

April 2000

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## Smith Donates Print to Fellowship Program

In an interview with Carlo McCormick for the *Journal of Contemporary Art*, artist Kiki Smith (b. 1954) describes her work as both approachable and personal, explaining, "I always liked the idea of making things that are really open, that everyone can come to terms with their own ideas and responses. . . . Hopefully something in it resonates with enough things that you can think about your own life." Considered one of the most influential artists of her generation, Kiki Smith incorporates enigmatic and radical reinterpretations of conventional representations of the human form in her work. Now represented by PaceWildenstein Gallery, Smith has had numerous exhibitions throughout the world, including solo shows at The Museum of Modern Art, New York, The Museum of Contemporary Art in Los Angeles, the Institute of Contemporary



Kiki Smith, *Fall/Winter*, 2 panels, sheet size: each 22 x 15"; image size, 9 x 9," photogravure, aquatint, etching, and dry point (edition 60)

Art in Amsterdam, and the Centre d'Art Contemporain in Geneva. Her work is in the collections of The Metropolitan Museum of Art, The Museum of Modern Art, the Whitney Museum of American Art, and The Tate Gallery, among others.

CAA proudly launches Kiki Smith's *Fall/Winter*, 1999, a photogravure, aquatint, etching, and drypoint, and the fourth in a series of limited edition prints by artists to benefit College Art Association's Professional Development Fellowship Program for Artists and Art Historians. For *Fall/Winter*, Smith worked closely with printer Jonathan Higgins and his colleagues Eileen Foti, Gail Deery, and Randy Hemminghaus at the Rutgers Center for Innovative Print and Paper.

A leading example of Smith's continuing interest in the human body and its relationship to the animal and natural world, *Fall/Winter* illustrates one rotation of life's perpetual cycle of birth, death, and regeneration. Art historian and critic Maura Reilly observes that "by

offering up the last two seasons (there is no *Spring/Summer*), Smith underscores the fragility of life and the imminence of death" (*Art Journal*, Winter 1999). The seated women, clearly self-portraits, reveal a vulnerable body succumbing to the darker forces of nature. Even the demeanor of the squirrel, seated on her lap, diminishes from a bushy-tailed heartiness in *Fall* to a weary lethargy in *Winter*. Indeed, human mortality and life's interconnectedness with the natural world fascinates Smith (as she has experienced the deaths of family members and close friends). She in fact has commented on the ongoing cycles of nature and how they are intimately "contingent upon death," an aspect that is reiterated by the delicate paper medium (Helaine Posner, *Kiki Smith*, Bulfinch Press/Little, Brown, & Co., 1998), p. 12.

Smith joins artists Faith Ringold, Sam Gilliam, and Miriam Shapiro by donating this limited edition of 60 prints

2000  
CONFERENCE ISSUE

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## Smith Donates Print to Fellowship Program

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to CAA's Professional Development Fellowship Program. The fellowship program provides assistance to M.F.A., Ph.D., and terminal M.A. students who have been underrepresented because of race, religion, gender, age, national origin, sexual orientation, disability, or history of economic disadvantage. By nurturing outstanding scholars and artists (34 fellows to date) at the beginning of their careers, CAA hopes to strengthen and diversify the profession. We encourage CAA members to support the fellowship program and take advantage of the "early bird" special price of \$1,000 (\$1,750 for nonmembers) until October 1, 2000. If you are interested in purchasing a print, please use the order form on page 25, or call Katie Hollander at 212/691-1051, ext. 206.

## NY Chairs Wrap-Up

### Studio Art

The 2000 CAA Conference caught the attention of *New York Times* art reviewer, Holland Cotter. In the Friday Weekend section (February 25, E39), Cotter noted

that the CAA Conference was taking place during The International Fair of New Art at the Armory and was a source of "the latest thinking of some of the best and brightest young art historians active today. This year's topics suggest that approaches to scholarship are loosening up, diversifying politically and adapting academic tools from the past to new conceptual uses."

I can add many comments. Individuals of all ages, interests, and nationalities contributed invaluable expertise. The studio thematic sessions emphasized interdisciplinary issues related to changing scientific paradigms. Whenever appropriate, art history co-chairs, Sarah Blake McHam and Betsy Rosasco, and I integrated our resources to present topics of interest to both historians and artists. Co-chairs themselves occasionally effected a marriage of art and science (e.g., synesthesia), and topics of wonder cabinets, display, and the body were explored during studio as well as art-historical sessions. Speakers from the sciences (e.g., Shaun Lovejoy, Robert Root-Bernstein) and also from sociology and literature enriched the panels greatly. This Conference offered a wide range of approaches with international input from Roy Ascott and Martin Kemp, among many others.

