary Art, Preposterous History* (University of Chicago Press); **Harry Berger, Jr.**, *Fictions of the Prose: Rembrandt Against the Italian Renaissance* (Stanford University Press); **Anthony Lee**, *Painting on the Left: Diego Rivera, Radical Politics, and San Francisco's Public Murals* (University of California Press); **Robert Ousterhout**, *Byzantine Masons at Work* (Princeton University Press); and **Sally Promey**, *John Singer Sargent's "Triumph of Religion" at the Boston Public Library* (Princeton University Press).

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 www.collegeart.org/caa/resources/meiss/index.html or call 212/691-1051, ext. 215. *Deadline: March 1, 1999.*

Technology Award

In 1999, CAA will collaborate with EDUCAUSE to identify a CAA member whose professional achievements contribute to the improvement of

undergraduate learning and to the advancement of information technology in higher education. Begun in 1994, the EDUCAUSE program seeks to recognize and reward faculty members and developers whose applications exemplify the best in instructional effectiveness and to identify applications of information technology that improve access, quality, and cost effectiveness in higher education. The program is limited to applications used by undergraduate students. These applications include all forms of information technology, such as computer software, telecommunications networks, and video applications. Awards are made to individuals rather than to institutions, publishers, or organizations. EDUCAUSE grants each winner \$2,500 and a silver medal at its annual conference each October, in addition to paying the travel expenses of the winner to attend the awards ceremony.

If you would like to nominate someone for this award, or be considered yourself, send a letter detailing the nominee's contribution to arts education through information technology and a copy of the nominee's c.v. Your letter should explain how the nominee addressed a significant pedagogical problem fundamental to the visual arts and/or the history of art; provided an innovative solution offering clear advantages over other techniques; and demonstrated substantial impact on improved student learning.



Undergraduate students in Kenneth Haltman's course at Michigan State University read and analyzed articles from the *Art Bulletin* in order to determine and evaluate the various methodologies used in current art-historical scholarship.

A review committee will be appointed in January to recommend CAA's nominee. All materials should be sent to: EDUCAUSE Award Committee, c/o Amber Lantz, CAA, 275 7th Ave., New York, NY 10001. *Deadline: April 1, 1999.*

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 these book awards, both of which will be presented at the annual conference in Los Angeles.

Finalists for the Charles Rufus Morey Award: **Patricia Fortini Brown**, *Venice & Antiquity: The Venetian Sense of the Past* (Yale University Press, 1997); **Jeffrey F. Hamburger**, *Nuns as Artists: The Visual Culture of a Medieval Convent* (University of California Press, 1997); **Andrew Stewart**, *Art, Desire, and the Body in Ancient Greece* (Cambridge University Press, 1997); and **Marvin Trachtenberg**, *Dominion of the Eye: Urbanism, Art, and Power in Early Modern Florence* (Cambridge University Press, 1997).

Finalists for the Alfred H. Barr, Jr., Award: **Anne Baldassari**, *Picasso and Photography: The Dark Mirror* (Abbeville with Museum of Fine Arts, Houston, 1997); **Helen C. Evans and William D. Wixom**, eds., *The Glory of Byzantium: Art and Culture of the Middle Byzantine Era A.D. 843-1261* (The Metropolitan Museum of Art, 1997); and **Henry Ibbitson Jessup and Thierry Zephir**, eds., *Millennium of Glory: Sculpture of Angkor and Ancient Cambodia* (National Gallery with Thames and Hudson, 1997).

The Art Bulletin Is Text for Course

The *Art Bulletin* was required reading for fourteen students enrolled in Kenneth Haltman's course "Methods in and Approaches to Art History" at Michigan State University this fall. In a special arrangement, CAA's membership department allowed the students to purchase a year's subscription of the journal for the course, which explored the application of scholarly methods and provided exercises for students to practice them. Students were asked to choose an article from the journal in order to determine and evaluate the various methodologies used in current art-historical scholarship. Haltman has reported that the overwhelming majority of his students have subsequently joined CAA.

Call for Nominations

Nominations and self-nominations from the CAA membership are sought for two vacancies on the *Art Bulletin* Editorial Board. This call is to fill "at large" positions for service July 1, 1999-June 30, 2002. Appointments may be renewed for a second three-year term.

The board regularly reviews the policies and conduct of the *Art Bulletin*; provides advice, guidance, and assistance in its administration; and recommends appointments to the editorships, to the board itself, and to its committees. The work of the board is conducted by telephone and by letter and at its three annual meetings. All members are expected to attend the three meetings. CAA provides financial assistance if needed to cover costs of travel and lodging for the New York meetings.

All CAA members are urged to nominate or self-nominate candidates for the vacant positions. Candidates

must be members of CAA. Nominators are encouraged to contact their nominees in advance to ascertain willingness to serve. All nominations must be accompanied or followed by a c.v., a statement of interest in the position, and at least one letter of recommendation. In making appointments, the *Art Bulletin* Editorial Board will consider the need for scholarly experience and breadth relevant to the editorial practice and policies of a learned journal and also for reflecting the broad diversity of CAA's membership. Nominations and the necessary supplementary materials should be sent to: *Art Bulletin* Editorial Board Nominations, CAA, 275 7th Ave., New York, NY 10001. *Deadline: February 1, 1999.*

Emerging Artists, Emerging Wines

On October 26, 1998, CAA hosted a wine tasting and silent auction to celebrate the new design of the *Art Bulletin* and *Art Journal*, as well as the launch of the online journal *CAA.reviews*. The event was an enormous success and raised over \$4,000 for CAA's Publications Fund. CAA would especially like to thank the artists who donated works, as well as Scott Gerber of Martin Scott Wines, who provided fine wines for tasting, and the Nathan Cummings Foundation for hosting the event.

Art Journal Subventions

CAA announces the initiation of a subvention program for *Art Journal*. The summer 1998 *Art Journal* launched a new design and format for the publication. Theme-based issues were discontinued and replaced with integrated scholarly articles, reviews, and artists' projects involving the modern and contemporary art of Africa, Asia, Latin America, the Middle East, and the Pacific with that of the U.S. and Western Europe to reveal the full complexity of modern and contemporary art. *Art Journal* also introduced three new special features: "International Dispatches," "Working Notes," and "Conversations."

We need the continued and increased support of our benefactors to guarantee the regular appearance of color illustrations and to offset the redesign costs of *Art Journal*. Your



New CAA staff members (clockwise from top left): Emmanuel Lemakis, Paul Skiff, Luisa Cruz, Nichelle Matherson, and Debra Steckler

PHOTO: KARI GRIMSBY

subvention will help tremendously as CAA strives to implement these ambitions enhancements. We are asking for minimum donation of \$250.00 to become a founding subventor. To acknowledge and thank you for your contribution, you will be listed prominently in *Art Journal* throughout 1999. To become a subventor or to find out more information, contact Katie Hollander, Director of Development and Special Projects; 212/691-1051, ext. 206.

CAA Staff Changes

Luisa Cruz has been the voice behind the phones at CAA's New York office since September. She joined us from Columbia Presbyterian Hospital, where she worked in the Human Resources Department. Luisa has studied psychology at Long Island University. In addition to her reception duties, she serves as a staff member in the Membership Department.

Emmanuel Lemakis was appointed to the position of director of the annual conference. He succeeds **Mary-Beth Shine**, who left to take the position of director of membership and programs at the American Craft Council. Mary-beth will continue with CAA as conference director through the 1999 conference. With a doctorate in art history from

Columbia University, Emmanuel comes to CAA with a broad, academic background in public and private education. He has taught art history for over twenty-five years and has served as a curator and administrator. Since the mid-1980s, Emmanuel has freelanced as an art adviser, developing and implementing visual art programs for businesses. He brings valuable experience from the nonprofit sector, having headed a Manhattan-based, family support and advocacy organization for many years.

Nichelle Matherson has been named annual conference assistant. She previously worked at the Whitney Museum of American Art as sales supervisor for the museum store. She also worked for the Jamaica Center for Arts and Learning as a curatorial assistant and interim curator and interned at the New York City Arts Commission. Nichelle holds a B.A. in art history from Brooklyn College.

Paul Skiff has been appointed assistant director of the annual conference. Paul will be taking over many of the duties that were performed by **JC Rafferty**. JC will continue as advertising and exhibits consultant through the 1999 conference from her new home in San Francisco. Paul has compiled ten years of experience working with arts presenters and educational organizations in which he coordinated a wide range of public functions for such sponsors as the United Nations Hunger Project, SEVA Foundation, and the African National Congress. Since earning a B.F.A. from the School of the Art Institute of Chicago and an M.F.A. from the Mason Gross School of the Arts at Rutgers University, Paul's live performances and recordings have been presented internationally, most recently at the biennial Next Wave Festival of Contemporary Arts in Melbourne, Australia.

Debra Steckler has been working part time in the Publications Department since November. In May Debra completed her M.F.A. in painting at Hunter College in New York. While completing her degree, she worked as a writing tutor and as a freelance writer and editor. Debra will be working on cataloguing review copies of books as they come into the CAA office and, among other publications tasks, will be helping to coordinate *CAA.reviews*.

CAA Elects New Board Members, 1999–2003

Ballots were mailed to CAA's more than 15,000 members in October 1998 to elect the new class of board members whose term will run from 1999 to 2003. Six new board members were elected from a slate of artists and art historians. Following are their statements of candidacy:



Michael Aurbach, Vanderbilt University: "CAA is the only significant voice for artist-educators and historians of art. The organization's power and credibility is heavily dependent on a board that puts the professional needs of its 15,000 constituents above personal agendas. CAA will become more inclusive and effective as it becomes more balanced. As academia changes, and the infrastructure to support the arts confronts new challenges, CAA must remain strong. CAA can make better use of the newsletter and website; improve job placement; conduct workshops throughout the year to help those beginning careers; improve arts advocacy within academia; create stronger organizational bonds among artists, art historians, and museum professionals; improve methods of selecting conference panels; and find new ways to make the conference user-friendly. My involvement with CAA includes the creation of the Career Development Workshop (600 helped since 1997) and the development of the current *Standards for Retention and Tenure of Visual Arts Faculty and Guidelines for Part-Time Employment* (www.collegeart.org/caa/aboutcaa/ethics.html)."



Vanalyne Green, The School of the Art Institute of Chicago: "As an artist who has administered programs at the École des Beaux-Arts and the School of the Art Institute of Chicago, I am concerned with the demands placed on artists and interpreters to produce artistically while also performing increasingly demanding bureaucratic tasks. CAA is confronted with two historical events: weakened and disappearing arts organizations and artists and art historians who look with new urgency to schools to sustain cultural practices. Academic institutions are succumbing to market-economy logic, skewing the number of entry-level, temporary, or part-time positions in contrast to tenure-earning jobs. CAA must be exemplary in its efforts to bring the ratio of part-time to full-time faculty in the arts into conformity with AAUP standards and bring wages and working conditions for part-timers up to livable standards. As a video artist working in a mutating field, I am attentive to the responsibility educators have to inform students about the political nature of the decisions we make about technology. In spite of the work CAA has done, there is still confusion about how to integrate new media into school-wide curricula. I welcome the opportunity to work on these and other concerns of the CAA membership."



Dorothy Johnson, University of Iowa: "As the director of a combined art history/studio art undergraduate and graduate program in a school of art at a large state university, I directly engage the opportunities and challenges that confront the creation and study of art as embodied in the membership of CAA. In the face of an increasingly difficult and hostile environment for the arts both on and off campus, I believe that the united stand artists and scholars take in defending freedom of expression in art and learning, image and text, amplifies our voice, and that advocacy in social and political arenas must be one of the chief

concerns of our professional association. I am committed to the promotion of diversity, interdisciplinarity, and inclusiveness within CAA as well as to public support for the visual arts and recognition of the value of art and historical knowledge in addressing contemporary problems in society. As a board member I will endeavor to increase and strengthen initiatives aimed at engaging these crucial issues both inside and outside the organization."

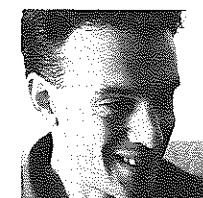


Valerie Mercer, The Studio Museum in Harlem: "In my role as a museum curator over the past few years, I have gained insight into how museums serve the needs of contemporary artists, art historians, and curators through the presentation of exhibitions and programs that provide opportunities to share ideas and connect with various communities. In addition, museums play an important role in the advocacy of fine arts professionals' creative and scholarly development. Conversely, I am well aware of how crucial the involvement and support of artists, art historians, and curators is to the survival of museums. As a board member who understands the reciprocal benefits of the relations between artists, art historians, and curators, I would be interested in participating in CAA's recently formed Task Force on Museums and Non-for-Profit Galleries. Working to improve relations among colleagues who, ideally, share similar goals would be my way of contributing to CAA's legacy. Equally important, I would also like to contribute in any way I can to CAA's ongoing efforts to promote diversity in the fine art professions."



Archie Rand, Columbia University: "Art departments are expected to function as aesthetic research labs, but the distance between the campus and art publications and practice is sometimes considerable. As a painter and academi-

cian, I believe that the inclusion of additional unaffiliated voices would allow CAA's findings to be more confidently promoted. Directors, curators, critics, gallerists, nontraditional artists, high school teachers, historians, scientists, and advocates of related social phenomena, members of the international community, and others whose voices could provide missing and practical viewpoints should be encouraged to participate. Absorbed into existing methodologies, this infusion can only make for a more robust dialogue. Materials resulting from these encounters would prompt the recognition of newly developed or newly accepted visual languages and would more closely parallel actual developments. This strengthened consensus would be less open to criticism and the resultant programs would be of more use to the CAA constituency. A revised outreach to creative critical thinkers and to those manifesting valuable or underrepresented philosophies would form a reconfigured, motivated CAA, a CAA more capable of approaching and influencing public and academic policy. Excluding voices from the discourse demeans the totality of CAA's base and inevitably does a disservice to the effectiveness that CAA can provide for its membership. The experience of being an artist has always supported my instinctively diverse enthusiasms. As an art historian and devoted teacher, I remain deeply committed to the construction and implementation of this egalitarian forum, the presence of which would benefit all of the cultural workers serviced by CAA."



Edward Sullivan, New York University: "As a member of the Board of Directors of CAA I would be pleased to help the continuing efforts of the organization in its successful project of diversifying and broadening the interests of artists and art historians. As a professor of art history and (since 1989) chair of New York University's Department of Fine Arts, I have taught and promoted the study of Latin American and Latino/a art on both the undergraduate and graduate levels. As an independent curator I have

been responsible for exhibitions that have dealt with a variety of themes in modern and contemporary art of the Americas. I have helped to facilitate the amplification of my university's undergraduate offerings through the institution of courses on African American art, gender, and sexuality in modern art, and other related issues. As a former co-chair of CAA's Gay and Lesbian Caucus I am sensitive to the need among artists and art historians to directly address matters that bridge the gap between personal and professional identities."

CAA Attends United Nations Conference

In September the International Human Rights Conference convened at the United Nations in New York. The conference, the annual conference for Non-Governmental Organizations (NGOs) organized by the UN's Department of Information, coincided with the fiftieth anniversary of the Universal Declaration of Human Rights. NGOs have played a crucial role in focusing the attention of governments, intergovernmental organizations, and the public on the need to promote human rights. The need for arts and culture NGOs to participate with other NGOs in this role is of vital importance, especially in focusing on cultural rights and expression of freedom.

The conference panels began with a overview of human rights issues and of the "Universality of Human Rights." Participants then launched into a

discussion of the impact of globalization and the economic and sustainable development of human rights education and of a "culture of peace." Director Nina Sibal of UNESCO's New York office moderated a panel on human rights education titled "From Words to Deeds." She stressed the importance of cultural rights and the role of artists in all cultures, as well as the importance of educating students about cultural rights from kindergarten up to the university level.

More than fifty speakers were invited, and 2,500 individuals from 180 NGOs were in attendance for three days, including a few art and culture NGOs, among them Kulturel Informa-tion & Koordination (KIK) from Denmark, the CAA-affiliate Women's Caucus for Art (WCA) from the U.S., the Ribbon International, and CAA.

Keynote speakers were Secretary-General Kofi Annan, Deputy Secretary-General Louise Frechette, and Mary Robinson, the High Commissioner for Human Rights of the UN; Suzanne Mubarak, First Lady of Egypt; Graca Machel, First Lady of South Africa; Danielle Mitterand, First Lady of France. On the Human Rights Education panel, Lewis Bernstein, project director and executive producer of an Israeli-Palestinian series sponsored by the Children's Television Workshop, discussed how the program *Sesame Street* brought Israeli and Palestinian production teams together to work on animated films, teaching children mutual understanding and friendship. Bernstein came the closest to speaking on the arts and human rights at the conference.

The participation of U.S. art and culture NGOs in UNESCO programs and UN arts and culture programs has been lacking ever since the U.S. withdrew as a member state of UNESCO on December 31, 1984. U.S. cultural organizations are missing out on much of the dialogue taking place among the 185 member states of UNESCO. It is important for CAA and other U.S. NGOs to be accredited by the UN and UNESCO and for contact with other nations on issues of arts, culture, and education to be fostered. The work of U.S. organizations should be represented in future issues of UNESCO's *World Report on Cultural Development* (UNESCO Press, August 1998).

The future is global, and the international arts community is glad to see CAA striving to participate. The programs initiated by the UN and UNESCO provide a fine opportunity for CAA and its members to influence the future of the arts and arts education throughout the world.