Interesting points were raised in every panel I attended. For example, lively debates and disagreements made for impassioned expression in panels

## ATTENTION STUDENTS

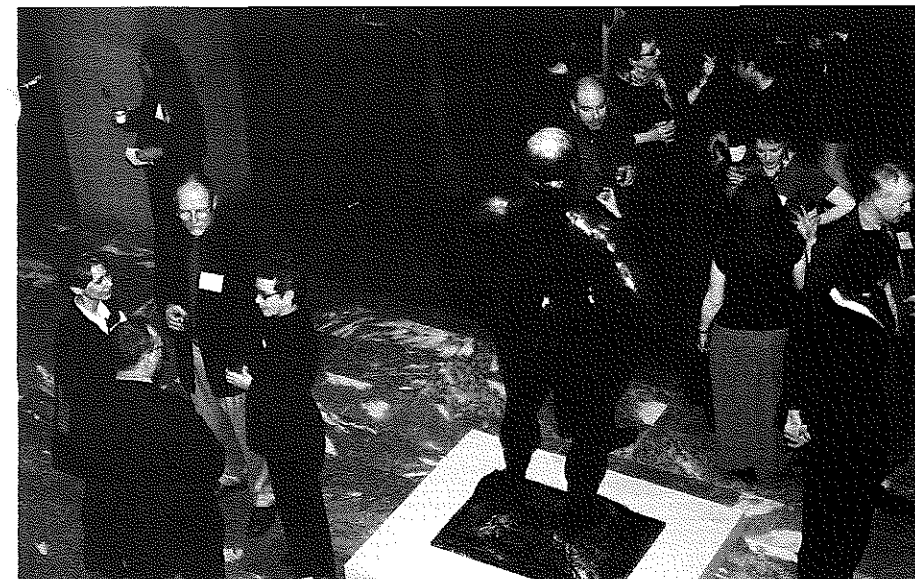
### SUBSCRIBE to the STUDENT MEMBER LISTSERV

Learn about fellowship opportunities, calls for papers, calls for submissions to exhibitions, advocacy updates, national and regional art events, student concerns, and conference information.

If you wish to participate in the CAA Student Committee Listserv, send an email message to:

[STUDENTMEM-L-SUBSCRIBE-REQUEST@listserv.collegeart.org](mailto:STUDENTMEM-L-SUBSCRIBE-REQUEST@listserv.collegeart.org)

Do not type anything in the subject line or message body. This is a "special-action" address and will result in a subscription. If you have any questions, please contact: Michelle Greet, Student Committee Chair, directly at [mg300@is9.nyu.edu](mailto:mg300@is9.nyu.edu).



Celebrating at the Wednesday evening awards reception at The Museum of Modern Art, New York

PHOTO: MARIA POLITARHOS

about consciousness. We were treated to hilariously wicked art (e.g., Lynn Hershman and DJ Spooky) and unanticipated considerations of interactivity. Fascinating topics included nuclear weapons, organic architecture, ecology, psychoanalytic theory, and DNA. One memorable panel traced ideals of beauty from Zeuxis to Orlan, making art literally come alive. Several panels explored little-known contributions of art and artists to science. Artistic methods ranged from intuitive, artistic re-creations of natural patterns and processes to modern imaging techniques. The main event often turned out to be the discussion following presentations.

We are in the midst of great change owing, in part, to scientific and technological innovation. Artists now explore the impact of digital technology on the making and distribution of art. Individuals allied with science and art organizations apart from CAA (Leonardo, ASCI, and the ZKM) contributed ideas about new media and addressed new art forms (cellular automata and plants).

Shows held around the city amplified the topics presented. Evident throughout were articulate, intellectual probes by forward-looking artists and thoughtful historians in both thematic and nonthematic sessions.

The art history co-chairs identified individuals involved with this year's conference, and I add my thanks to all. It was an enriching experience to work

with Emmanuel Lemakis, Susan Ball, Sarah Blake McHam, Betsy Rosasco, Norie Sato, Jeffrey Chips Smith, and the rest of the CAA Program Committee, Board, and staff.

—Ellen K. Levy, 2000 Studio Art Chair

### Art History

CAA2000 in New York City seemed the ideal time and place to assess the historiography of art history and the field's future methodological directions. The theme of the studio sessions—science and technology in relationship to art—offered the occasion to coordinate joint sessions concerning the historical interrelations of science to art. The latter provided a special interest in that many sessions featured artists and art historians working together.

We feel extremely gratified that such a wide spectrum of the CAA membership responded enthusiastically to these themes: there were so many session proposals that many very interesting ones had to be deferred until the meetings in Chicago. Our informal poll of session chairs indicated that they also received more proposals than they could accept. A few sessions became double sessions, but unfortunately, constraints of space and scheduling slots intervened, and we had to omit a large number of excellent proposals.

CAA2000 was notable for the large number of art historians from other countries chairing and participating in

sessions (thanks in part to CAA's grants of travel support). There were also many more off-site sessions than at past conferences. These sessions focused on artworks in the city's museums or on relevant themes pertinent to individual museums. On-site presentations about the artworks gave our audiences the unusual privilege of studying the work directly. We thank The Museum of Modern Art, The Metropolitan Museum of Art, the Frick Collection, the Pierpont Morgan Library, the Bard Graduate Center, and their staffs for making this welcome opportunity possible. There were many more sessions of interest for art historians working in museums—CAA's attempt to be more inclusive of the many diverse constituencies in our field.

Most of all, we thank CAA members for their eager response to the conference's themes and for the high intellectual content they contributed to the sessions. We also commend everyone's generally good-natured attitude toward the myriad of annoyances and practical problems caused by the Hilton Hotel's deficient facilities and unscrupulous scheduling practices. Both participants and audience rose to the occasion with the ingenuity and resourcefulness characteristic of our training and experience as artists and art historians. Even the surreal situation of arriving at the designated ballroom only to find a banquet of financiers just breaking up was rapidly "desedimented" by the session chair!

Finally, we especially thank Emmanuel Lemakis, Susan Ball, Jeffrey Chipps Smith, Bruce Robertson, Ellen Levy, and Mary-Beth Shine, whose unflagging and unflappable efforts ensured the quality of the conference.

—Sarah Blake McHam and Betsy J. Rosasco, 2000 Art History Theme Chairs

# Awards for Excellence

**C**AA's annual convocation ceremony was held on Wednesday, February 23, at the New York Hilton. CAA President John R. Clarke presided over the presentation of awards for excellence in teaching, scholarship, creativity, criticism, and conservation. The artists Christo and Jeanne-Claude delivered the Convocation address.

## Arthur Kingsley Porter Prize

*Awarded to Michael Cole*

Michael Cole's "Cellini's Blood" interprets Benvenuto Cellini's sculpture *The Perseus and Medusa* group by focusing on the blood that flows profusely from the severed head and neck of the Gorgon. Cole compellingly argues that Cellini fused bronze casting with pouring blood and infusing life. Cole's elegantly written article presents Cellini's Perseus as bound with the artist's career strategies and artistic identity as the "new star Bronze maker," his rivalry with artistic predecessors who sculpted in stone, archetypal myths of creation, ancient literary sources, and contemporaneous alchemical theories.

Cole's article reconsiders Cellini's masterpiece as well as his artistic identity by paying close attention to the bronze medium. He illuminates the meaning of the bronze and the artistic process it entailed by interpreting it within an array of representations including the artist's own descriptions of his artistic creation and process. Cole shows that Cellini was highly conscious of the specific location of his creation between Michelangelo's *David* and Donatello's *Judith and Holofernes*. Through this placement, Cellini comments on the superiority of the bronze medium, and he extends and transforms the moment of the draining of life spirit. Cole vividly presents Cellini's conceptions of his own heroic struggles and achievements, tying them with a long tradition of presenting the artist's heroic



CAA President John R. Clarke, Jeanne-Claude, CAA Executive Director Susan Ball, and Christo at the convocation ceremony.

PHOTO: MARIA POLITAKHOS

work as rivaling God's creation. Cole's interpretation proposes that Cellini's representation of blood gains force through its association with blood's pouring life and Cellini's understanding of liquified poured bronze as a medium for his art. Cole further ties these with Cellini's artistic process of pouring and with the archetypal act of life giving.