—Annelise Hansen, *Executive Director, Kultural Information and Koordination (KIK)*

Note: CAA Vice-President Michi Itami and Director of Development and Special Projects Katie Hollander were also in attendance at the UN International Human Rights Conference. CAA was approved for Non-Governmental Organizational (NGO) status on December 4, 1998, because of its continued efforts to "disseminate information and raise public awareness about the purposes and activities of the United Nations and issues of global concern." CAA hopes to work with other NGOs that strive to have an international influence in the fields of art and art history, art education, and cultural advocacy.

Advocacy

Final Funding Figures

The National Endowment for the Humanities (NEH) received the same \$110.7 million that was appropriated in FY-98. In a report on the NEH, John Hammer, executive director of the National Humanities Alliance, comments:

"Hill staffers suggest that the major problem for NEH this year has been mixed messages. While the agency advocated for the proposed regional centers, the various constituencies of NBH were mostly quiet or subdued on the topic. While NHA has uncovered little evidence of active opposition, the lack of strong support apparently took its toll. It should also be noted that, despite the spending spree at the end of the session, the regional centers were viewed last spring as a new initiative

that was sufficiently expensive as to raise a flag."

The National Endowment for the Arts (NEA) also received level funding of \$98.5 million for FY-99. The NEA provisions are the same as last year's:

- a 15% cap on the amount of funds a state can receive (the New York Provision)—certain grants of a national focus are outside the cap;
- an emphasis on awarding grants that encourage public knowledge, education, understanding, and appreciation of the arts, as well as grants that stress an education component or enlist underserved areas;
- an allowance for NEA to solicit and invest private funds;
- a restriction on subgranting and awarding grants used for seasonal support to a group, unless the application is specific to the content of the season, including identified programs and/or projects; and
- a restriction on awards to individuals, except for the Literature Fellowship, the National Heritage Fellowship, and the American Jazz Master Fellowship.

The Institute of Library and Museum Services (IMLS) received an increase of \$125,000 for administrative expenses, for a total of \$23.4 million.

Other cultural agencies:

- Woodrow Wilson Center received \$5.84 million, the same as last year
- Smithsonian Institution received \$407.5 million (a \$5.3 million increase)
- The National Gallery of Art received \$64.2 million (a \$2.2 million increase)
- The Kennedy Center received \$32.3 million (an \$11.8 million increase)
- The Holocaust Museum received \$32.1 million (a \$400,000 increase)
- White House Millennium Initiative received \$30 million (requested \$50 million)

The Impact of 1998 Election Results

The Democrats gained five seats in the U.S. House of Representatives despite an anticipated gain of twenty seats for Republicans. In the Senate the proportion of Democratic to Republican seats remains the same. Although support for the arts and humanities has traditionally been stronger among Democrats, a

significant block of Republicans has played a key role in taking a bipartisan effort to keep the NEA and NEH alive and funded.

Americans for the Arts

Preliminary analysis of the election results and the impact it will have on the arts and humanities shows that we may have gained at minimum four pro-arts votes in the House, and lost 1 vote in the Senate. The reason for this is that some pro-arts GOP members were replaced by GOP arts opponents. As for committee changes, we expect only two changes on the Senate Appropriations Committee. Senator Bumpers (D-AR), who also held a seat on the Interior Appropriations Subcommittee, retired this year and Senator Faircloth (R-NC) lost his bid for reelection. Their committee replacements will be made in late January. In the House Interior Subcommittee, many more significant changes will take place. Three subcommittee members retired, including Representative McDade (R-PA), Representative Skaggs (D-CO), and long-term arts and humanities supporter Representative Yates (D-IL). A total of six Democratic seats and three Republican seats will turn over in the full House Appropriations Committee in 1999. Remember, this is a bipartisan effort.

We encourage CAAAT members to send a letter of congratulations to their newly elected Senate and House members as well as any relevant information about their institutions or communities. We also encourage you to schedule a meeting with your new members within the first four months of 1999. Participation in CAA's Arts Advocacy Day, Tuesday, March 16, could provide the perfect opportunity. Stay tuned!

CAA Annual Conference

There are several excellent advocacy-oriented sessions planned for the 1999 Annual Conference in Los Angeles.

"**Making Sense of Copyright and Intellectual Property.**" Robert Baron, chair of the CAA Intellectual Property Committee, has organized a panel of copyright experts and intellectual property authorities who will answer questions from the floor and discuss issues initiated by the audience. The focus will be on subjects affecting artists,

scholars, and teachers. Subjects raised and topics discussed will be used to help focus the forthcoming CAA *Q&A Guide to Copyright and Intellectual Property*. Thursday, February 11, 12:30–2:00 P.M.

"**Curatorial Options: Current Funding at the NEA.**" Jennifer Dowley, director of museum and visual arts at the NEA, will review a variety of exhibitions funded by the NEA in the last two years. Past recipients will also be invited to discuss their review experience. Thursday, February 11, 5:30–7:00 P.M.

Sarah Ridley of the NEH will host a session emphasizing how NEH grants can be used to develop interpretive art museum exhibitions. Attendees will be invited to speak to program officers concerning their specific plans. Friday, February 12, 12:30–2:00 P.M.

Annual Conference Update

Program

Additions/Corrections

The session "**The Magic Classroom: Getting Started in the Digital World,**" co-chaired by Kathy Cohen and Ellen Schiferl, and sponsored by the CAA Education Committee, was omitted from the Preliminary Program. This session will take place on Thursday, February 11, 12:30–2:00 P.M., in room 411 of the Los Angeles Convention Center.

The workshop "**Museum Workshop: Modernist Surfaces: What's All the Fuss About Varnish?**" chaired by Andrea Kirsh, was omitted from the Preliminary Program. Focusing on modernist painters who specifically eschewed varnished surfaces, this workshop will involve visual examination of examples at the Los Angeles County Museum of Art and comparison with their varnished neighbors. For

information, contact Andrea Kirsh at akirsh@darkwing.uoregon.edu.

The session "**Future Directions for Nineteenth-Century Art History,**" chaired by Lucy Oakley and sponsored by the Association of Historians of Nineteenth-Century Art, which was originally scheduled to take place on Saturday, February 13, 12:00 noon–1:30 P.M., has been rescheduled to Thursday, February 11, 5:30–7:00 P.M., in room 306 A&B of the Los Angeles Convention Center.

The session "**Fashion, Identity, and Cultural History,**" co-chaired by Leila W. Kinney and Nancy J. Troy, originally scheduled for Thursday, February 11, 8:00–10:30 P.M., has been rescheduled to Thursday, February 11, 2:30–5:00 P.M., in room 403 B of the Los Angeles Convention Center.

The **CAA Museum Task Force Roundtable Discussions**, originally scheduled for Thursday, February 11, 5:30–7:00 P.M., have been rescheduled to Friday, February 12, 5:30–6:45 P.M., in the Cordoban Room of the Regal Biltmore Hotel.

The Women's Caucus for Art (WCA) is sponsoring the session "**Installation and the Language of Identity,**" chaired by Suvan Geer. This session will take place on Thursday, February 11, 12:30–2:00 P.M., in room 409 A&B of the Los Angeles Convention Center.

Van Gogh Exhibition

Half-price tickets for *Van Gogh's Van Goghs: Masterpieces from the Van Gogh Museum, Amsterdam* will be available at the Los Angeles County Museum of Art during the CAA reception scheduled for Thursday, February 11, 5:00–7:00 p.m. Tickets allow for one-hour viewing slots starting at 6:00 p.m. and 7:00 p.m. You must be registered for the reception to be eligible (see Preliminary Program). Buses depart from the West Hall entrance of the Los Angeles Convention Center starting at 4:45 p.m.; the last bus returns to the Convention Center from LACMA at 7:45 p.m.

Transportation to Getty Reception

A reception at the Getty Center will take place on Wednesday evening, February 10, 7:30–10:00 P.M. (see Preliminary Program or www.collegeart.org). The center offers reserved free parking to registered attendees. To be eligible you

must present your CAA badge with your event ticket. If you have registered for the Getty reception with your advance registration, your ticket will be attached to your CAA registration badge. Both the badge and ticket may be picked up at the conference registration desk. To reserve parking, contact: **Paul Skiff; pskiff@collegeart.org**.

Buses to the Getty Center reception will depart from the Los Angeles Convention Center, West Hall entrance, at 6:30 P.M. Buses return to all conference hotels from the Getty beginning at 9:00 P.M., and the last bus leaves the Getty at 10:30 P.M.

Career Development Workshops/Artists Portfolio Review

Applications for the 1999 Artists Portfolio Reviews are no longer being accepted.

Although preregistration for the Career Development Workshops is now closed, a limited number of appointment slots will be available to attendees of the Placement Orientation on Tuesday, February 9, 6:00–7:00 P.M., in Room 408 of the Los Angeles Convention Center. Appointments will be scheduled on a space-available basis.

Ushers and Projectionists Sought

Applications are being accepted for ushers and projectionists for the 1999 Annual Conference in Los Angeles. Ushers and projectionists are paid \$8.00/hour and receive complimentary registration. They are required to work a minimum of four session time slots, and must attend a training session at 7:30 A.M., Thursday, February 11. Projectionists must be able to operate a 35-mm slide projector; familiarity with video projectors is helpful. Contact: Katie Reid, Usher/Projectionist Coordinator; kreid@webjogger.net.

Room Monitors Sought

Room monitors are needed to check in individuals for the Artist's Portfolio Review and Career Development Workshops. Monitors receive complimentary registration and are required to work their appointed time slots. Contact: Angela Herren, 275 7th Ave., New York, NY 10001; fax 212/627-2381; aherren@collegeart.org. *No phone calls please.*

Notice of the 87th Annual Members' Business Meeting

College Art Association
February 13, 1999

Notice is hereby given that a meeting of the members of the College Art Association will be held Saturday, February 13, 1999, at 7:30 A.M. in the Los Angeles Convention Center, Room 402B, West Hall, 1201 South Figueroa, Los Angeles, CA 90015. College Art Association President John R. Clarke 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 which 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 80 days prior to the Annual Business Meeting; 2) be in proper parliamentary form; 3) be signed by at least 25 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

I. Announcement of the Results of the Election of the Board of Directors, Nominating Committee, and Officers. The results of the election to the Association's Board of Directors to serve from 1999 to 2003, the 1999 Nominating Committee, and the Officers to serve from 1999 to 2000 will be announced.

II. Amendment to the By-laws.

III. Financial Report—John Hyland, Jr., Treasurer.

IV. New Business.

Proxies

For those who are unable to attend the 1999 Annual Business Meeting, proxies were mailed 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 the vote is not valid.

Museum Task Force Update

The recently established CAA Museum Task Force, chaired by Christine Kondoleon, will address issues concerning museum professionals within the CAA membership by hosting three roundtables at the

Annual Conference in Los Angeles. This year's roundtable discussions will take place on Friday, February 12, 5:30–6:45 P.M., in the Coroban Room of the Regal Biltmore Hotel, mezzanine level. The topics will include "New Technology in the Exhibition: How Does It Serve the Museum," "Mediating vs. Litigating: Cultural Property Issues," and "Conflicts in Programming," which explores the conflicts presented by exhibitions that are crowd pleasers, those that service the field, and those that are vanity exhibitions.

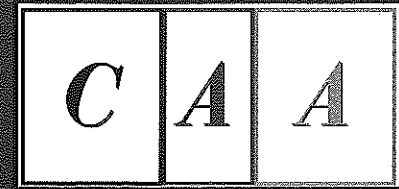
There are also many sessions on museum-related topics. Some of the more practical ones include the CAA Museum Committee panel "What Does the Public Come to See?" and "Museum Architecture and the Display of the Permanent Collection," which will take place on Saturday, February 13, 12:00 noon–1:30 P.M., in room 405.

Jennifer Dowley, director of museum and visual arts at the NEA, will also be speaking at CAA's Advocacy session on Thursday, February 11, 5:30–7:00 p.m., in room 402A, "Curatorial Options: Current Funding at the NEA." Dowley will review a variety of exhibitions funded by the National Endowment for the Arts over the past two years. Past recipients will be invited to discuss their review experience. The session will also cover the writing of successful proposals, what it means to receive a federal grant, and future funding opportunities at the NEA.

The National Endowment for the Humanities will be hosting a session on Friday, February 12, 12:30–2:00 P.M., in room 402A, titled "Examining the Impact of NEH Funding." This session will emphasize how NEH grants can be used to develop interpretive art museum exhibitions. Eloise Zell, director of membership of the International Committee of Museums (ICOM/AAM), will be hosting an information session on membership benefits and the work ICOM has done for the prevention of illicit traffic of artworks. This session will take place on Thursday, February 11, 7:30–9:00 A.M., room 409A&B.

We hope to make this an exciting and informative conference for museum professionals and look forward to a great turnout in Los Angeles.

Log on to



reviews

www.caareviews.org

The College Art Association introduces CAA.reviews.

Made possible by a generous grant from The Andrew W. Mellon Foundation, **CAA.reviews** is an online publication devoted to the peer review of new books relevant to the fields of art history, theory, and criticism; arts education and policy; and curatorial studies.

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Solo Exhibitions by Artist Members

ABROAD

Chris Anderson. Galerie Dorow, Kunsthof, Berlin, September 1–October 18, 1998. *Family Stories: Historical Dislocations in the Domestic Landscape.*

Jon Baturin. Photographers Gallery, Saskatchewan, Canada, October 16–November 7, 1998. *Myths about Beginnings/Myths about Ends.*

Tom Friedman. Stephen Friedman Gallery, London, October 30–November 28, 1998.

James Juszczyk. Albero Giardino, Ascona, Switzerland, June 7–September 3, 1998.

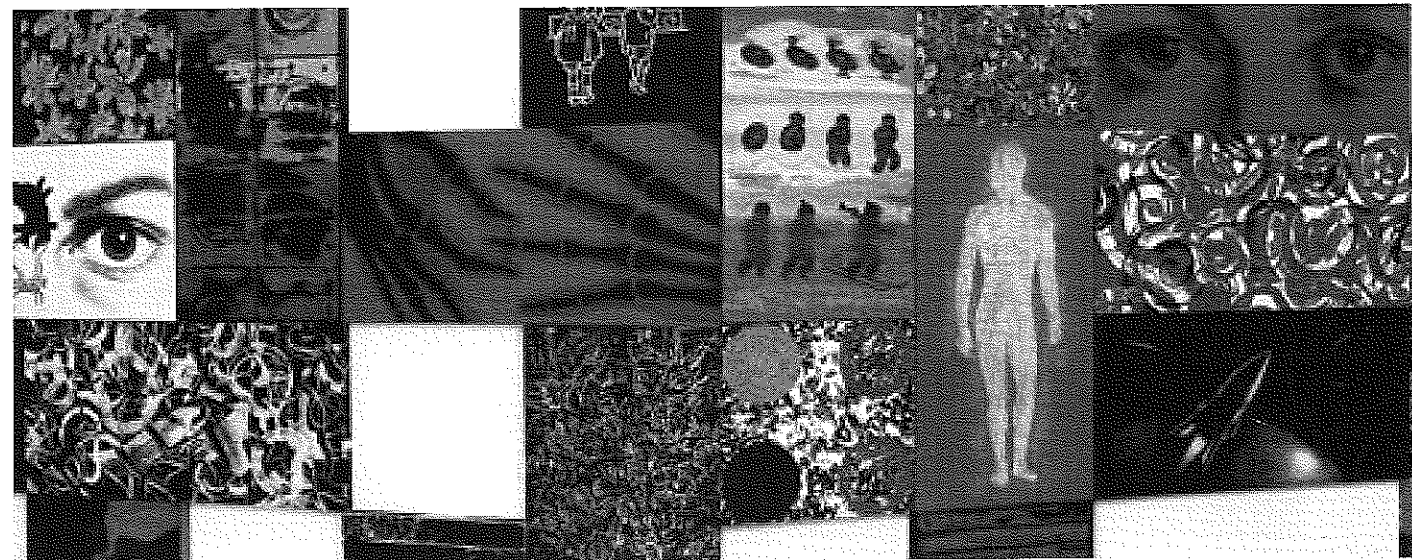
Ruth Kerkham. Gallery 401, Toronto, September, 18–30 1998. *Unzipped*, mixed media.

MID-ATLANTIC

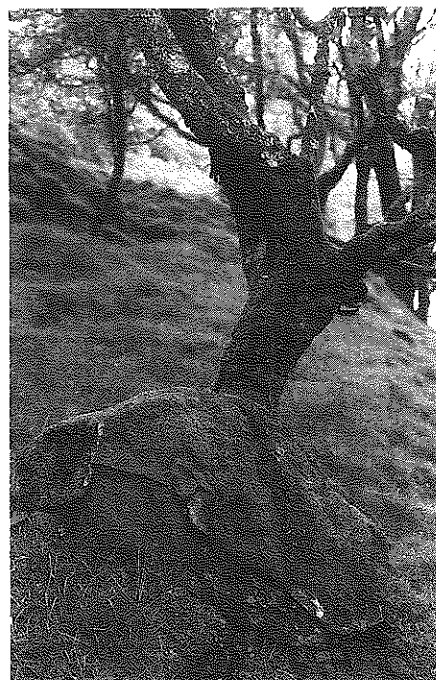
Tara Fracalossi. Sol Mednick Gallery, Philadelphia, October 16–November 13, 1998. *Archives.*

Terry Gips. Troyer Fitzpatrick Lassman Gallery, Washington, D.C., November 6–December 20, 1998.