Ending with an ingenious philological insight elaborated through references to classical authors, Cole equates the blood of Medusa to the sea plant, coral. This equation reveals manifold and rich relations between blood, the stuff of life, and the sea plant, which when cut and exposed to air, is transformed into a solid, red, precious material. Cole convincingly concludes that Cellini's purpose for the entire sculptural group was to establish a



Michael Cole, Arthur Kingsley Porter Prize

setting for metal rendered into blood rendered into coral. This transmutation served as a metaphor both for the artist's transformative powers and the genius of Cosimo's rule.

*Committee: Holly Pittman, University of Pennsylvania, Chair; Michael Davis, Mt. Holyoke College; William Diebold, Reed College; Ruth Iskin, University of California, Los Angeles*

## Alfred H. Barr, Jr., Award

*Awarded to Kirk Varnedoe and Pepe Karmel*

The Alfred H. Barr, Jr., Award was established in 1980 in honor of a former director of The Museum of Modern Art and scholar of early twentieth-century painting. It is presented to the author or authors of an especially distinguished catalogue in the history of art, published during the previous calendar year under the auspices of a museum, library, or collection.

The committee is pleased to present this year's award to **Kirk Varnedoe** and **Pepe Karmel**, authors of *Jackson Pollock*, published by The Museum of Modern Art. The catalogue represents the most comprehensive treatment to date of one of the most renowned artists of this century. The essays are exemplary in their forthright assessment of Pollock's achievement; the authors wisely address the history of his critical reception in

light of the impact it has had on his legacy. The supremely elegant prose evokes with clarity and insight the poetry of Pollock's work. And the authors' scrutiny of Pollock's technique reveals the diversity and complexity of his method. Of interest to the specialist and layman alike, this catalogue at once merits the Alfred H. Barr, Jr., Award and pays tribute to Barr himself, who purchased for The Museum of Modern Art its first painting by Pollock. The Committee congratulates Kirk Varnedoe and Pepe Karmel on their notable achievement.

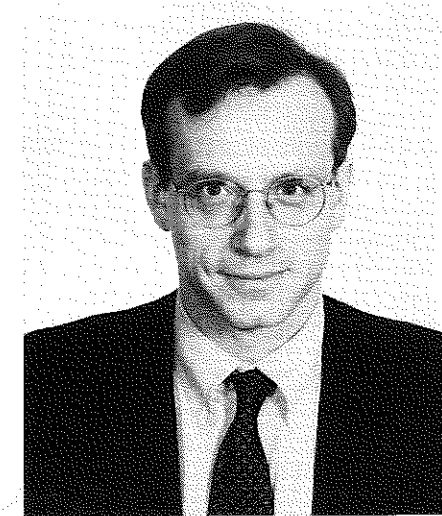
*Committee: Elizabeth Easton, Brooklyn Museum of Art, Chair; Gail Feigenbaum, New Orleans Museum; Elizabeth Ferrer, Austin Museum of Art; Jenifer Neils, Case Western Reserve University*

## Award for Distinction in Scholarship and Conservation

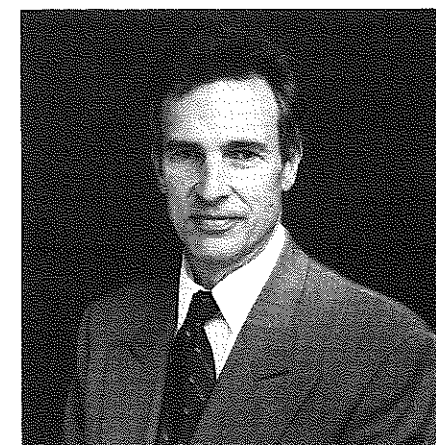
*Awarded to Christa C. Mayer Thurman*

The College Art Association/Heritage Preservation Award for Distinction in Scholarship and Conservation was initiated in 1990 for an outstanding contribution by one or more persons who, individually or jointly, have enhanced the understanding of art through the application of knowledge and experience in conservation, art history, and art. This year's recipient is **Christa C. Mayer Thurman**, who exemplifies the study of textiles as both complex physical objects and inspired works of art.