Sydney Hamburger. Gallery 10 Ltd., Washington, D.C., October 28–November 21, 1998. *Recent Works.*



Chris Anderson, *Family Stories: Historical Dislocations in the Domestic Landscape*, installation view



David Underwood, *Snowdonia National Park, Wales, silverpoint*

Sue Johnson. Maryland Art Place, Baltimore, November 21, 1998–January 9, 1999; Bucknell Art Gallery, Lewisburg, Pa., February 26–April 11, 1999. *New Images for the Stereoscope.*

Margot Starr Kernan. Maryland Art Place, Baltimore, October 13–November 14, 1998. *Lamplight*, video installation.

Thomas Xenakis. Lawrence Hall Gallery, Rosemont College, Rosemont, Pa., December 4, 1998–January 6, 1999. *Wrestling the Known and Unknown*, recent paintings; Salve Regina Hall, Catholic University of America, Washington, D.C., January 11–February 7, 1999. *Remembering Our Future*, recent paintings.

MIDWEST

Laurie L. Balmuth. Artemisia Gallery, Chicago, January 1999.

Les Barta. Western Michigan University, Kalamazoo, January 4–28, 1999. *Computer Photoconstructions.*

Hung Liu. Kemper Museum of Contemporary Art, Kansas City, Mo., November 6, 1998–January 3, 1999. *A Ten-Year Survey 1988–1998.*

Nancy Newman Rice. R. Duane Reed Gallery, Chicago, October 23–November 28, 1998. Recent paintings.

Barbara Simco. Wood Street Gallery, Chicago, October 17–November 14, 1998. *Drawings and Paintings.*

Ellen Steinberg. William and Mildred Levine Hillel Center, University of Illinois, Chicago, October 17–December 13, 1998. *Luminous Flux: An Installation.*

Ken Stout. Kansas State University, Manhattan, September 7–21, 1998. *Paintings.*

David Underwood. Davidson Gallery, Kellogg Community College, Battle Creek, Mich., January 11–February 4, 1999. *Postminimalism and Photography Too.*

NORTHEAST

Terry Adkins. Emerson Gallery, Hamilton College, Clinton, N.Y., November 2–December 14, 1998. *Later Coltrane.*

John Alexander. Marlborough Gallery, New York, December 8, 1998–January 9, 1999. Recent paintings.

Ruth Bernard. Blue Mountain Gallery, New York, December 18, 1998–January 13, 1999. *Paintings & Drawings.*

Laura Carton. Muroff-Kotler Gallery, Ulster County Community College, Stone Ridge, N.Y., November 15–December 18, 1998. *The Skin Series.*

Don David. Gallery B.A.I., New York, November 3–28, 1998.

Pablo Delano. Taller Boricua Gallery, New York, December 11, 1998–January 16, 1999. Photographs.

Barbara Fox. Little Theater, Rochester, N.Y., November 22, 1998–January 2, 1999. *The Province Series—and Beyond.*

Michi Itami. Mary H. Dana Women Artists Series, Douglas College, Rutgers University, New Brunswick, N.J., October 5–November 13, 1998. *Amerasia.*

Carol Jacobsen. Ceres, New York, November 10–December 5, 1998. *3 on a Life Sentence: A Video Installation, Women in Prison Project.*

James Juszczyk. Arne Reid Art Gallery, Princeton, October 16–November 20, 1998. *Haiku Crystals*, recent paintings.

Martha Keller. Rosenberg + Kaufman Fine Art, New York, October 13–November 14, 1998.

Roy Kortick. Debs & Co., New York, October 15–November 14, 1998.

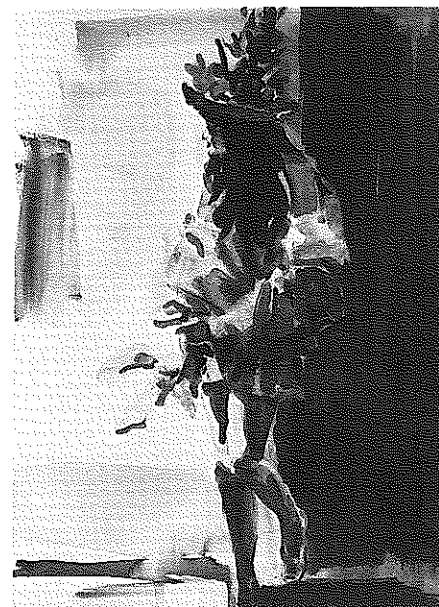
Creighton Michael. Queens Museum of Art, Gallery at Bullova Corporate Center, Jackson Heights, N.Y., November 2, 1998–January 24, 1999. Paintings.

Arezoo Moseni. New York Public Library, New York, January 6–30, 1999. Paintings and photographs.

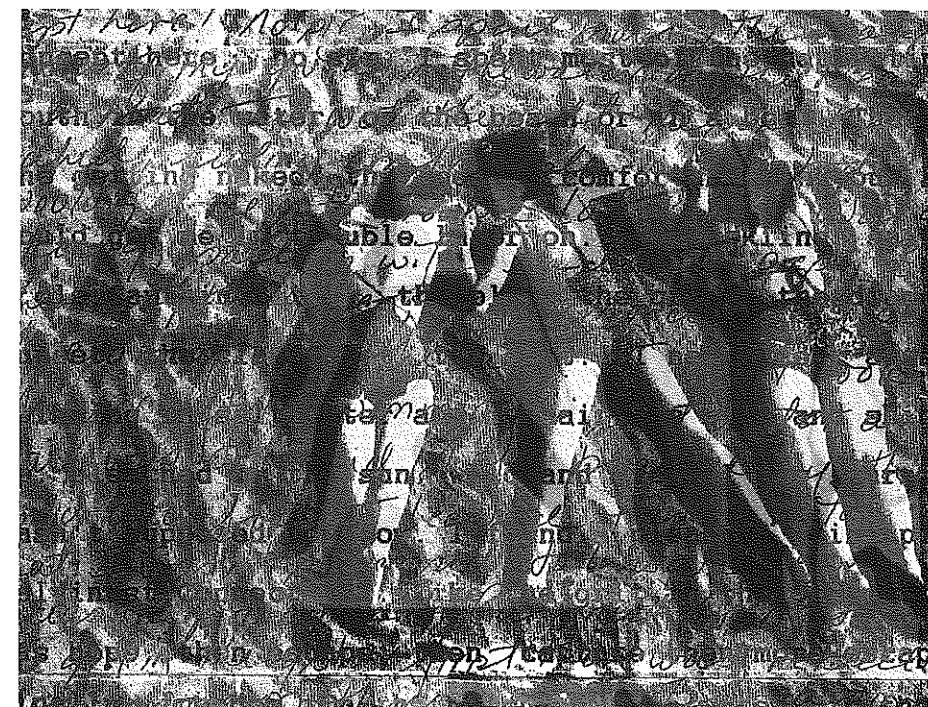
Maureen Mullarkey. First Street Gallery, New York, November 10–December 4, 1998. *Recent Figures*, paintings.

Amie Oliver. University of Southern Maine, Gorham, February 1999. Mixed-media painting installation.

Susan Schwalb. Andrea Marquit Fine Arts, Boston, February 11–March 20, 1999. *Moments of Resonance: Recent Metalprint Paintings and Drawings.*



Don David, *Girl in Costume*, 24" x 18", watercolor



Laurie L. Balmuth, *Untitled #36*, 40" x 60", inkjet print

Ken Stout. Goldstrom Gallery, New York, February 17–March 9, 1998. *Paintings.*

Judith Uehling. A.I.R. Gallery, New York, January 26–February 13, 1999. *Fragmente.*

Idelle Weber. Schmidt-Bingham Gallery, New York, November 4–28, 1998.

Tom Wolf. Trans Hudson Gallery, New York, November 10–December 12, 1998. *Boys and Television: Paintings.*

Alice Zinnes. Tribes Gallery, New York, December 5, 1998–January 16, 1999. *Inverting the Dream: Recent Work Based on Poetry and Fiction.*

SOUTH

Michael Aurbach. Alexandria Museum of Art, Alexandria, La., January 9–February 26, 1999. *The Institution*, installation.

Charles W. Goolsby. William King Regional Arts Center, Abingdon, Va., September 25–November 15, 1998. *Landscape Transformations: The Paintings and Monotypes by Charles W. Goolsby*; Spartanburg County Museum of Art, Spartanburg, S.C., October 26–November 25, 1998. *Dichotomies: Subject and Form.*

Vince Hron. University of Texas–Pan American, Edinburg, October 25–November 25, 1998. *A Musing.*

Gerard Huber. Grace Museum, Abilene, Tex., August 1–September 13, 1998.

John Isherwood. Weatherspoon Art Gallery, University of North Carolina, Greensboro, October 25, 1998–January 17, 1999. Sculptures and drawings.

Akemi Ohira. Fayerweather Gallery, University of Virginia, Charlottesville, October 12–November 6, 1998. *Identity.*

Amie Oliver. 1708 Gallery, Richmond, Va., November 1998. Mixed-media painting installation.

Robin Starbuck. John Marlor House, Milledgeville, Ga., October 11–November 20, 1998. *Recent Drawings.*

Ken Stout. University of Louisville, Louisville, Ky., October 8–November 4, 1998. *Recent Work.*

David Underwood. Adams Gallery, Cumberland University, Lebanon, Tenn., January 31–February 25, 1999. *Composite Photographs.*

WEST

Laurie L. Balmuth. Lead Gallery, Seattle, September 1998; Quartersaw Gallery, Portland, June 1998.

Claudia Bernardi. Sheehan Gallery, Whitman College, Walla Walla, Wash., November 1–December 20, 1998. *Traces/Huellas.*

Angela Ellsworth. Central Gallery, Burton Barr Central Library, Phoenix, November 6–30, 1998. *Ouch.*

Yuji Hiratsuka. Pulliam Deffenbaugh Gallery, Portland, December 1, 1998–January 2, 1999. *New Prints.*

Stephen Lane. Western Wyoming Community College, Rock Springs, October 5–November 20, 1998. *Non Image.*

Sherri Silverman. Chambers Gallery, TVI Community College, Albuquerque, N.Mex., October 24–December 4, 1998. *Wonders.*

People in the News

In Memoriam

Inez Garson, 83, a former curator at the Hirshhorn Museum and a lifelong member of CAA, died in Seattle on September 17, 1998, of congestive heart failure.

Born 1915 in New York, Garson spent her childhood in Long Beach, Long Island. She graduated from Hunter College in 1935 and then attended New York University's Institute of Fine Arts, where she completed an M.A. in art history.

In the 1940s she worked at the Museum of Modern Art, New York, as a lecturer and docent and again in the late 1960s as associate director of the International Study Center. From 1957 to 1966, Garson directed the Andrew Dickson White Art Museum at Cornell University. In 1957, under her co-direction, the White Art Museum mounted a surrealist exhibition, *Fantastic Art through the Centuries*, that included collages Garson made under the pseudonym Esteban Xiros. When the exhibition broke museum attendance records, receiving much attention from the press, Xiros's true identity was revealed by a reviewer from *ARTnews*. While at Cornell, Garson also co-founded the Museum Theatre Group, where works by such playwrights as Samuel Beckett, Eugène Ionesco, and Bertolt Brecht were produced.

Garson joined the Hirshhorn Museum in 1971 when the collection was located in New York. She moved to Washington, D.C., with the museum staff when construction of the Hirshhorn Museum and Sculpture Garden at the Smithsonian Institution began. She worked on the opening exhibition in 1974 and researched hundreds of artworks for the inaugural catalogue. Garson continued her work as curator of collections until she retired in 1981, at which time she returned to New York and pursued her interests in painting, sculpture, and miniatures. In 1995, she moved to Seattle. She celebrated her 83rd birthday this summer surrounded by her children, grandchildren, and new great grandson.

Memorial gifts may be made in Garson's name to the Fred Hutchinson Cancer Research Center, Patient Care Program, PO Box 19024, Seattle, WA 98104.

—Rachel P. Garson, daughter, Seattle

Stefan-Andreas Germer, professor of art history at the Johann-Wolfgang-Goethe-Universität in Frankfurt-am-Main, Germany, died on July 2, 1998, at the age of 39. Known throughout the world as a founding editor and regular contributor to the journal *Texte zur Kunst*,

Germer was among the most respected and wide-ranging intellectuals of his generation, one whose energy, enthusiasm, and love of the arts was an example for many.

Germer was born in Berlin and completed his undergraduate studies at the Albert-Ludwigs-Universität in Freiburg in 1979. He did graduate work at the Rheinische-Friedrichs-Wilhelms Universität in Bonn, studying with Tilmann Buddensieg, Werner Busch, and Werner Oechslin. Germer completed his doctoral degree *summa cum laude* in 1985 with the thesis *Historität und Autonomie: Studien zu Wandbildern im Frankreich des 19. Jahrhunderts* (Georg Olms, 1988). A study of the mural paintings of Ingres, Chassériau, Chenavard, and Puvis de Chavannes, the thesis marked Germer not only as passionate about French art and history, but also committed to a *kind* of art history: philosophically complex, historically grounded, and theoretically informed. The following year Germer came to the U.S. as a postdoctoral research fellow at the Art Institute of Chicago, an experience that marked him in another way, for he maintained throughout his short life strong ties to friends, institutions, and events in America. Many are the young art historians and critics who were enlisted by him—sight unseen—to write for the pages of *Texte zur Kunst* based on a knowledge and admiration of their work published elsewhere.

Germer's academic career followed a trajectory peculiar to German academia that requires the equivalent of a second thesis (*Habilitationsschrift*) to obtain a permanent senior post. Germer served as assistant professor at the Kunsthistorisches Institut der Universität Bonn from 1987 to 1992, the year he was awarded a prestigious 2-year grant by the Deutsche Forschungsgemeinschaft for writing and research in Paris. Germer received his *Habilitation* in 1994 from the faculty at Bonn for *Kunst-Macht-Diskurs: Die intellektuelle Karriere des André Félibien* (Wilhelm Fink, 1997), and he returned to Germany to teach, first at the Universität Leipzig and then at Martin-Luther-Universität in Halle. Since 1995 Germer was professor of modern art and art theory at Frankfurt.

The abrupt end of Germer's career only serves to highlight the intensity with which he worked. In addition to the 2 books mentioned above, his publications include a volume on the biographies of Poussin (Macula, 1994), and he co-edited 5 other volumes, including the monumental collection of essays *Bilder der Macht—Macht der Bilder* with Michael Zimmermann (Klinkhardt & Biermann, 1997). Germer published more than 40 articles, including a seminal piece on art in the public sphere in post-Thermidor France (*Art Bulletin*, March 1992), and he co-edited 29 issues of *Texte zur Kunst*. During these same years Germer co-organized 4 international colloquia (*Werk und Wirkung Giuseppe Terragni*, 1989; *Visionen zeitgenössischer Geschichte*, 1993; *Das Verschwimmen des Öffentlichen*, 1996; *La naissance de la théorie de l'art en France*, 1996) and the session "Postwar Identities: America and Germany in Artistic Interaction 1945–89" at CAA's 1997 Annual Conference. Germer also lectured widely in Germany, America, France,

and the United Kingdom, where he presented the Tomás Harris Lectures in the History of Art at University College London in 1997.

To list Germer's achievements, as one does when a colleague and friend disappears, provides only the material traces of a life that might remind others of a moment when reading or speaking with him touched or inspired them in some way. But such lists, even long ones, never lighten the especially heavy sense of loss provoked when a person leaves us suddenly at the very threshold of their finest hours. Stefan's voice will be sorely missed in the years to come. A fund has been established to support the Stefan Germer Grant for Research on Contemporary Art, Art Theory, and Criticism, which will be awarded annually to a doctoral student at a German university. Contributions may be addressed to: Dr. Thomas Röske, Kunstgeschichtliches Institut der Goethe-Universität Frankfurt, Hausener Weg 160, D-60489 Frankfurt/Main Germany.

—Michael Marrinan, Stanford University

Michael Kitson, a J. M. W. Turner scholar and leading expert on the 17th-century French landscape painter Claude Lorrain, died on August 7, 1998, at his home in London. He was 72.

In addition to his work on Turner and Lorrain, Kitson completed books on Rembrandt and Caravaggio as well as on Baroque art and Romanticism. He taught at the Courtauld Institute of Art in London from 1955 to 1985, where he was made deputy director in 1980. In 1986 he was appointed director of the Paul Mellon Center for Studies in British Art in London. He was also adjunct professor at Yale University.

Kitson was born to a clergyman in 1926 and is a descendant of Peter Lely, a portrait painter in the court of King Charles II. He was educated at King's College, Cambridge, and the Courtauld Institute.

He is survived by 2 sons and his companion, Judith Colton.

Academe

Aurore Chabot was promoted to full professor in the Art Department, University of Arizona, Tucson, in July 1998.

Sally J. Cornelison has joined the Department of Art History at the Savannah College of Art and Design as a specialist in Italian late medieval and Renaissance art.

Constance Pierce has been invited for a second year of residency as research fellow (visual artist) at the Institute of Sacred Music and the Arts at Yale University. She was also appointed artist-in-residence at the Yale Divinity School for 1998–99.

CAA Placement Handbook

College Art Association provides placement services at its annual conferences as a benefit to its members and the profession. This brochure is designed to inform interviewers and candidates about CAA's placement services, and to provide tips on how to make the interviewing process run more smoothly. We recommend that you examine this brochure carefully so that you know what to expect from conference interviewing and how best to prepare for a successful and relatively stress-free experience.

Questions about placement services should be directed to: Kari Grimsby, Placement Coordinator; 212/691-1051, ext. 217; kgrimsby@collegeart.org.

Eligibility

Conference registration is *not* required for those participating in conference placement services. However, candidates must be 1999 CAA members in good standing with valid 1999 member ID cards. Interviewers need not be CAA members, but are encouraged to register with CAA staff at the Interviewers' Center.

All Placement Services at the 1999 Annual Conference will take place in the Los Angeles Convention Center.

Tips for Candidates

Before the Conference:

- Renew your CAA membership. A current CAA membership card will be required to use Placement Services.
- Read *Careers* and apply for positions for which you are qualified. While many new positions will be distributed at the conference, the majority of conference interviews are prearranged based on responses to the October, December, and February listings.
- Plan to arrive early to familiarize yourself with conference facilities. You

should also attend the Placement Orientation, Tuesday, February 9, 6:00–7:00 P.M., Room 408, Level 2. This session is open to interviewers and candidates and is recommended for first-time users of Placement Services.

- Plan to stay at one of the CAA conference hotels. Shuttle service will be provided between conference hotels and the LACC during conference hours (for hotel information, consult your Preliminary Program, also online at *www.collegeart.org*). Staying at a conference hotel will allow you to return to your room more easily.

- Update your curriculum vitae (c.v.). It is very important that your c.v. be up-to-date, clear, and neat.

- Prepare a standard application packet. A prefab envelope or folder packet is inexpensive, fast, and easy to deliver and shows you to be an organized and prepared candidate. Art historians may consider including an unofficial transcript and/or photocopies of recent scholarship. Artists should carry an easy-to-view, select portfolio of recent work that clearly represents their medium. Be sure your c.v. or cover note includes a local phone number or other means for interviewers to contact you during the conference. *Note to Artists:* Make several copies of all slides you wish to present to interviewers and retain the originals. *Never give away originals of your slides.*

- If you have a prearranged interview, research the school and department beforehand so that you are able to ask specific and informed questions.
- If you have not already done so, and if openings are still available, you may want to consider registering for an Artist's Portfolio Review or Career Development Workshop sponsored by CAA Placement Services (see Preliminary Program).

At the Conference:

- Arrive early, relax, get organized. Familiarize yourself with the LACC, find telephones, business center, restrooms, etc. Obtain change for pay phones (\$.35)—come prepared with a roll of quarters and dimes. Find out if you can access your hotel voicemail remotely.
- Attend the Placement Orientation on Tuesday evening, February 9, 6:00–7:00 P.M., Room 408, Level 2.
- Go to the Candidates' Center, Room 501, Level 2, on Wednesday, February

10, at 9:00 A.M. There is no need to arrive any earlier—standing in line for hours will not get you information faster than those who arrive at 9:00 A.M. Pick up the Interviewer Listings and the Conference Supplement of *Careers*, and check the Message Center for messages. Remember to bring your current CAA Member ID card—you must present it to enter or pick up messages.

- Retire to the Candidates' Lounge, Room 502, Level 2, or other quiet spot to go over listings. Review the Conference Supplement of *Careers*, paying attention to the instructions in each ad. If the hiring institution has indicated that they are interviewing at the 1999 conference, cross-reference this list with the Interviewer Listings. *Please note:* Interviewer Listings give information about registered interviewers only. If the hiring institution has not yet registered, information may appear in a later release of Interviewer Listings.

- While reading new listings, refer to AAUP's list of censured administrations (see CAA's "Standards for Professional Placement" contained in this document). Owing to the high volume of positions listed during the conference, CAA will not be able to follow its usual practice of placing an asterisk next to ads by AAUP-censured administrations. If the institution is on the censured list, ask the interviewer how this affects his/her department practices. You may also get details about the censure from AAUP.

- Follow the instructions in the position advertisement or interviewer listing to apply for a specific position. Be sure your local contact information is clearly noted on your application materials. You may be asked to leave materials at a CAA Interview Table, Petree Hall, Level 1, or at one of the local hotels. Do not leave applications outside of hotel rooms or taped to doors, unless specifically requested—hotels may discard material cluttering hallways.

- Candidates should enclose a self-addressed, stamped envelope (SASE) with adequate postage for the return of application materials. Interviewers are *required* to return materials to candidates provided they are accompanied by an SASE. (Despite this, some do not. Check interviewer tables on the final day.) CAA cannot be responsible for the return of materials. *Note:* Candidates are advised not to submit original pieces of artwork or publications, but rather good

quality copies. *Never give away originals of your slides.*

- Stop by the Candidates' Center frequently to pick up the latest listings. The Interviewer Listings and the Conference Supplement are constantly updated. Page numbers of each update will be posted as they become available.
- Check the Message Center, Room 501, Level 2, and your hotel voicemail frequently. The Message Center is provided for interviewers to leave messages for candidates ONLY. Candidates may not leave messages. Messages are posted in alphabetical order by last name. When you find a card with your name on it, present it to CAA staff with your 1999 CAA Membership Card to pick up your message.

Tips for Interviewers

Before the Conference:

- Advertise any open positions in *Careers*. This ensures maximum exposure to potential candidates. List the specific requirements for the position as well as support materials (c.v., slides, articles, etc.) candidates will need to apply.
- Schedule conference interviews in advance. Interviews scheduled by prior appointment are better planned and less stressful for both interviewers and candidates. You may also want to allow time for additional interviews with candidates identified at the conference. If you have indicated that you will be interviewing at the conference and subsequently find you are unable to do so, please inform CAA as soon as possible.
- Determine where you will conduct interviews. You may choose to interview at a CAA Interview Table or offsite. For interviews at your hotel, a suite with a table and chairs is recommended. A small room with no surfaces for paper work or chairs for you and the candidate may cause either party to feel uncomfortable.
- Reserve an Interview Table. A limited number of tables are available to those who need a location to conduct interviews or collect materials (tables will be located in Petree Hall, Level 1). Table rentals are not required, but many interviewers find tables to be a convenience. Tables may be reserved in advance for a fee, and, pending availability, rented onsite for a higher fee. For information: Kari Grimsby, 212/691-1051, ext. 217; kgrimsby@collegeart.org.

At the Conference:

- Attend the Placement Orientation, Tuesday, February 9, 6:00-7:00 P.M., Room 408, Level 2. This session is open to interviewers and candidates and is recommended for first-time users of Conference Placement Services.
- Check in with CAA staff at the Interviewers' Center, Petree Hall, Level 1 (open Tuesday, February 9, 4:00-8:00 P.M.; Wednesday, February 10-Thurs- day, February 11, 8:30 A.M.-5:30 P.M., and Friday, February 13, 8:30 A.M.-12:00 noon), even if you have prearranged your conference interviews. Interview- ers should provide information about their interviewing schedule as well as leave specific instructions for candidates on where to go for, or how to arrange, interviews during the conference. At your request, we will keep your hotel room number or other information confidential.
- Use the Message Center, Room 501, Level 2, to reach candidates directly. Upon check-in with CAA staff, inter- viewers will be given an ID card that will allow them to leave messages for candidates at the Message Center (not valid for admission to conference sessions). Contact candidates who have prearranged appointments, as well as new applicants, by completing message cards and posting them at the Message Center.
- Advertise new employment listings in the Conference Supplement of *Careers*. Supplemental position listings will be distributed Wednesday through Friday and will not be available before or after the conference. *Please note:* after January 29, 1999, positions to be advertised in the Conference Supple- ment of *Careers* must be brought directly to the Interviewers' Center. No addi- tional faxes will be accepted.
- Identify additional candidates during the conference. Instruct candi- dates to leave application materials for you at a reserved CAA table or at your hotel. *Note:* be sure to make arrange- ments for drop-offs at your hotel with the concierge; asking candidates to slide applications under your door or to leave them in a box outside may lead to loss of valuable materials. Contact candidates by phone or through the Message Center; or, post a sign-up sheet at a reserved table with a schedule of available time slots for interviews.
- *Return all materials to candidates in SASE provided!*

Standards for Professional Placement

Adopted unanimously by CAA Board of Directors, October 22, 1977; amended December 12, 1992.

In order to protect the interests both of applicants and of hiring institutions and to allow both to know their separate responsibilities during the placement process, the following standards for professional placement have been formulated.

I. CAA Positions Listings

A. Listing of ALL Positions. CAA *Careers* is a central, national, and effective means of announcing job openings to the profession. The vast majority of positions listed with the CAA are at the Instructor/Assistant Professor level; the usual means for identifying candidates for positions at higher ranks is by personal inquiry to individuals or institutions known to those responsible for the search. In order to insure maximum communication, this procedure should be properly supple- mented by listing senior positions as well with the CAA. Clear specification of the qualifications and requirements of the position should eliminate the feared "flood" of applicants and might well turn up a superior candidate.

B. Nondiscriminatory Listings. The CAA will not accept position listings that include qualifications held to be discriminatory under applicable law.

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

"Resolution Concerning Private Information in Interviewing" (Adopted by CAA Board of Directors, November

1, 1975.) Be it resolved that,

1. Applicants for positions be advised not to include personal informa- tion such as marital or parental status on *curricula vitae* or application forms
2. Potential employers and their representatives be advised not to request such information either verbally or in writing.
3. Any candidate from whom such information has been requested and who believes that this has had a prejudicial effect upon his or her employment prospects be advised to report such situations to the CAA, which will communicate to the institu- tions the information that such a complaint has been received and that the alleged practice is contrary to the policy of the Association.

D. Accuracy of Listings. In recent years, institutions that have listed positions with the CAA have reported a median of 150 applicants for each studio position and 35 for each art history position. In many instances, applicants did not have the qualifications required by the institutions. In part, this problem results from failure on the part of the candidates to read thoroughly the printed job descriptions. It also results from listing positions without specifying precisely the required qualifications.

While institutions have a legitimate interest in retaining their options, they help neither themselves nor the candi- dates when they list as "open" entry- level positions, fail to indicate preferred areas of specialization where such preferences do exist, or exaggerate their expectations ("five-years teaching experience," "Ph.D. required," etc.), where neither the salary being offered nor the present practices of the institu- tion warrant such requirements.

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

E. Application Deadlines. Hiring institutions are reminded of both the legal and moral imperatives of keeping positions open until the stated deadline has passed, no matter how many applications are received. Deadlines

must allow reasonable time for an- nouncement to reach applicants and for them to prepare and submit their applications.

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

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

H. Return of Materials. Candidates are reminded that a response to a Positions Listing is the initial step in the selection process and are urged not to send slides, offprints, or other materials of value unless specifically requested in the announcement of the opening. In all cases where such materials have been requested by the hiring institution- whether initially or in later stages of selection, an SASE should be requested and materials should be promptly returned as soon as an applicant is eliminated from consideration.

II. Interviewing

Whether conducted at the CAA annual meeting or elsewhere, interviews should proceed in such a manner as to respect the professional and personal integrity of the candidates. Interviews should take place promptly as scheduled; applicants should be allowed sufficient time to develop their candidacy in some depth; interviewers should be prepared to respond to legitimate questions about the institution, its nature, program, location, etc. (A simple printed brochure supplying this information can save valuable time and energy.)

Respect for the integrity of the interviewing process involves a recipro- cal obligation on the part of candidates to come to interviews prepared with all necessary supporting materials and to follow established procedures and schedules in asserting or pursuing their claims upon the time and attention of the interviewers.

Institutions conducting interviews not at the CAA annual meeting should make efforts to arrange an interview site and time convenient to both parties and should be aware that the expenses involved for candidates to get to an interview can be quite high. Candidates who would have to travel a long distance should be given an honest evaluation of their chances for the position so that they can decide if the expense involved is justified.

Interviews conducted at the annual meeting entail the following specific obligations: A. Interviewers who have announced in a prior Positions Listing that they will be present at the annual meeting are required to report to the CAA Interviewers' Center so that their room numbers may be registered. It is highly recommended that all Interview- ers register with CAA Placement Services at the Interviewers' Center. B. Interviewers who are registered with the Interviewers' Center may leave messages for candidates at the Place- ment Message Center.

III. Enforcement

The association will monitor those violations that can be clearly ascertained through its own administrative pro- cesses, namely:

A. Failure to adhere to application deadlines.

B. Failure by interviewers to honor their commitment to be present at the annual meeting or to notify CAA if their plans change.

C. Failure to return application materials when an SASE was provided by the applicant.

Willful violations may be reported to the profession in *CAA News* and communicated by letter to the chief administrative officer of the offending institution. Other alleged serious

violations will be referred for investigation and such action as deemed appropriate in accordance with established grievance procedure.

Amendment, December 12, 1992:

The CAA Board of Directors on recommendation of the Committee on Professional Practices has amended the CAA Standards for Professional Placement as follows:

The CAA *Careers* bulletin will henceforth denote by an asterisk any job listing submitted by an institution that has been censured or is under investigation for censure by the AAUP. The *Careers* bulletin will also denote by an asterisk any position listing submitted by an institution that has had its accreditation removed, denied, or is being investigated for such action by the NASAD or other recognized regional accrediting agencies.

It should be emphasized that CAA's purpose in this identification is solely to inform its membership of the existence of potential problems. CAA has no means of investigation or procedures in place for holding hearings and therefore cannot make factual determinations with respect to the merits of a particular complaint or accusation.

For more information, contact: American Association of University Professors (AAUP), 1012 14th St., N.W., Ste. #500, Washington, DC 20005; 800/424-2973.

AAUP Censured Administrations

Investigations by the AAUP of the administrations of the institutions listed below show that, as evidenced by a past violation, they are not observing the generally recognized principles of academic freedom and tenure endorsed by this association, the Association of American Colleges and Universities, and more than 150 other professional and educational organizations. The 1940 Statement of Principles on Academic Freedom and Tenure may be found in the May-June 1990 issue of *Academe*. Names are placed on or removed from this censure list by vote of the AAUP's Annual Meeting. Placing the name of an institution on this list does not mean that censure is visited either upon the whole of the institution or upon the

faculty, but specifically upon its present administration. The term "administration" includes the administrative officers and the governing board of the institution.

Since circumstances differ widely from case to case, the AAUP does not assert that candidates refrain from accepting appointment to an institution that is on the censure list; it does urge that, before accepting appointments, they seek information on present conditions of academic freedom and tenure from the association's Washington office and prospective departmental colleagues.

Grove City College (Pa.), March 1963, 15-24, 1963

Amarillo College (Tex.), September 1967, 292-302, 1968

Frank Phillips College (Tex.), December 1968, 433-38, 1969

Virginia Community College System, April 1975, 30-38, 1975

Concordia Seminary (Mo.), April 1975, 49-59, 1975

Houston Baptist University, April 1975, 60-64, 1975

Murray State University (Ky.), December 1975, 322-28, 1976

Blinn College (Tex.), April 1976, 78-82, 1976

University of Osteopathic Medicine and Health Sciences (Iowa), April 1977, 82-87, 1977

State University of New York, August 1977, 237-60, 1978

Phillips Community College of the University of Arkansas, May 1978, 93-98, 1978

Wingate College (N.C.), May 1979, 251-56, 1979

Olivet College (Mich.), April 1980, 140-50, 1980

Nichols College (Mass.), May 1980, 207-12, 1980

Yeshiva University (N.Y.), August 1981, 186-95, 1982

American International College (Mass.), May-June 1983, 42-46, 1983

Illinois College of Optometry, November-December 1982, 17a-23a, 1984

Metropolitan Community Colleges (Mo.), March-April 1984, 23a-32a, 1984

Westminster College of Salt Lake City, November-December 1984, 1a-10a, 1985

Southwestern Adventist College (Tex.), January-February 1985, 1a-9a, 1985

Talladega College (Ala.), May-June 1986, 6a-14a, 1986

Southern Nazarene University (Okla.), November-December 1986, 7a-11a, 1987

Pontifical Catholic University of Puerto Rico, May-June 1987, 33-38, 1987

Husson College (Maine), May-June 1987, 45-50, 1987

Hillsdale College (Mich.), May-June 1988, 29-33, 1988

University of Judaism (Calif.), May-June 1988, 34-40, 1988

Maryland Institute College of Art, May-June 1988, 49-54, 1988

Southeastern Baptist Theological Seminary (N.C.), May-June 1989, 35-45, 1989

Alabama State University, May-June 1989, 46-56, 1989

Concordia Theological Seminary (Ind.), May-June 1989, 57-67, 1989

The Catholic University of America, September-October 1989, 27-40, 1990

Saint Leo College (Fla.), November-December 1989, 34-40, 1990

New York University, May-June 1990, 49-56, 1990

Dean College (Mass.), May-June 1991, 27-32, 1992

Wesley College (Del.), May-June 1992, 24-36, 1992

Baltimore City Community College, May-June 1992, 37-41, 1992

Loma Linda University (Calif.), May-June 1992, 42-49, 1992

Clarkson College (Nebr.), May-June 1993, 46-53, 1993

North Greenville College (S.C.), May-June 1993, 54-64, 1993

Savannah College of Art and Design (Ga.), May-June 1993, 65-70, 1993

University of Bridgeport (Conn.), November-December 1993, 37-45, 1994

Benedict College (S.C.), May-June 1994, 37-46, 1994

Nyack College (N.Y.), September-October 1994, 73-79, 1995

Bennington College (Vt.), March-April 1995, 91-103, 1995

Alaska Pacific University, May-June 1995, 32-39, 1995

Essex Community College (Md.), May-June 1995, 40-50, 1995

Stevens Institute of Technology (N.J.), May-June 1995, 51-56, 1995

St. Bonaventure University (N.Y.), July-August 1995, 65-73, 1996

University of Southern California, November-December 1995, 40-51, 1996

Garland County Community College (Ark.), May-June 1996, 41-46, 1996

Saint Meinrad School of Theology (Ind.), July-August 1996, 51-60, 1997

Minneapolis College of Art and Design (Minn.), May-June 1997, 53-58, 1997

Brigham Young University (Utah), Sept.-Oct 1997, 52-71, 1998

University of the District of Columbia, May-June 1998, 46-55, 1998

Lawrence Technological University (Mich.), May-June 1998, 56-62, 1998

Museums and Galleries

Jacquelynn Baas, director of the Berkeley Art Museum and Pacific Film Archive at the University of California since 1988, has announced plans to resign in July 1999, when she will take a sabbatical to complete a writing project.