At present the Christa C. Mayer



Pepe Karmel, Alfred H. Barr, Jr., Award



Kirk Varnedoe, Alfred H. Barr, Jr., Award  
PHOTO: TIMOTHY GREENFIELD-SANDERS

Thurman Curator of Textiles and Textile Conservator at the Art Institute of Chicago, she was educated in Germany and Switzerland, and went on to earn a BA from Finch College and an MA in art history from the Institute of Fine Arts, New York University. From the beginning of her career at the Cooper-Union Museum, she was imbued with an enduring curiosity about the structure and chemistry of textiles, as well as their aesthetic interpretation.

Since her appointment at the Art Institute of Chicago in 1967, Mrs. Thurman has been responsible for two major phases of development in the Department of Textiles. Her ideas on departmental design and function have been imitated both nationally and internationally.

In 1992 she was awarded, by an anonymous donor, a curatorial chair endowed and named in her honor. It is believed that this is the first occurrence in the museum profession in which a curator has had a curatorial chair endowed and named in his or her honor while continuing in the position. This title shall continue in perpetuity.

Mrs. Thurman's long list of publications, presentations, and exhibitions are testament to her vigilant advocacy of an often underappreciated material. Warps and wefts are handled with equal facility as Watteau, and no S-twist or mysterious symbol goes unraveled. Through her discourses on the textile arts, Christa C. Mayer Thurman serves as a model of professional stewardship to which all curators and conservators should aspire.

*Committee: Margaret Holben Ellis, Conservation Center of the Institute of Fine*

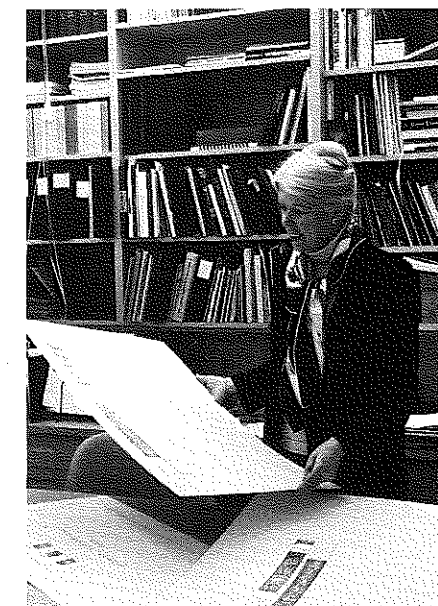
*Arts, NYU, Chair; Barbara Magnum, Isabella Stewart Gardner Museum; Alan Wallach, The College of Mary and William; Frank Zuccari, The Art Institute of Chicago*

## Distinguished Teaching of Art History Award

*Awarded to Cecelia F. Klein*

Cecelia F. Klein has played a pivotal role in shaping the emergent field of Precolumbian and colonial arts of the Americas. Her influence is notable both in her own scholarship and in the new generation of scholars and teachers she has taught and mentored. She has, in addition, influenced countless undergraduates in her immensely popular introductory survey to Precolumbian art, which regularly attracts several hundred students.

Described by her students as demanding, rigorous, and supremely well organized, Professor Klein is noted for leading focused and vibrant discussions, with her commentary closely linked to the visual material that enables students to "see" iconographic relationships, stylistic analogues, and the power of art as a cultural document and ideological tool. Perhaps most important, Klein never fails to enrich her discussions, presenting multiple, often contradictory interpretations of the same work of art, or corpus of works. A former graduate student, now a professor herself, wrote that "One of



Christa C. Mayer Thurman, Award for Distinction in Scholarship and Conservation.



[Klein's] greatest contributions as an educator . . . has been her ability to make students understand that the discipline of art history . . . is not monolithic, that there are a myriad of ongoing debates and discourses which are often complementary in nature, but are also contradictory, and that it is the responsibility of not only the professor, but more importantly, the students, to be able to understand this seeming cacophony, and to make sense of it." Classroom dialogue is always buoyed by her intense and enthusiastic engagement with the material, and her impressive command of the subject is equaled by her capacity to stimulate intellectual exchange and to invite controversy. Klein's lectures have the freshness and excitement of works in progress, an organic process amplified by current scholarship in the several disciplines that intersect in Precolumbian art history.

Klein's teaching continues outside the classroom in the context of her office and home. She is described by her students as remarkably accessible and profoundly generous. As a former student notes, "as a teacher she was training us—not just as students, but as colleagues." It is no accident that the first Ph.D. dissertation that she produced received the CAA's Charles Rufus Morey Award when it was published. Nor is it a coincidence that her students have received numerous prestigious national fellowships and awards. As a role model she challenges her students to excellence by setting high standards for herself.