Peter Barnett, associate curator at the Detroit Institute of Arts, has been elected Michel David-Weill Curator in charge of the Metropolitan Museum of Art's Department of Medieval Art and the Cloisters in New York. He succeeds **William Wixom**, Michel David-Weill Curator, who has been elected curator emeritus.

Douglas Dreishpoon, curator of collections and interim director of the Weatherspoon Art Gallery, has been appointed curator at the Albright-Knox Art Gallery in Buffalo, N.Y.

Barbara Weinberg has been named the first Alice Pratt Brown Curator of American Paintings and Sculpture at the Metropolitan Museum of Art, New York. This curatorship was made possible by a grant from the Brown Foundation.

Nancy E. Zinn has been appointed visiting assistant curator of the exhibition *Land of the Winged Horsemen: Art in Poland 1572-1764*, at the Walters Art Gallery in Baltimore.

Grants, Awards, & Honors

Only grants, awards, or honors received by individual members are listed. All names will also appear on the CAA website. Submit name, institutional affiliation, and title of the grant, award, or honor, and use or purpose of grant to: Kari Grimsby; fax 212/727-3029; kgrimsby@collegeart.org.

Aurore Chabot was artist-in-residence and had a solo exhibition at the University of South Australia, Adelaide, in June 1998. She received funding from the University of Arizona International Travel Grant program and the Helpmann Academy and School of Art of the University of South Australia, Adelaide. She was

also awarded a commission through the Phoenix Arts Commission and City of Phoenix to complete a tile mural in the city's Skyharbor Airport in 1999.

John R. Clarke, CAA President, received a National Endowment for the Humanities fellowship for university teachers to complete research and writing of a book on visual representation and nonelite viewers in ancient Rome. He will be on leave in Rome in the spring of 1999.

Barbara Elam was selected to represent the state of Illinois at the Rockford College Art Gallery in *Colorprint U.S.A. Spanning the States in '98*, an exhibition organized by Texas Tech University in which each artist was asked to make 50 editions of an original print, creating an exhibit that opened simultaneously across the country on November 6, 1998.

Anna Fariello has been awarded a senior research fellowship by the Smithsonian Institution and the National Museum of American Art to continue her study of the Appalachian Craft Revival, a turn-of-the-century movement that encouraged production of traditional objects for mainstream consumption.

Leslie Fry received a grant from the Vermont Arts Endowment Fund with the Vermont Community Foundation to develop plans for the creation of outdoor sculptures for public spaces throughout the state.

Ruth E. Iskin was awarded the Ahmanson-Getty postdoctoral fellowship by the UCLA Center for the Study of the 17th and 18th Centuries, which is focusing on the 19th-century fin de siècle for 1998-99.

Charles R. Mack, Louise Fry Scudder Professor of Liberal Arts and William J. Todd Professor of the Italian Renaissance at the University of South Carolina, has received the 1998 Award for Excellence in Scholarly Research and Publication from the Southeastern College Art Conference for *The Roman Remains: John Izard Middleton's Visual Souvenirs of 1820-1823, with Additional Views of Italy, France, and Switzerland*, which he co-authored with **Lynn Robertson** (University of South Carolina Press, 1997).

Nancy Macko is the recipient of a Mellon Small Projects grant, which she used for the project "Creating an Image Database." The project compiled the Scripps College computer art student archive of over 1,200 images into an online database: www.scrippscol.edu/~dept/art/art_db/default.htm.

Donna Marcantonio, Rhode Island School of Design, won a Dedalus Foundation Master of Fine Arts fellowship.

Victor Margolin received a fellowship from the Institute for Research on Race and Public Policy at the University of Illinois at Chicago. His research project is on the history of African American and Latino designers in Chicago.

Agnes Martin, recipient of the 1997 CAA Women in the Arts Award, was awarded a 1998 National Medal of the Arts by President Clinton and First Lady Hilary Rodham Clinton.

Louise Rice's book *The Altars and Altarpieces of New St. Peter's* (Cambridge University Press, 1997) received Italy's top award for art-historical publications, the Salimbeni Prize. The book was partially funded by CAA's Millard Meiss subvention program.



Anna Fariello

Gayle Seymour, art professor at the University of Central Arkansas, has been named a U.S. Professor of the Year by the Carnegie Foundation for the Advancement of Teaching.

Marianna Shreve Simpson, chair of CAA's *Art Bulletin* and Monographs Series Editorial Board, received the 1997 SHARP Book History Prize from the Society for the History of Authorship, Reading, and Publishing as well as an honorable mention from the Middle East Studies Association's 1998 Albert Hourani book competition for *Sultan Ibrahim Mirza's "Haft Awrang": A Princely Manuscript from 16th-Century Iran* (with contributions by Massumeh Farhad, Freer Gallery of Art and Yale University Press, 1997).

Lowery Stokes Sims, curator at the Metropolitan Museum of Art in New York and past CAA board member, received the Norton Family Foundation's Curator's Grant for 1998, giving her \$50,000 toward acquiring contemporary art for the collection.

John Wilmerding, professor at Princeton University, was presented with the first Lawrence A. Fleischman Award for Scholarly Excellence in the field of American art history on October 6, 1998, by the Archives of American Art, Smithsonian Institution, Washington, D.C.

Bahadır Yildirim is a 1998-99 recipient of the Samuel H. Kress Foundation/American Research Institute in Turkey Predoctoral Fellowship.



Gayle Seymour

Conferences & Symposia

Call for Papers

8th 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 11-12, 1999, at Cooper-Hewitt, National Design Museum. Papers are sought from graduate students on all aspects of European and American decorative arts. Presentations are 20 minutes. Send a 2-page abstract, 1-page bibliography, and a c.v. to: Dr. Maria Ann Conelli, Chair, M.A. Program in the History of Decorative Arts, Cooper-Hewitt, National Design Museum, Smithsonian Institution, 2 East 91st St., New York, NY 10128-9990; 212/849-8344; fax 212/849-8347; conelma@ch.si.edu. *Deadline: January 30, 1999.*

"Figuration/Abstraction: Strategies for Public Sculpture in Europe 1945-1968." Henry Moore Institute plans to hold an international conference in Leeds in November 1999. The conference will explore public sculpture that emerged in Europe in the period of postwar reconstruction and thereafter and will focus on the similarities as much as the differences between East and West. The hierarchies that more or less explicitly governed the production of public sculpture and that can be discerned through an examination of such topics as sites (national, international, local, municipal, educational, welfare, landscape, etc.), styles, exhibitions, institutions (governmental/nongovernmental), patrons, and reception (by the public and the press). Papers (whether theoretical, survey, or case-study in character) will address 1 or more of the following issues: strategies of consultation and the language of criticism; the strategies developed for the different political regimes that emerged in the early, postwar years, based on a consideration of the continuities/discontinuities between pre- and postwar practice, responses to the issue of collaboration, and so on; the transitions (physical or metaphorical) effected by sculptors who changed country or style according to political pressure or aesthetic imperative, and their significance for ways of making public sculpture. Send abstracts (500 words or less) to: Penelope Curtis, Henry Moore Institute, 74 The Headrow, Leeds LS1 3AA, U.K.; 0113-2469469; fax 0113-2461481. *Deadline: January 31, 1999.*

Florida State University's 17th Annual Art History Graduate Student Symposium, March 26-27, 1999. Graduate students from the Southeastern states are invited to present 20-

minute papers that will be submitted for publication in *Athlon*, a nationally distributed periodical sponsored by the Department of Art History and the School of Visual Arts and Dance. M.A. or Ph.D. students may submit papers from any area of the history of art and architecture. Mail abstracts to: Paula Gerson, Department of Art History, 220-D Fine Arts Bldg., Tallahassee, FL 32306-1151; fax 850/644-3259; arh@www.fsu.edu. *Deadline: February 1, 1999.*

"Culture and Virtuality," 7th Annual Interdisciplinary Graduate Symposium, presented by the Art History Association and the University of South Florida, will be held on Friday, March 19, 1999, in conjunction with the 23rd University of South Florida Contemporary Art Museum's Annual Juried Student Exhibition. Sponsored by Graphicstudio/Institute for Research in Art and the USF Art Department, the symposium will consider the idea of virtuality within the entire continuum of artistic and intellectual history and theory. Graduate or recent postgraduate scholars in art history, studio art, graphic design, literature, humanities, mass communications, history, and related fields may participate. Two cash prizes (\$200 each) will be awarded for Best Paper Overall and for Best Paper Based on Original Research in a USF archive (Graphicstudio, Contemporary Art Museum, USF Library). For information: Noel Smith; 813/974-3503; nsmith@satie.arts.usf.edu; Marta Penabad; 813/988-0424; mpenabad@satie.arts.usf.edu; or Michelle McQuillan; 813/839-4714; mmcquillan@soleil.acomp.usf.edu. Send 1-page abstracts to: Culture and Virtuality, c/o Noel Smith, Graphic Studio/USF, 3702 Spectrum Blvd., Ste. 100, Tampa, FL 33612. *Deadline: February 5, 1999.*

1999 Buell Dissertation Colloquium will be held by the Temple Hoyne Buell Center for the Study of American Architecture at Columbia University on Saturday, May 15, 1999. Submissions are invited from doctoral students working in fields related to the history, theory, and criticism of American architecture, urbanism, and landscape. The colloquium will provide a forum for discussion of the most innovative scholarship in the field. Students from universities in the U.S. and abroad will be selected to make a 20-minute presentation followed by response and discussion. Submit complete drafts of papers to: Joan Ockman, Buell Center for the Study of American Architecture, 400 Avery Hall, Columbia University, New York, NY 10027. *Postmarked deadline: February 15, 1999.*

31st Annual Meeting of the Research Society for Victorian Periodicals (RSVP) will be held in New Haven, Conn., September 17-18, 1999. The conference is co-hosted by the Sterling Memorial Library and the English Department of Yale University. RSVP seeks proposals for individual papers or full panels on any aspect of Victorian periodicals, including their history as a publishing form, cultural significance, theoretical bearings, and uses in teaching and scholarship. Because RSVP is highly interdisciplinary, proposals relating periodicals to such

fields as art history, music, theater, literature, science, and social science are encouraged. We welcome proposals from graduate students as well as established scholars. Please send 2-page abstract with 1-page c.v. to: Linda H. Peterson, Dept. of English, PO Box 208302, Yale University, New Haven, CT 06520-8302; fax 203/432-7066. *Deadline: February 15, 1999.*

5th Annual Meeting of the American Society of Phenomenology, Aesthetics, and the Fine Arts will be held at Harvard Divinity School, Cambridge, Mass., April 16-18, 1999. The theme, "Theater of Life and the Stage of the World," will explore *Theatrum Mundi* in literature, drama, poetry, music, opera, fine arts, aesthetics, philosophy, architecture, and landscape gardens. Send abstracts to: Professor Marlies Kronegger, Old Horticulture Bldg. 313, Michigan State University, East Lansing, MI 48824-1112; fax 517/432-3844; kronegge@pilot.msu.edu. *Deadline: February 15, 1999.*

8th Biennial Conference on Planning History. Society for American City and Regional Planning History invites proposals for individual papers or thematic sessions. The conference, co-sponsored by the Urban History Association and the International Planning History Society, will be held at the Washington Marriott, Washington, D.C., November 18-21, 1999. Papers are solicited on all aspects of the history of urban, regional, or community planning. Papers and complete sessions on planning for capital cities and regions, comparative studies in planning history, new towns and communities, and issues of race, class, and gender in planning are particularly welcome. Sessions should normally include 2 or 3 papers. Send 6 copies of abstracts and c.v. to: Christopher Silver, Dept. of Urban and Regional Planning, University of Illinois at Urbana-Champaign, 111 Temple Buell Hall, Urbana, IL 61820; 217/333-4555; fax 217-344-1717; silver@uiuc.edu. *Deadline: February 15, 1999.*

Cleveland Symposium will be held at the Cleveland Museum of Art on Friday, April 12, 1999. The meeting is sponsored by the graduate students in the Cleveland Museum of Art/Case Western Reserve University Joint Program in Art History and Museum Studies. One-page, single-spaced abstracts from graduate students enrolled in art history programs throughout the U.S. and Canada are sought. Applicants should also include a short c.v. and SASE or self-addressed postcard. Prospective papers dealing with any chronological period and geographical area may be based in traditional methodologies or exhibit postmodern and other recent theoretical approaches. All presentations will be 20 minutes long. For information: Edward J. Olszewski, Cleveland Symposium, c/o Dept. of Art History and Art, Case Western Reserve University, Cleveland, OH 44106-7110; 216/368-2347; ejo@po.cwru.edu. *Deadline: February 15, 1999.*

25th Anniversary Meeting of the Cleveland Symposium, Cleveland Museum of Art, Friday, April 23, 1999. Graduate student papers are

solicited on topics in art history. Applicants should submit a 1-page, single-spaced abstract. For information: Edward J. Olszewski, Department of Art History, Case Western Reserve University, Cleveland, OH 44106; 216/932-5007; fax 216/368-4681; ejo@po.cwru.edu. *Deadline: March 1, 1999.*

"Race, Class, and Gender in Planning History: A Workshop Held in Memory of Marsha Ritzdorf." A preconference workshop to be held prior to the 8th Biennial Conference on Planning History by the Society for American City and Regional Planning History. November 18, 1999, 2:00-6:00 p.m., Washington Marriott Hotel, Washington, D.C. This workshop is being held to enable planning and urban historians to 1) take stock of the ways in which issues of race, class, and gender are and are not yet being addressed in our scholarship; 2) to apprise each other of recent work and work-in-progress on these issues; 3) to suggest ways in which we might better integrate these concerns into our scholarship; and 4) to create an agenda for advancing scholarship on race, class, and gender among planning and urban historians, and among planners and policy makers. Those wishing to participate in the workshop are encouraged to submit separate papers for the conference itself. Submit 6 copies of 1-page abstract with a title and 1-page author vitae to: Mary Corbin Sies, Dept. of American Studies, Rm. 2125, Taliaferro Hall, University of Maryland, College Park, MD 20742; 301/405-1361; fax 301/314-9453; ms128@umail.umd.edu. *Deadline: March 1, 1999.*

International Conference on Information Visualization, IV '99, organized by GraphicsLink, Visualization, and Graphics Research Unit at the South Bank University Schools of Computing and Construction in London, July 14-16, 1999. The theme will be "A Progress from Theory to Practice." The conference will include a symposium on digital art. Submit 3 copies of extended abstract or full paper to: Anna Ursyn, IV '99: D-ART '99, Dept. of Visual Arts, University of Northern Colorado, Greeley, CO 80639; azuryn@bentley.unco.edu; or E. Banissi, IV '99: D-ART '99, Visualisation and Graphics Research Unit, South Bank University, 103 Borough Rd., London, SE1 0AA, England; banisse@sbu.ac.uk. *Deadline: April 1, 1999.*

"Women in the Arts, 1660-1830." The Aphra Behn Society seeks papers on the topic of art and culture—the shaping forces of history, empire, and gender. Emphasizing the contributions of women to European and American culture and the arts, this conference aims to explore the means (material, social, and historical) by which men and women came to terms with the forces of artistic and literary representation, imperial expansion, political unrest, religious crisis, social identity, and gender relations in the 18th century. Submit 1-page abstracts for individual papers and detailed abstracts for organized panels to: Susan B. Iwanisziw, 729 N. 3rd St., Philadelphia, PA 19123; siwanisziw@aol.com. *Deadline: April 15, 1999.*

CAA 88th Annual Conference Special Session, February 2000, "What Then Is Time? The Place of Chronology in Art-Historical Writing." Co-chairs: Elizabeth Rodini and Mary Weitzel Gibbons. This session invites speakers to examine the patterns that time and history have been given in art-historical writing, to offer alternatives to conventional chronologies, and to analyze the impact these new narrative forms might have on our discipline. Papers dealing with any period, place, or specialization are welcome. One-page abstracts should be sent to both co-chairs: Elizabeth Rodini, 520 W. Barry Ave., Chicago, IL 60657; erodini@ibm.net; and Mary Weitzel Gibbons, 400 West End Ave., New York, NY 10024; mwgib@panix.com. *Deadline: May 7, 1999.*

John Michael Kohler Arts Center and Kohler Foundation will host a national symposium on the subject of contemporary American self-taught artists and their work in the spring of 2000. Abstracts are sought on research implementing new approaches to the study and presentation of the work of self-taught artists. Professionals and graduate students in diverse disciplines are encouraged to apply. Parties interested in speaking about current efforts and issues in conservation and preservation of site works are also invited. For information, send SASE to: Leslie Umberger, John Michael Kohler Arts Center, 608 New York Ave., PO Box 489, Sheboygan, WI 53082; 920/458.6144. *Deadline: May 15, 1999.*

"Genus Regale et Sacerdotale: The Image of the Bishop Around the Millennium," is sponsored by the University of Chicago Medieval Studies Workshop, October 28-30, 1999. It will examine the changing function of the bishop ca. 900-1050, as revealed by the various ways (visual, historical, literary, theological, legal, or ritual) in which bishops represented themselves and were represented by those around them. Speakers: Michel Parisse, Hiltrud Westermann-Angerhausen, and Arnold Angenendt. Papers of around 20 minutes in length from scholars in all disciplines are invited; send 1-page abstracts with short c.v. to: Medieval Studies Workshop, Conference Organizing Committee, University of Chicago, 1010 E. 59th St., Chicago IL 60637; fax 773/702-9861; chicago-medieval@uchicago.edu; humanities.uchicago.edu/medieval.

To Attend

"Cézanne and the Art of the Print" will be held at the Mead Art Museum, Amherst College, February 6, 1999, in conjunction with the exhibition *The Hanged Man: Cézanne and the Art of the Print*. For information: Mead Art Museum, Amherst College, Box 2241, Amherst, MA 01002-5000; 413/542-2335.

"Expanding the Visual Field: The Coercive Image" is a graduate student symposium held by the Department of Art History at the University of Southern California, February 6, 1999. The question of images as coercive agents will be explored through a wide range of

historical and theoretical frameworks. This is a forum for students of art history, film studies, history, cultural studies, comparative literature, architecture, anthropology, and other fields. For information: Symposium Committee, Dept. of Art History, College of Letters, Arts, and Sciences, University of Southern California, Watt Hall 104, Los Angeles, CA 90089-0293; swarren@usc.edu.

"Igniting the Edge: Forging New Geographies, Categories and Identities," Women's Caucus for Art National Conference, will be held at the Hyatt Regency Los Angeles, February 6-11, 1999. Keynote speaker: Coco Fusco, performance artist and author; opening address: June Wayne, writer and activist. WCA is the national organization for women in the visual arts, dedicated to the cultural, aesthetic, and economic valuing of all art made by women and people of color. For information: WCA, PO Box 1498, Canal Street Station, New York, NY 10013.

17th Annual Visual Resources Association (VRA) conference will take place February 9-14, 1999 (concurrent with the CAA Annual Conference in Los Angeles), at the Hotel Inter-Continental on Bunker Hill (251 S. Olive St.). Past reciprocal arrangements will continue: CAA conference attendees will have access to selected VRA sessions and roundtables, as well as the New Technologies Roundup, and VRA conference attendees will be admitted to selected CAA sessions and the CAA exhibits. There will be workshops, an entire day of tours and roundtables at the Getty Center, special events and tours, and sessions, including a VRA-sponsored CAA special session. \$95 for VRA or ARLIS members; \$115 for nonmembers; \$55 for students; and \$45 for a 1-day registration. For information: Jeanette Mills, School of Art, University of Washington, Box 353440, Seattle, WA 98195-3440; 206/543-0649; fax 206/685-1657; jcmills@u.washington.edu. For questions about local arrangements: Maureen Burns, Visual Resources Collection, 61 HIB, University of California, Irvine, CA 92697-2785; 949/824-8027; fax 949/824-2450; maburns@uci.edu. VRA website: www.vra.oberlin.edu/.

Annual Meeting of the Historians of British Art will be held at the Huntington Library in Pasadena, February 13, 1999. This annual meeting will include papers featuring graduate student research, an introduction to the collection and research opportunities, lunch, and collegiality. Prospective and potential members welcome. For information: Laurel Bradley, Carleton College, Northfield, MN 55057; 507/646-4342; lbradley@carleton.edu.

"The Culture of Exchange: Real and Imagined Markets in the Low Countries, 1500-1800," March 5-7, 1999, is sponsored by the Program in Comparative Literature and Literary Theory with other departments at the School of Arts and Sciences, the Wharton School, and the Graduate School of Fine Arts at the University of Pennsylvania. The conference will bring together art historians, economists, historians, musicologists, literary critics from the Nether-

lands, Belgium, and the U.S. to discuss the extraordinary cultural effervescence of Dutch/Flemish Europe with its expansive urban and commercial life during the early modern and formative period of Western capitalism. For information: Liliane Weissberg, Program in Comparative Literature and Literary Theory, University of Pennsylvania, 720 Williams Hall, Philadelphia, PA 19104-6305; lweissbe@as.upenn.edu.

Foundations in Art: Theory and Education (FATE) will hold "Mapping the Creative Landscape" in Ft. Collins, Colo., March 17-20, 1999. Exhibition entry form is on the FATE website: www.louisville.edu/a-s/fincarts/fate/1999.html, along with the preliminary listing of panels. For information: Barbara Nesin; 970/204-8665; fr_nesin@cccs.ccoes.edu.

"Religious Culture in Caravaggio's Italy" will take place March 20, 1999, at Boston College under the aegis of the New England Renaissance Conference. Speakers: Peter Burke, David Stone, Louise Rice, Gauvin Bailey, and Robert Kendrick. The symposium is held in conjunction with the exhibition *Saints and Sinners: Caravaggio and the Baroque Image*, which will be on view at the McMullen Museum of Art, Boston College, Chestnut Hill, Mass., February-May 1999. For information: Helen Swartz; 617/552-8587.

Philadelphia Symposium on the History of Art, March 26-27, 1999. The Philadelphia Museum of

Art and Bryn Mawr College have invited Mid-Atlantic universities to select outstanding art history graduate students to present papers on their current research. Participating institutions: University of Delaware, Princeton University, Bryn Mawr College, Johns Hopkins University, Rutgers University, Temple University, Pennsylvania State University, University of Pennsylvania. Keynote address: Molly Nesbit, Vassar College. Students will present their papers on March 27 at the Philadelphia Museum of Art. \$5 members and seniors; \$13 nonmembers; free after museum admission to students with valid ID. For information: ccsells@philamuseum.org.

"Tradition and Innovation in American Art: Papers in Honor of Wayne Craven on his 70th Birthday," University of Delaware, Clayton Hall, March 26, 1999, 9:00 A.M.-5:00 P.M. The Department of Art History at the University of Delaware is pleased to announce its biennial Delaware symposium on American Art. This symposium, in honor of Wayne Craven, a pioneer of American art history, is an opportunity to demonstrate the traditions of excellence and innovation that continue in the work of his former students. Seven graduates of the university's doctoral program in art history will present papers based on their most current research and engage in a discussion on new directions in the study of American art. The subjects of their papers range from the colonial period to the mid-20th century, from painting to

sculpture to the graphic arts. \$40 general; \$20 students. For information: seurat.art.udel.edu/Events/sym99/ahsym99.html. Deadline: March 10, 1999.

59th Annual Symposium on the History of Art, sponsored by the Frick Collection and the Institute of Fine Arts, New York University, April 9-10, 1999. Graduate students from 14 participating institutions in the Northeast will present papers based on their research. All members of the academic art history community are invited to attend. For information: 212/288-0700.

"Interdisciplinary 19th-Century Studies: Transatlanticisms," April 9-10, 1999, Ohio State University, Columbus. For information: Clare Simmons, English Dept., Ohio State University, 164 West 17th Ave., Columbus, OH 43210-1370; 614/292-6065; fax: 614/292-7816; simmons.9@osu.edu.

R. L. Shep Triennial Symposium on Textiles and Dress, "Dress as Transformation: Creating Experience in Theater and Masquerade," April 17-18. Lectures and demonstrations are being planned on Western and Asian theater traditions and masquerade in Africa and the Americas. For information: Dept. of Costumes and Textiles, Los Angeles County Museum of Art, 5905 Wilshire Blvd., Los Angeles, CA 90036; 323/857-6081; fax: 323/857-6218; jdsierra@lacma.org.

"Byzantine Eschatology: Views on the Last Things," Byzantine Symposium, April 30-May 2, 1999, Dumbarton Oaks, Washington, D.C. Under the direction of George Dennis and Ioli Kalavrezou, an international group of 17 scholars will investigate the beliefs and practices of the inhabitants of the Byzantine Empire concerning death and what follows death on both the individual and the cosmic scales. The speakers will address the liturgical, legal, popular, and artistic aspects of funerals and burial, as well as the remembrance of the departed in homilies and letters of consolation. Further topics will include what the Byzantines believed happened to the soul after death, its journey and judgment, and its ability to intercede for the living. The theology of death, resurrection, apocalyptic elements, and the notion of final restoration will conclude the program. For information: Dumbarton Oaks Byzantine Studies, 1703 32nd St., N.W., Washington, DC 20007-2961; 202/339-6940.

"Bourgeois and Aristocratic Cultural Encounters in Garden Art," sponsored by Dumbarton Oaks Studies in Landscape Architecture, will be held May 14-15, 1999. The symposium will examine 3 centuries of European garden history (1550-1850) in light of processes of social change. It will highlight the role of gardens and garden designers in the shifting definitions of bourgeois and aristocratic status throughout this period and explore contributions of garden art to variations in processes of social distinction and ideological cover-up of social change. It will also discuss how mercantilism and bourgeois ideas have been a source of change in garden art.

Special attention will be given to mutual relationships between the development of the private sphere in social life and garden art and to ensuing changes in men's and women's roles. Garden art will be discussed as a domain of agency contributing to negotiations of social and cultural changes. For information: Sheila Gagen, Studies in Landscape Architecture, Dumbarton Oaks, 1703 32nd St., N.W., Washington, DC 20007; 202/339-6460; landscape@doaks.org; www.doaks.org/LandscapeArchitecture.html. Registration may be made in March.

"Gendered Landscapes: An Interdisciplinary Exploration of Past Place and Space," Pennsylvania State University, May 29-June 1, 1999. The conference goal is to convene scholars from the many disciplines who study and are inspired by issues of gender and landscape history. For information: 800/PSU-TODAY.

"Performing Arts: Alliances of Studio and Stage in Britain, 1776-1812," September 10-11, 1999, Huntington Library, Art Collections, and Botanical Gardens. This international conference complements exhibitions of Georgian theatrical portraiture at the Huntington and the Getty focusing on the tragic actress Sarah Siddons. Speakers will examine specific instances of creative borrowing and collaboration, as well as themes of mutual concern to artistic and theatrical practitioners, such as costume, gesture, publicity, and aesthetic theory; issues of gender and class; the construction of identity; and the promotion of celebrity. For information: Carolyn Powell, Research Dept., The Huntington, 1151 Oxford Rd., San Marino, CA 91108, 626/405-2194.

"Between Han and Tang: Art and Archaeology of a Transformative Period," sponsored by the East Asian Art Program at the University of Chicago, is a joint research project on art and archaeology of the 3rd-6th centuries—one of the most important formative and transitional periods in Chinese art and cultural history. The project will reevaluate the scholarship on the period in light of new archaeological information in a spirit of collaborative research between the U.S. and China. A team of scholars from 5 institutions will organize 3 international conferences over the next 3 years. The first, on religious art between Han and Tang, will be held at the University of Chicago, fall 1999. The second, to be held at Peking University, summer 2000, will take as its theme artistic and cultural interactions. The third conference, projected for summer 2001 at the Central Institute of Fine Arts, will examine secular arts and material culture. Publication of conference proceedings as well as a bibliographic index of resources are planned. The primary support for this project is provided by a generous grant from the Henry Luce Foundation. For information: Katherine Tsiang Mino, University of Chicago; fax 773/702-5901; kmino@midway.uchicago.edu; or Li Chongfeng, Peking University; fax 010 62751667.

Opportunities

Call for Entries

9th Annual New Images Exhibition: A Juried Photo Competition for the Mid-Atlantic States will be held at New Image Gallery at James Madison University. Open to artists from Del., Md., N.Y., N.J., Pa., Va., W.Va., and D.C. Works must use photography as a primary medium, be completed within past 2 years, and be 40" maximum. Juror: Brooks Johnson, Chrysler Museum of Art. Entry fee: \$15/3 slides. Send SASE to: Corinne Martin, New Image Gallery, School of Art and Art History, Mail Stop Code 7101, James Madison University, Harrisonburg, VA 22807; 540/568-6485; martincj@jmu.edu. Deadline: January 18, 1999.

Hunger Artist Gallery is hosting its 2nd Annual Students Only Art Exhibition, March 13-April 2, 1999. This year teachers are also invited to participate in the First Annual Teachers Only Exhibition, February 13-26, 1999. The exhibits will run independently but will share in the theme "For & Against Tradition." Awards: \$1000 total. Entry fee: \$7/1 entry, \$5/each additional entry. For information, send #10 SASE to: Hunger Artist Gallery, 1001-E Yale Blvd. SE, Albuquerque, NM 87106; 505/843-7250; fax 505/843-9630. Deadlines: January 19, 1999, for teachers; February 15, 1999, for students.

1999 World Press Photo Contest. World Press Photo Foundation invites professional photographers, photojournalists, picture editors, and agencies worldwide to participate. Photographs taken in 1998 and picture stories/portfolios completed or first published in 1998 will be accepted. Prize-winning pictures in 18 categories will be published in the *World Press Photo Yearbook* and shown in a traveling exhibition. For information: World Press Photo, Jacob Obrechtstraat 26, 1071 KM Amsterdam, The Netherlands; 3120-676-6096; fax 3120-676-4471; office@worldpressphoto.nl; www.worldpressphoto.nl. Deadline: January 21, 1999.

Knock on . . ., an exhibition at the Target Gallery, Torpedo Art Center, Alexandria, Va., March 24-May 2, 1999, invites submissions from artists who work in wood. All entries must be for sale and cannot exceed 15" in height, depth, or width. Juror: Michael Monroe. Entry fee: \$25/3 slides. For prospectus, send SASE to: Target Gallery, 105 N. Union St., Alexandria, VA 22314; 703/549-6877; fax 703/549-6877; targetgallery@juno.com. Deadline: February 3, 1999.

New York Lesbian and Gay Film Festival, June 3-13, 1999. Rough cuts and works-in-progress are eligible if an exhibition print will be

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American Association of Museums Annual Meeting

Cleveland, Ohio
April 25-29, 1999

Reinventing the Museum: Relevance and Renewal

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For more information on the AAM Annual Meeting or MuseumExpo99, call (202) 289-9113, or visit www.aam-us.org.

AMERICAN ASSOCIATION OF MUSEUMS

available May 17, 1999. Works in languages other than English must be subtitled. Entry fee: \$20 for entries postmarked January 9, 1999, or later (free January 8 or before). For information: New Festival Inc., 47 Great Jones St., 6th Fl., New York, NY 10012; 212/254-7228; fax 212/254-8655; newfest@tdt.net; www.newfestival.org. *Deadline: February 8, 1999.*

SIGGRAPH '99 Art Gallery: TechnOasis, an exhibition to be held at the 26th International Conference on Computer Graphics and Interactive Techniques, August 10–12, 1999, Los Angeles, invites proposals for site-specific works in public spaces and an intimate gallery. Artwork may come from 1 of the following categories: animation, 2-D and 3-D works, ARTsite web projects, interactive installations, live telecommunications events, participatory events, or performance events. For submission and authorization form: www.siggraph.org/s99/cfp/forms/. *Deadline: February 10, 1999.*

12th Annual McNeese National Works on Paper Exhibition, April 14–May 10, 1999, is accepting entries of original artwork in any media including photography completed in the last 2 years from artists living in the U.S. Dimensions must be 42" or less, including frames. Juror: Warrington Colescott. \$3,000 in purchase awards. Submit 35-mm slides (cardboard or plastic mounts, no glass), labeled with name, title, medium, size, top, and year. Entry fee: \$15/2 slides. 12th McNeese National Works on Paper, Dept. of Visual Arts, PO Box 92295, McNeese State University, Lake Charles, LA 70609-2295; 318/475-5060; fax 318/475-5927. *Deadline: February 12, 1999.*

Combined Talents: The Florida National is the 14th annual juried competition sponsored by the Florida State University Museum of Fine Arts, September 7–October 10, 1999. Open to artists 18 years or over; students and faculty of the FSU School of Visual Arts and Dance are ineligible. The competition will be juried by a panel of faculty from the School of Visual Arts and Dance. First award: \$1,000; second award: \$500. Purchase awards. All entrants will receive a catalogue of the show. Entry fee: \$15/2 works. For prospectus, contact: Florida National, FSU Museum of Fine Arts, Tallahassee, FL 32306-1140; 850/644-3906; jdy1533@mailier.fsu.edu. *Deadline: February 14, 1999.*

Fish Publishing Art Prize, juried competition for painting to be featured on the cover of a 1999 short story anthology. Theme: water, in any of its forms—flowing, still, waves, droplets, ice, etc. Juror: Pat Connor. Prize: \$750. Submit: slide, photo, or copy of work(s), \$8/entry, and SASE for acknowledgment of receipt, return of entry, or results (state which). Fish Publishing Art Prize, Durrus, Bantry, Co. Cork, Ireland; 00353-02761246; fishpublishing@tinet.it; www.sleeping-giant.ie/fishpublishing. *Deadline: February 14, 1999.*

Gen Art Film Festival 1999, April 28–May 4, 1999. Seeking shorts, documentaries, features, and experimental films (no video work). For information and application, e-mail a request

with name, phone number, and either a fax number (preferred) or an address to: info@genart.org. *Late submission deadline: February 15, 1999.*

Out West, a curated exhibition of work by lesbian/gay/bisexual/transgendered/2-spirited artists living in Ariz., N.Mex., or Tex. will be held at PLAN B Evolving Arts, Santa Fe, in the fall of 1999. All media, sizes, aesthetics welcome. No fees. Send slides, videos, information, and a SASE for return of materials to: Harmony Hammond, Curator, HC 75, Box 100, Galisteo, NM 87540. No phone inquiries. *Deadline: March, 1999.*

Sinclair Community College Fine Art Department is seeking proposals for the 2000 exhibition season. SCC has 4 separate, professionally designed galleries: LRC Gallery, for 2-D and 3-D media and installations; Burnell R. Roberts Triangle Gallery and Hypotenuse Gallery, for all media, including electronic and installation work; and the Zone VI Photography Gallery for 2-D photo-based art smaller than 20" x 24" matted. Exhibits run on 4–6 week rotations. Send 10 slides, résumé, artist statement, and SASE to: Cindy Tiedemann, Gallery Coordinator, Sinclair Community College, 444 W. 3rd St., Dayton, OH 45402-1460. *Deadline: March 1, 1999.*

41st Annual Art Fair on the Square. The Madison Art Center invites artists to submit slides of work for a jury review for fair to be held July 10–11, 1999. The fair occupies 8 blocks around Madison's State Capitol building and attracts large crowds, providing artists with an excellent opportunity to show and sell work. Entry fee: \$26. For information: Madison Art Center, 211 State St., Madison, WI 53703; 608/257-0158. *Deadline: March 10, 1999.*

Soho Photo Gallery, 4th Annual National Photography Competition. Juror: Adam Weinberg. Open to artists working in any photo-based medium (including digital and mixed). First place winner received 1-month solo show in the 1998–99 season plus \$500. Approximately 20 second place winners will appear in a group show in June 1999. Entry fee: \$25/6 slides. For prospectus, send SASE to: Prospectus, National Competition, Soho Photo Gallery, 15 White St., New York, NY 10013. *Deadline: March 20, 1999.*

17th Annual National Small Works Exhibition, Schoharie County Arts Council, June 4–July 9, 1999. Juror: Frances Barth. Award: \$1,500, honorable mentions, and exhibit opportunities. The exhibit will be promoted with paid regional advertising, and an illustrated catalogue will be produced. Entry fee: \$20/3 slides. For prospectus, send SASE to: SCAC Small Works, PO Box 730, Cobleskill, NY 12043. *Deadline: April 1, 1999.*

First Street Gallery, National Competition. Juror: Graham Nickson. Selected artists will show in gallery, June 22–July 9, 1999. For prospectus, send #10 SASE to: Showcase '99 c/o First Street Gallery, 560 Broadway, NYC 10012; 212/226-9127. *Deadline: April 15, 1999.*

American, Vietnamese American, and Vietnamese artists who are orphans of the Vietnam War are sought to participate in an exhibition. Contact: Sally Packard, 2216 Forest Park Blvd., Fort Worth, TX 76110; Lucpackard@aol.com.