**Cecelia F. Klein, Distinguished Teaching of Art History Award**

Professor Klein's effectiveness as a teacher is inseparable from her scholarly achievements. In her research and writing, Klein questions the canonical interpretations. Her provocative articles and essays are not only as wide-ranging as the topics she pursues in teaching, but they are always informed by theory, from a Marxist critique of the reductionist role of social art history in non-Western art, to postcolonial queries into notions of alterity and hybridity, or issues of gender as an approach to reconstructing archaeological civilizations.

In recognition of her outstanding accomplishments, CAA is proud to present its Distinguished Teaching of Art History Award to Cecelia F. Klein, an exemplary teacher-scholar.

*Committee: Ellen T. Baird, University of Illinois, Chicago, Chair; Jack Flam, Brooklyn College/CUNY; Dorothy Johnson, University of Iowa; Joanna Williams, University of California, Berkeley*

### The Distinguished Teaching of Art Award

*Awarded to Winifred Lutz*

**Winifred Lutz** is an important American artist who has had a pivotal and lasting impact on her field. The legion of painters, printmakers, sculptors, architects, and designers she has influenced over her thirty years of intensely attentive teaching have spread her knowledge of the arts of papermaking and installation and her passion for the aesthetics of an environmental consciousness throughout an extensive national community.

She has shown her works in international venues and has had numerous solo exhibitions. Her scholarship in those fields in which she has been a pioneering voice reflects the highest levels of research. A Professor of Sculpture at Tyler School of Art, she is one of those treasured individuals who have sustained a uniquely distinguished professional profile while dedicating an equal supply of energy and sagacity to the service of those in her educational charge.

There is extraordinary testimony corroborating the continuing force of her devoted instruction. Former students and colleagues have remarked on the generosity and eloquence that



**Winifred Lutz, Award for Distinguished Teaching of Art**

Winifred Lutz has employed in the sharing of her skills. A model of critical and human intelligence, she possesses the gifts of maintaining and encouraging enthusiasm while providing astute and eclectic perception. There is ample and loving admiration for her acute eye, integrity, and determination. Demanding and inspirational, she extracts rigorous engagement while she generates trust and responsibility. One colleague wrote that "what she requires of her students she requires tenfold of herself." She has made lifetime commitments to her students as she advises them throughout their careers. Winifred Lutz is a true and caring mentor in the most selfless and significant of ways. Her teaching has been routinely described as amazing. An artist and former student has written: "The influence of Winifred among her disciples is *profound* and alive."

As her colleagues, we are honored to recognize her accomplishments and happy to direct our grateful tribute to a person who represents the finest achievements to which an educator can aspire. In appreciation of her articulate insight and in the spirit of the affection with which she has offered her guidance, we are proud to present the 2000 Distinguished Teaching of Art Award to Professor Winifred Lutz.

*Committee: Archie Rand, Columbia University, Chair; Robert Rindler, Cooper Union; Norie Sato, Independent Artist; Larry Thomas, San Francisco Art Institute*

### Charles Rufus Morey Award

*Awarded to Jeffrey F. Hamburger*

**Jeffrey F. Hamburger's** *The Visual and the Visionary: Art and Female Spirituality in Late Medieval Germany* (Zone Books, distributed by M.I.T. Press) is an impressive volume—rich, dense, provocative, and well written. Hamburger's achievement is all the more remarkable considering the fact that his book *Nuns as Artists: The Visual Culture of a Medieval Convent* (University of California Press) was one of the four finalists for the 1997 Morey Award.

In this volume, a collection of nine essays plus an introduction, Hamburger analyzes visual materials that open a whole new world of insights into female spirituality in the medieval period. As Hamburger notes in his introductory essay, the phenomenon of scholarship on female monasticism and female spirituality is very recent. The work that has been done prior to Hamburger's contributions was based primarily on textual, rather than visual, sources. *The Visual and the Visionary* shows how visual imagery provides us with information different from that derived through textual sources. Yet both are needed for a full and balanced understanding of the medieval and other periods.