Central Michigan University Art Gallery invites submissions for the 1999–2000 exhibition season. All media considered including 2-D, 3-D, performance, video, and computer art. Send résumé, 20 slides or comparable documentation, SASE to: University Art Gallery, Wightman 132, Central Michigan University, Mt. Pleasant, MI 48858.

Frontiers: A Journal of Women Studies is interested in reviewing slides and/or b/w photos of visual work for publication in future issues. Submissions may be in the following categories: a series of artworks by 1 artist with a short artist's or reviewer's statement; artworks by different artists addressing 1 issue or theme; collaborative projects involving images and text; documentation of an event or performance. Submit 10–20 slides or b/w photos. Art should be identified only by title, medium, size, date of completion, and number. A numbered list with name and address and SASE and a 4–5 sentence artist statement should be sent with submission to: *Frontiers: A Journal of Women Studies*, Wilson 12, Washington State University, Pullman, WA 99164-4007; 509/335-7268; fax 509/335-4377; frontier@wsu.edu.

Call for Manuscripts

No Place Like Home: Cultural Anxiety and Martha Stewart Living is an anthology of written and visual texts that interrogate, critique, celebrate, inquire into, parody, subvert, question, read, analyze, mythologize, interact with, idolize, despise, and most of all give new insight into the Stewart phenomenon. Academic and critical papers should not exceed 35 pages and should conform to MLA style. Also sought are scripts, short stories, poetry, jokes, Internet phenomena, e-mails, performance pieces, and all (b/w or color) visual media: photographs, paintings, film, video, sculpture, installations, comic strips. For information: kwazana@leland.stanford.edu and znewman@oise.utoronto.ca. Send completed work, visual materials, and c.v. to both: Kyla Wazana Tompkins, Program in Modern Thought and Literature, Bldg. 250, Rm. 251F, Stanford University, Stanford, CA 94305-2020; and Zoë Newman, Sociology and Equity Studies, OISE/University of Toronto, 2 Bloor St. W., Toronto, Ontario M5S 1V6 Canada. *Deadline: January 15, 1999.*

Oculus: Journal for the History of Art, published by the Art History Association at Indiana University, seeks contributions for this year's edition. The journal is an annual publication devoted to graduate student scholarship in all areas and periods of art history. This volume will include a broad selection of topics and methodologies in order to

survey current trends and important issues in graduate research. Graduate students from across the country and in all disciplines are welcome to submit essays up to 2,500 words for consideration. For information: Indiana University, Henry Radford Hope School of Fine Arts, Dept. of the History of Art, Rm. 132, Bloomington, IN 47405; oculus@www.fa.indiana.edu; www.fa.indiana.edu/~oculus. *Deadline: January 15, 1999.*

Grants and Fellowships

National Museum of American Art and its Renwick Gallery invite applications for research fellowships in art and visual culture of the U.S. Fellowships support independent research, dissertation research, or a combination of dissertation and curatorial research. Stipend: 1-year predoctoral fellowship, \$15,000; postdoctoral fellowship, \$25,000; plus research and travel. **The Patricia and Phillip Frost and the Sheila W. and Richard J. Schwartz** fellowships are offered at the predoctoral level for research in American art and visual culture. Topics that match the interests of the museum and its research staff are supported. **The Sara Roby Fellowship in 20th-Century American Realism** is awarded to a scholar at the predoctoral level whose research topic matches the Sara Roby Foundation's interest in American realism. The Sara Roby collection forms an important part of the museum's 20th-century holdings. **The James Renwick Fellowship in American Craft** is available for research in American studio crafts or decorative arts from the 19th century to the present. **The Latino Studies Fellowship Program** provides opportunities to Latino scholars and students to pursue research in Latino history, art, and culture at the Smithsonian. **The Smithsonian Fellowship Program** makes awards to scholars and students to pursue research at the institution, including residencies at the National Museum of American Art. Senior, postdoctoral, and predoctoral fellowships as well as 10-week graduate student awards are available. Topics that match the interests of the institution and its research staff are supported. Only 1 application is necessary and candidates will be considered for all relevant programs. For information: Katherine Manthorne, Research and Scholars Center, National Museum of American Art, Smithsonian Institution, Washington, DC 20560-0210; 202/357-2233; fax 202/633-9189; kmanthor@nmaa.si.edu. *Deadline: January 15, 1999.*

Graduate Fellowships for Intensive Language Study, Bosphorus University, Istanbul, June 24–August 14, 1999. The American Research Institute in Turkey (CARIT) offers full travel and fellowships for up to 15 graduate students for participation at all levels (beginning, intermediate, and advanced) in the summer Turkish language instruction program at Bosphorus University in Istanbul. This intensive program offers the equivalent of 1 full academic year of study in Turkish at the college level. Fellowships that cover round-trip airfare to Istanbul,

application and tuition fees, and a maintenance stipend are available if you are a full-time student enrolled in a graduate degree program. Applicants must be U.S. citizens. For information: Language Center, Summer Program in Turkish, Bosphorus University, 80815 Bebek, Istanbul, Turkey; 90-212-257-5039; fax 90-212-265-7131; language@boun.edu.tr; www.boun.edu.tr/web.htm. *Deadline: February 1, 1999.*

Seth Peterson Cottage Conservancy announces the first annual student award of the Kristin Visser Memorial Scholarship Program. The grant-in-aid, in the amount of \$1,500, will be awarded to a student in architecture, art, art history, or historical preservation, for the purpose of visiting and studying the works of Frank Lloyd Wright in Wisconsin. The winning applicant may visit any time between May 1, 1999, and April 30, 2000. In addition to the cash award, free lodging may be arranged. Applicants should send a current c.v. along with a short letter explaining their particular interest in this area of study. A letter of recommendation would be welcome. The award recipient's name will be announced on March 1, 1999. Send to: Audrey Laatsch, Seth Peterson Cottage Conservancy, S1994 Pickerel Slough Rd., Wisconsin Dells, WI 53965. *Deadline: February 1, 1999.*

Franke Institute for the Humanities of the University of Chicago invites applications for a 1-year postdoctoral fellowship in the humanities and computing as part of the 1999–2000 Sawyer Seminar on "Computer Science as a Human Science: The Cultural Impact of Computerization." The stipend is \$32,000. All applicants are to have received the Ph.D. degree within the past 5 years and no later than September 1, 1999. Submit c.v.; a chapter-length piece of work; statement (1–3 double-spaced pages) about your research and 1 or more of the seminar's themes; and have 3 letters of recommendation sent to: Franke Institute for the Humanities, University of Chicago, 1100 E. 57th St., Chicago, IL 60637. For information: sawyer-seminar@uchicago.edu; humanities.uchicago.edu/sawyer/CSasHS. *Deadline: February 15, 1999.*

Friends of the Mauritshuis Foundation awards a fellowship for a student to complete study in Holland on an aspect of Dutch art from the 16th–18th centuries. Applicants must hold an M.A. in the history of art and must be working toward a Ph.D. Stipend: \$8,000, including travel expenses for 6 months. Recipients will be affiliated with the Mauritshuis. Send applications with description of project, academic background, and 2 letters of recommendation to: Egbert Haverkamp-Begemann Institute of Fine Arts, New York University, 1 E. 78th St., New York, NY 10021. For information: 212/772-5838; fax 212/772-5807. *Deadline: February 15, 1999.*

Amon Carter Museum is pleased to announce the 1999 Davidson Family Fellowship Program, funded by the Davidson Family Charitable Foundation, for scholars working at the pre- or postdoctoral level. One candidate will be selected to initiate new research or continue work on an existing topic in American art that

draws on the Carter's outstanding collections. The program is designed to provide scholars access to the museum's collections for object-oriented research. This fellowship is not intended to directly support thesis or dissertation preparation, but should be considered an independent study program that reflects the candidate's major interest and builds on previously demonstrated proficiency. Stipend: \$3,500 for a minimum 4-week period of full-time research for appointments beginning on or after May 15, 1999. For application and information: Davidson Family Fellowship Program, Amon Carter Museum, 3501 Camp Bowie Blvd., Fort Worth, TX 76107-2695; www.cartermuseum.org. *Deadline: March 1, 1999.*

Charles E. Peterson Senior Fellowships are administered by the Athenaeum of Philadelphia exclusively for charitable and educational purposes that reflect Charles E. Peterson's life-long dedication to the study, recording, and preservation of early American architecture and building technology and the teaching of conservation in American schools of architecture. Senior fellows must be persons who hold a terminal degree and possess a distinguished record of accomplishment. Research is not subject to geographical restrictions, although preference is given to Delaware Valley topics. Applications are reviewed by a committee of architects, architectural historians, and educators appointed by the Athenaeum board of directors. Outside readers may be asked to assist in the evaluation of proposals. Award: \$5,000 (not for international travel). Applications should be submitted in the form of a 1-page statement of the project with attached budget, schedule for completion, and professional résumé; 2 letters of reference should be sent directly to the committee. Successful applicants may be invited to give a public lecture or participate in a seminar at the Athenaeum sharing the results of the project. Awards will be announced by April 30, 1999. Submit to: Chairman, Peterson Fellowship Committee, Athenaeum, East Washington Square, Philadelphia, PA 19106-3794. For information: www.libertynet.org/~athena. *Deadline: March 1, 1999.*

Mellon Research Fellowships for Central and Eastern European Scholars in Turkey 1999–2000 have been announced by the American Research Institute in Turkey. ARIT offers 3 2–3-month fellowships to Czech, Hungarian, Polish, Slovak, Bulgarian, and Romanian scholars who hold a Ph.D. or equivalent, who are engaged in advanced research in any field of the social sciences or the humanities involving Turkey, and who are permanent residents of 1 of the above-mentioned countries. The purpose of the fellowships is to bring East and Central European scholars of the humanities into a broader research community. Stipend: \$10,500 for research, travel, living, and expenses. For information and application: ARIT, c/o University of Pennsylvania Museum, 33rd and Spruce Streets, Philadelphia, PA 19104-6324; 215/898-3474; fax 215/898-0657; leinwand@asa.upenn.edu; mec.sas.upenn.edu/ARIT. *Deadline: March 5, 1999.*

National Gallery of Art Center for Advanced Study in the Visual Arts (CASVA) is accepting applications for the following fellowships. **Samuel H. Kress/Ailsa Mellon Bruce Paired Fellowships for Research in Conservation and Art History/Archaeology** invites applications from teams of 2 scholars, 1 in art history, archaeology, or other related humanities or social sciences field, and 1 in the field of conservation or material science. Fellows are supported for a 2-month period for field, collections, and/or laboratory research, followed by a 2-month residency at the center. Applications will be considered for study in the history and conservation for the visual arts of any geographical area and of any period. **Visiting Senior Fellowship Program** awards approximately 12 fellowships each year for the study of history, theory, and criticism of art, architecture, and urbanism of any geographical area and of any period. Applicants must have held Ph.D. for 5 or more years or possess appropriate professional record. Fellows must reside in Washington and participate in activities at the center. **Visiting Senior Research Fellowship Program for Scholars from East and South Asia** offers 2 months at the center for research in Washington libraries and collections, followed by 2 months of travel time to visit other libraries, institutions, and collections in the U.S. Open to scholars who hold appropriate degrees in history, archaeology, theory, art criticism, architecture, or urbanism of any geographical area and of any period and/or possess an equivalent record of professional accomplishment. Knowledge of English required. Fellows receive stipend for travel, research, and housing. For information: CASVA, National Gallery of Art, Washington, DC 20565; 202/842-6482; fax 202/842-6733; www.nga.gov/resources/casva.htm. **Deadline: March 21, 1999.**

1998 KAS Grant. Offering free websites to 1998 B.F.A. graduates for 3 years. For information: www.kenilworthart.com/collegeappl.html; 718/434-3888; fax 718/434-3646; claverpl@worldnet.att.net.

Rockefeller Foundation Residential Fellowships in Gender Studies in Late Medieval and Early Modern Europe. The Newberry Library Center for Renaissance Studies is inviting applications for 2 10-month, full-time fellowships to be granted each year from 1998 to 2001. Postdoctoral scholars in literature, history, or other humanities fields, whose projects will profit from the Newberry's holdings, are eligible. Applicants whose work expands, redefines, or challenges contemporary understandings of gender in late medieval and early modern culture are especially encouraged. For information: Newberry Library, Center for Renaissance Studies, 60 W. Walton St., Chicago, IL 60610; 312/255-3514; renaissance@newberry.org; www.iuc.edu/orgs/newberry. For information on other Newberry Library fellowships contact the Committee on Awards; 312/255-3666; research@newberry.org.

Institute

"The Built Environment of the American Metropolis: Public and Private Realms, 1900-2000," June 28-July 23, 1999, is presented by the Institute for the Humanities at the University of Illinois at Chicago and sponsored by a grant from the NEH. It will explore issues connected with private and public life in the built environment of the American city. The institute will examine the available evidence and possible arguments concerning the built form of the American city in the past, present, and future. Faculty from art and architectural history, history, and literature are eligible as well as social science scholars, independent scholars, and those employed by museums, libraries, historical societies, and other organizations interested in interdisciplinary approaches. Applicants must be U.S. citizens, residents, or foreign nationals residing in the U.S. for at least 3 years. Degree candidates are generally not eligible. Stipend: \$2,800 for travel, living, and research expenses. For information: Linda Vavra, Institute for the Humanities, 701 S. Morgan, University of Illinois, Chicago, IL 60607-7040; 312/996-6354; fax 312/996-2938; lvavra@uic.edu. **Postmarked deadline: March 1, 1999.**

Internships

Philadelphia Museum of Art offers a 9-week volunteer museum studies internship for undergraduate and graduate students, June 14-August 13, 1999. All interns participate in the museum studies curriculum on Mondays. Tuesdays-Fridays students work in assigned departments: administrative, curatorial, or education. For information: Glennis Pagan, 215/684-7925; gpagan@philamuseum.org. **Deadline: February 26, 1999.**

Charles E. Peterson Summer Internships are administered by the Athenaeum of Philadelphia exclusively for charitable and educational purposes that reflect Charles E. Peterson's lifelong dedication to the study, recording, and preservation of early American architecture and building technology and the teaching of conservation in American schools of architecture. Summer internships for periods of 2-4 months are awarded to graduate students enrolled full time in an architecture or historic preservation program. Stipend: \$1,250/month. Interns are expected to reside in Philadelphia and devote half their time to service in the department of architecture at the Athenaeum to develop practical skills in the management of architectural records. An equivalent amount of time is to be spent on the intern's own research in American architecture or building technology prior to 1860. Applicants for a summer internship should outline their project and explain why access to the research facilities of the Philadelphia region is required. A résumé of academic and related work experience and a letter of reference from the student's principal professor is also required. Submit to: Chairman,

Peterson Fellowship Committee, Athenaeum of Philadelphia, East Washington Square, Philadelphia, PA 19106-3794. For information: www.libertynet.org/~athena. **Deadline: March 1, 1999.**

Museum of Modern Art Internship Program offers opportunities to work in 1 of the following departments: curatorial, development, education and research support, exhibition and collection support, marketing and communications, retail and operations, and administrative (finance, information systems, international program, and the director's office). For information and application: www.moma.org; 212/708-9893; fax 212/333-1118.