The transformative power of one of



**Jeffrey F. Hamburger, Charles Rufus Morey Award**

the book's central ideas—to focus on the actual practices of cloistered women as opposed to male theories about how nuns should worship—will surely shape our understanding of religious art and architecture of the Middle Ages for years to come. Well documented and illustrated by numerous well-chosen examples, the book is not just an end in itself, for it establishes the questions and directions for future research in the field, providing a giant step in the right direction.

The book's sweep is impressive, addressing a variety of media and types of objects, including many that are traditionally not classified as "art," and therefore have been overlooked. Leaving no stone unturned, Hamburger is willing to look at any sort of object or document that can help us get closer to the actual practices and attitudes of the nuns that are the focus of his work.

As should be the case for all award-winning books, the text is forceful, readable, and clear. The scholarship is methodical—indeed, impeccable. Further, while the focus of the book is medieval Christianity, there is much for those in other fields, for Hamburger situates his observations within the framework of larger issues and distills from his documents ideas and concepts that are applicable to other areas of art historical inquiry.

Zone Books should be commended for the book's elegant design, a fitting tribute to the quality of the author's work.

*Committee: Susan L. Huntington, The Ohio State University, Chair; Linda Hults, College of Wooster; Fred Kleiner, Boston University; Richard Schiff, University of Texas, Austin*

### Frank Jewett Mather Award for Art Criticism

*Awarded to Moira Roth and Catherine Lord*

The Frank Jewett Mather Award committee for 1999 honors a lifetime of critical achievements by **Moira Roth**. Her impassioned feminist voice has nurtured and sustained revisionist and alternative art histories for many years. A West Coast resident with a corollary resistance to East Coast orthodoxies, she has continuously called attention to art history's exclusions, especially in terms



**Moira Roth, Frank Jewett Award for Art Criticism**

PHOTO: HULLEAH J. TSINHNAHUNNIE

of gender, sexuality, and race—a highly politicized project which nonetheless never loses touch with the art that inspires it.

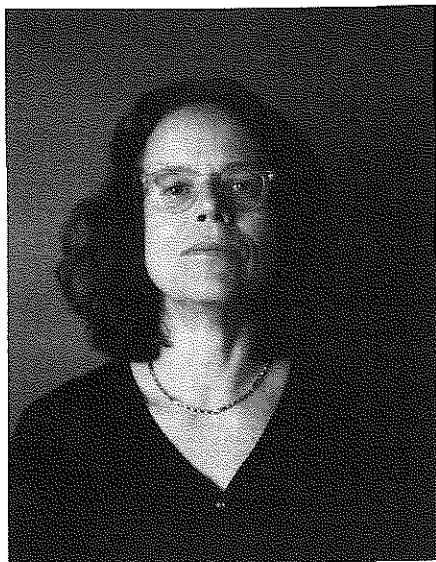
Moira Roth's legendary status as a pioneering organizer, early feminist theorist, and advocate of diversity has in no way overshadowed her more recent achievements. Her revolutionary approach to canonical figures such as Marcel Duchamp and John Cage, which as early as the late 1970s brought issues of sexuality, gender, and Cold War political history into critical play, succeeded in restructuring the field of investigation by making identity and its performance a legitimate area of art historical concern. Her important 1977 essay "The Aesthetic of Indifference" prefigured the subsequent critical explosion around the notion of performativity, and in an accessible and engaging style, guided us through the new and complicated nexus of identity and identification. Subsequently, she edited the first history of feminist performance, *The Amazing Decade* (1983). In 1991, angered by the inattention of mainstream presses to the work of artists of color, Roth co-founded Visibility Press with Diane Tani. Her book on Rachel Rosenthal and the first volume of her collected essays published in 1998 under the title *Difference/Indifference: Musings on Postmodernism, Marcel Duchamp, and John Cage* testify to an increasingly productive engagement with the field. A recent essay on Faith Ringgold, entitled "Of Cotton and

Sunflower Fields" demonstrates Roth's continuing interest in the work of women artists, especially those who addresses the issues of race and social justice.

Above all, Roth is widely and justly celebrated as a great encourager. She has inspired countless others through generous intellectual engagement, warm collaboration, tough editing, and the gift of her radiant friendship. Her most recent work, published in the online *Art Journal* and entitled "Traveling Companions/Fractured Worlds, Part 4," makes manifest Roth's commitment to a continuously reinvented art history that acknowledges a world outside museum walls.