Online

The Virtual Collection, www.artistswithaids.org, the Estate Project for Artists with AIDS, a program of the Alliance for the Arts, was officially launched December 1, 1998. The project is a digital database of work by visual artists with HIV/AIDS. The principal archival source for these images is Visual AIDS, the initiators of Day With(out) Art.

Honeyman Digital Archive Online, sunsite.berkeley.edu/CalHeritage. The Bancroft Library of the University of California, Berkeley, is pleased to announce the completion of the Robert B. Honeyman, Jr., Collection Digital Archiving Project. This project, the first digitization project funded by the Library Services and Technology Act through the California State Library, has made the Robert B. Honeyman, Jr., Collection of Early Californian and Western American Pictorial Material available on the Internet. The database contains over 2,300 items related to the old West, with emphasis on the early California and Gold Rush periods.

Museum of Modern Art, www.moma.org uses multimedia to enhance understanding of exhibitions and programs. Website now features expanded exhibition subsites and new online projects.

Salisbury Project, jefferson.village.edu/salisbury/, created by Marion Roberts, University of Virginia, is an archive of color photographs designed for teachers, students, and scholars for use as a visual supplement to books and articles published on the cathedral and the town of Salisbury, England.

U-Turn: E-Zine and Monograph Series, www.uturn.org. Issue #2 features "All Chicago," including links to Chicago-based artists' websites.

Women Artists of the American West, www.sla.purdue.edu/waaw/, will be offered Summer 1999 on the Internet through Purdue and Penn State universities. For information: Susan Ressler; artemis@omni.cc.purdue.edu; or Jerrold Maddox; jxm22@psu.edu.

Program

International Research and Exchanges Board (IREX) announces its Judaica Library and Museum Outreach Program. IREX has received funding from the Samuel H. Kress Foundation and the Lucius N. Littauer Foundation to administer the first of 3 phases of a new IREX initiative that focuses on training library and museum managers from Poland and Ukraine in the development of public outreach and education activities for their institutions. This 3-tiered program will include assessments of selected Polish and Ukrainian centers, internships in the U.S. for specialists from Poland and Ukraine, and development of web pages for the Polish and Ukrainian institutions. Due to the near-annihilation of Central and Eastern Europe's Jewish communities during the Holocaust and the following period of religious and cultural suppression under the Communists, much of what now remains as testimony to the rich legacy of Judaism in this region is found only in libraries, archives, museums, and other institutions where materials were gathered and stored. For the first time in over 50 years, these scholarly and cultural centers are opening their doors to collections that can provide new insights to historical eras, events, and individuals. The program will foster public awareness and appreciation of the extensive legacy of Eastern Europe's Jewish communities and will help museums and libraries ensure sustainability. It will begin in early 1999 with consultation and evaluation visits by U.S. experts to institutions in Warsaw and Kiev and 1 additional site in each country. The visits will focus on assessing current outreach activities and making recommendations for the care and display of collections. At the conclusion of the visits the experts will help to form the working group that will develop a plan for the next 2 phases of the program. IREX seeks U.S. experts with experience in organizing public programs for Jewish libraries and museums. Contact: Beate Dafeldecker, IREX, 1616 H St., N.W., Washington, DC 20006; 202/942-2171; fax 202/628-8189; bdafeldecker@irex.org; www.irex.org.

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Publications

The Foundation 1000, published by the Foundation Center, offers the highest level of in-depth data available on the 1,000 largest foundations and their grant programs. The publication features foundation portraits, grant analyses, and grant lists. Cost: \$295 (plus \$4.50 shipping of first copy; \$2.50 each additional). For information: www.fdncenter.org. To order: Foundation Center, Dept. NW25, 79 5th Ave., New York, NY 10003-3076; 800/424-9836.

The NCFE Handbook to Understanding, Preparing for, and Responding to Challenges to Your Freedom of Artistic Expression includes an easy to understand overview of legal concepts, invaluable tips for organizing and empowering local arts communities, summaries of past incidents, full color examples of censored work, sample letters of protest and press materials, and a comprehensive resource directory. \$25 plus \$3 shipping. To order: NCFE, 918 F. St., N.W., #609, Washington, DC 20004; 202/393-2787; 800/477-NCFE.

Victorian Literature and Culture, a semiannual journal published by Cambridge University Press, provides a forum for research concerned with all areas of Victorian literature and culture, including new approaches to individual authors, historical issues, and cultural phenomena. The journal includes thematic clusters of articles, review essays that incorporate lists of relevant works, and publication material previously unavailable or possibly unknown to readers. \$72 for institutions; \$28 for individuals. To subscribe: 800/872-7423, ext. 154.

Residencies

Fine Arts Work Center in Provincetown is a 7-month winter residency program for 20 creative writers and visual artists in the early stages of their careers to pursue independent work in a community of peers. Fellowship year runs October 1, 1999-May 1, 2000. For brochure and application, send SASE to: Fine Arts Work Center, 24 Pearl St., Provincetown, MA 02657; www.CapeCodAccess.com/FineArtsWorkCenter. **Deadline: February 1, 1999.**

Schomburg Center Scholars-in-Residence Program assists scholars and professionals whose research in the black experience will benefit from extended access to the center's resources in New York. Fellowships (6 months-1 year) are available for scholars conducting research in black history and culture. Persons seeking support for degree research are not eligible. Stipend: \$15,000/6 months. For information and application: Schomburg Center Scholars-in-Residence Program, Schomburg Center for Research in Black Culture, 515 Malcolm X Blvd., New York, NY 10037-1801; 212/491-2203; www.nypl.org.

Workshops and Schools

M.A. Program in Book History, Drew University, Madison, N.J., the first book history program in the U.S., seeks applicants for its fall 1999 inaugural class. Program covers the history of written communication—the creation, diffusion, and uses of script and print. Book history considers all kinds of documents and

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publications, encompassing social, economic, and cultural history of authorship, publishing, printing, book arts, copyright, censorship, bookselling, libraries, literacy, criticism, and reading. For information: Office of Graduate Admissions, Drew University, Madison, NJ 07940-4066; 973/408-3110; fax 973/408-3242; gradm@drew.edu; www.drew.edu. *Deadline: February 1, 1999.*

Artful Connections, Painting in Provence, June 12-25, 1999, Chateau de la Napoule and 160-acre herb farm in Aurel. All levels welcome. Oil and pastel preferred. Art tours included. Contact: Linda Lowry/Artful Connections, 807 Aurora Ave., Boulder, CO 80302; 303/442-4341; fax 303/797-5782 (C. Khorsand). *Deadline: February 15, 1999.*

Victorian Society in America 1999 Summer Schools to study the architecture and culture of the 19th century through lectures by leading experts, site visits, and tours. 25th Annual London Summer School, July 10-25, 1999, is directed by Ian Dungavell and David Crellin; and 19th Annual American Summer School, June 4-13, 1999, Newport, R.I., is directed by Richard Guy Wilson. Enrollment is limited and some scholarships are available. For information: Loretta Lorance, VSSS Administrator, PO Box 2473, Long Island City, NY 11102; 718/721-6359; VSSSchool@aol.com. *Deadline: February 28, 1999.*

Ancient Peruvian Textile Courses in Arequipa and Ica, Peru, offer 2-week sessions in June, July, and August 1999. Ancient weave techniques, conservation, documentation, and cultural interpretation are among the subjects covered in each session. For information: Nanette Skav, PO Box 13465, Tucson, AZ 85732; fax 520/393-7331.

Campbell Center for Historic Preservation Studies will offer a variety of courses in historic preservation, care of collections, and conserva-

tion refresher courses, June-October 1999. The center has increased its classroom, laboratory, and student housing space and has expanded course offerings. For information: Campbell Center for Historic Preservation Studies, 203 E. Seminary, PO Box 66, Mount Carroll, IL 61053; 815/244-1173; www.campbellcenter.org.

Ph.D. Program in Spanish and Latin American Art History, Institute of Fine Arts, New York University, has been announced. The program has been made possible by a grant from the Andrew W. Mellon Foundation. For information: Spanish and Latin American Art History, c/o the Institute of Fine Arts, 1 E. 78th St., New York, NY 10021; 212/772-5800.

Shaqab College of Design Arts, Virginia Commonwealth University, has been founded through funding from the Qatar Foundation for Science, Education, and Community Development. SCODA will enroll 200 undergraduates in 4-year professional programs in interior design, graphic design, and fashion design, with supporting curricula in drawing, photography, art history, business of design, and general education. For information: scoda@qat.net.qa.

Institutional News

The **Art Institute** will become a school within Cambridge-based Lesley College while retaining its name and location in Boston. The union will help each institution provide a broader spectrum of academic offerings, including new majors and programs, to students. For information: www.lesley.edu; www.aiboston.edu.

H&R Block Artspace at the Kansas City Art Institute will open fall 1999. Artspace will be located near KCAI's campus. Temporary exhibitions focusing on contemporary art will be hosted and organized by Artspace, along with artist-in-residence programs, publications, and educational programs. KCAI will utilize the space to expand their academic programs. KCAI, 4415 Warwick Blvd., Kansas City, MO 64111-1874; 816/472-4852.

Lincoln Center Institute has been chosen to lead the Association of Institutes for Aesthetic Education, a collective of organizations dedicated to promoting arts education programs worldwide. With this new role, the programs at the institute and the research and findings of the association will reach children, their teachers, and administrators, to establish and maintain high artistic, educational, and administrative standards within each member institute and to support innovative practices. For information: 212/875-5535; www.lincolncenter.org/institut.

American Association of Museums (AAM) has accepted a \$280,000 grant from the Pew Charitable Trusts to fund the development of a primer for American museums on the issues surrounding intellectual property law. The project will be done in collaboration with the Getty Information Institute (GII) and the Office of General Counsel of the J. Paul Getty Trust. It will address current legal and ethical issues surrounding museum management, ownership, creation and use of intellectual property, including copyright and trademarks. For many museums, concerns about the management of intellectual property limit the full use of collections in exhibits and programs. The primer will present real life questions and examples drawn from the museum field, identify the relevant legal and ethical issues, and provide comment from legal experts and museum professionals to inform the discussion, highlight best practices, and promote ethical decisions. The institute's mission is to strengthen the presence, accessibility, and quality of cultural heritage in the global networked environment. 1575 Eye St., N.W., Ste. 400 Washington, DC 20005; 202/289-1818; fax 202/289-6578.

Tang Teaching Museum and Art Gallery at Skidmore College, Saratoga Springs, N.Y., will open in the fall of 2000. The interdisciplinary art center's purpose is for exploration of cross-disciplinary communication through the visual arts. The museum will be located on Skidmore's campus. Skidmore College, 815 N. Broadway, Saratoga Springs, NY 12866-1632; 518/580-5733.

Yale Center for British Art Conservation Laboratory Renovated. New additions include state-of-the-art ventilation system with a large chemical fume hood and canopy that will allow for treatment of large-scale works. The new equipment will be used soon for treating works by Edward Lear, Marcel Duchamp, Francis Picabia, and Antonio Canaletto, among others. Yale Center for British Art Conservation Laboratory, 1080 Chapel St., New Haven, CT; 203/432-2800; www.yale.edu/yjcb.

CAA Directories Make the Grade!

• The 1999 **Directory of M.A. and Ph.D. Programs in Art, Art History, and Related Programs** is a guide to schools in the U.S. and Canada offering M.A. and Ph.D. degrees in art and architectural history, studio art, museum studies, arts administration, conservation, visual studies and criticism, and related areas. \$17.50 nonmembers (\$15.00 members)

• The 1999 **Directory of M.F.A. Programs in the Visual Arts** is a guide to M.F.A. programs in the U.S. and Canada. \$17.50 nonmembers (\$15.00 members)

Both directories are expanded to cover new programs and include accessible charts and indices. Buy yours at CAA's Book and Trade Fair, Thursday, February 11-Saturday, February 13, 1999, Los Angeles Convention Center!

Information Wanted

Martin Engelman (1924-1992). Information of any kind sought in order to complete a comprehensive catalogue of prints by Martin Engelman. All references to private collections will remain strictly confidential. Heike C. Muller, Oderberger Strasse 29, 10435 Berlin/Germany; phone/fax: 49/30/44050950.

Jose Clemente Orozco. Information sought for exhibition catalogue on ownership and provenance of Orozco's easel paintings, gouaches, and other drawings produced while he was in the U.S., 1927-34. Special interest in works unrelated to murals. Owner confidentiality assured. Diane Miliotes, Hood Museum of Art, Dartmouth College, Hanover, NH 03755; 603/646-3964; fax 603/646-1400; miliotes@dartmouth.edu.

Errata

The correct URL for Columbia's Research Center for Arts and Culture is www.tc.columbia.edu/~academic/artcon/. It was incorrectly listed in the November CAA News article "Placement Review, 1997-98."

In the December 1998 issue of *Careers*, the School of Art and Design at Alfred University erroneously received an asterisk denoting a job listing submitted by an institution whose administration has been censured or is under investigation for censure by the American Association of University Professors (AAUP). While the New York State College of Ceramics does receive some of its funding from the State University of New York, which is a censured administration, the monies are administered by Alfred University, and NYSCC operates solely under the policies and procedures of Alfred University. Employees of Alfred University, including those in the New York State College of Ceramics, are not New York State employees nor employees of SUNY.

Datebook

January 14, 1999
Make your hotel reservations for the Annual Conference in Los Angeles by this date

January 29, 1999
Deadline to submit job advertisements to the *Careers* Conference Supplement prior to the CAA Annual Conference in Los Angeles (listings may also be submitted onsite at the conference, February 9-13)

Deadline to rent interview tables at CAA Annual Conference in Los Angeles (tables may also be rented onsite at the conference, February 9-13, on a space-available basis)

Deadline for nominations to the 2000-4 Board of Directors (see page 3)

January 31, 1999
Deadline for applications for the Professional Development Fellowships for Artists and Art Historians (see page 26)

February 1, 1999
Deadline for submissions to the March issue of *CAA News*

Deadline for nominations to the *Art Bulletin* Editorial Board (see pages 4-5)

February 10-13, 1999
87th Annual Conference in Los Angeles

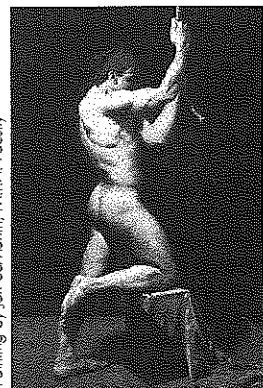
March 1, 1999
Deadline for receipt of Millard Meiss Subvention Grant applications from publishers and authors (see page 3)

March 5, 1999
Deadline for submissions to the April issue of *Careers*

April 1, 1999
Deadline for submissions to the May issue of *CAA News*

Deadline for applications for the EDUCAUSE/CAA Award (see page 3)

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88th Annual Conference in New York



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Classified Ads

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Accademia Caerite Summer Programs:

Traditional Decorative Painting, July 15-29, 1999; Fresco Painting and Scagliola, August 5-25, 1999. 40 km. from Rome in Ceri, Italy. Live/work in unusual 16th-century palazzo amid Etruscan landscape. All aspects of these techniques covered; field trips included. Write/call/fax for information. Accademia Caerite, Inc., 914/271-3380; fax 914/271-1238; Acaerite@aol.com.

Art Workshop International, Assisi, Italy. June 14-July 25, 1999. Live/work in a 12th-century hilltown surrounded by the Umbrian landscape.

Instructional courses in all media, art history, and creative writing, with contemporary art seminar and Venice Biennale with Kim Levin. 2-6 week sessions. Hotel, most meals, studio space, critiques, lectures, visiting artists. Art Workshop, 463 West St., 1028H, New York, NY 10014; phone/fax: 800/835-7454; www.vacation-inc.artworkshop.html.

Attention Painting Faculty. Large, beautiful gallery space in Soho available for rent mid-July to mid-August. \$3,500 for 4 weeks. Contact: First Street Gallery, 560 Broadway, New York, NY 10012; 212/226-9127.

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.

NYC studio apartment. Upper West Side. Doorman building; safe, quiet, clean. Sleeps 2. Available weekends and holidays. \$75/night. 212/501-3055 Monday-Thursday; 860/456-8909 Friday-Sunday.

Painting Studio Sublet: The Chelsea Arts Building, New York City: 600+ sq. ft., north light, A/C, 24-hour access, freight elevators. April-September 1999, \$865/month plus security deposit. Call Younghee: 212/691-8351.

Paris furnished studio, 1-2 adults, 25 sq. m. Available January 1: 3 months or more. Security/references required. \$700/month plus utilities. Legare, 3 rue Pierre-Haret, 75009; fax 01-40-16-17-55; Royb@cnam.fr.

Paris Sabbatical: charming 2-bedroom apartment, 14th arrondissement, academic semester or year. Ideal for couple or small family. Rent: \$1,800/month. Available September 1999. For information: swarthmore.edu/Humanities/pweinst1/paris_apartment.html; pweinst1@swarthmore.edu.

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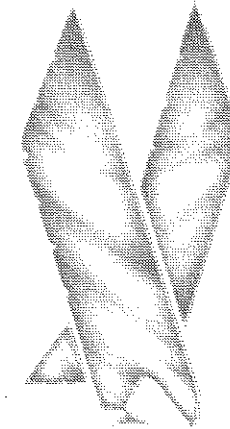
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