The Frank Jewett Mather Award committee for 1999 also honors the critical acumen of **Catherine Lord**. Lord has become an important alternative voice in the art world. She works to charge art writing with a strong sense of its social context, and possesses a most rare ability to anchor her judgments in a present, speaking authorial subject made relevant, indeed central, to her critical project.

Catherine Lord is a critic of unusual force and directness whose writing often focuses on artists who address issues of gay and lesbian exclusion. Her highly charged, deeply personalized critical voice is in turn challenging and confiding, unsettling us and encouraging us to see art through her eyes. In a review of Doug Ischar's photographs, for example, she takes us through the phenomono-



Catherine Lord, Frank Jewett Mather Award for Art Criticism

logical experience of confronting his images, thus her range of evocative verbs: "One struggles to see, to read, to find the body of the work. One peers. Occasionally, one stoops . . ." Here we are placed in the embodied, evocative position of Lord herself, struggling through a physical engagement with the work to make sense of it. And that physical struggle to locate and see pointedly resonates with a broader cultural struggle, for, as Lord writes, "[t]he questions of Ischar . . . are where to locate the homosexuality he desires, . . . how to pinpoint the apparatus that makes homosexuality visible in order to invent it."

Teacher, editor, curator, writer of criticism and fiction, Lord has been an increasingly necessary polemical voice. A strategy of her multifaceted achievements is the tendency to implicate us as her accomplice, seducing us into an intimate sharing that brilliantly disrupts the polarities that so often predetermine the effectiveness of political criticism. She pays close attention to differences—of race, class, gender, and sexuality—as well as toward the goal of explaining us to one another.

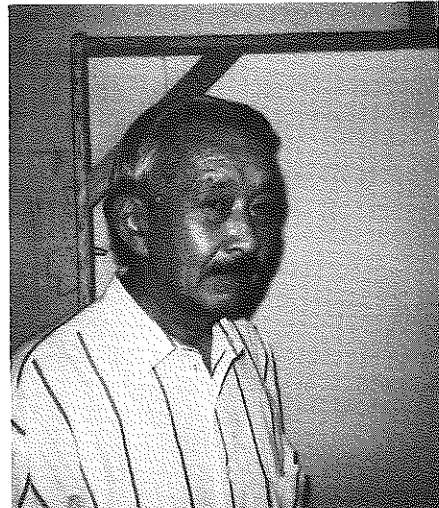
In a 1998 essay called "Trash," Lord writes, "[w]e're inundated by it, inundated too, once we stop to think, by the histories that have infected the word . . ." As her singular, performative speaking voice subtly pluralizes into a "we," the enforced marginality of the lesbian authorial subject dissolves, an act of enormous political potential. Lord engages her reader in the fullest sense—as partner, comrade, ally.

*Committee: Jonathan Katz, City College of San Francisco, Chair; Joanna Frueh, University of Nevada; Amelia Jones, University of California at Riverside; Joseph Mashek, Independent Critic*

### Award for Distinguished Body of Work

*Awarded to Ray Yoshida*

**Ray Yoshida** is the 1999 recipient of an Award for a Distinguished Body of Work seen in an exhibition mounted in the penultimate year. The operative word "distinguished" derives from a verb meaning "to provide an unusual quality which makes something noticeably different from or better than others." Had you seen *Ray Yoshida—A Retrospective 1968–1998*, which was



Ray Yoshida, Award for Distinguished Body of Work

organized by The Contemporary Museum of Honolulu and which traveled to the Chicago Cultural Center and the Madison Art Center, you would have observed that Ray Yoshida has indeed created a distinguished body of work. Although Yoshida first began exhibiting lyrical abstractions in the 1950s, he is recognized and revered for what came next, when, as the critic James Yood has noted, he "retrain[ed] his eye and hand to pursue largely new avenues of inquiry."

Working and teaching in that synergistic, yeasty, and contrarian community of Chicago Imagists, who collectively evolved an idiosyncratic and irreverent figurative style, Yoshida and his students and colleagues drew inspiration from popular culture, as well as ethnographic, folk, and outsider art. In the retrospective catalogue, Yood commented that Yoshida's special skill is "his affinity for absorbing and compelling mixtures of muteness, infinity, deferral, mystery, pattern, wit, ambiguity, symmetry, imagination and more into a body of work that is as tantalizing an immersion into the possibilities of concentrated and enriched visual acuity as exists anywhere in contemporary art."

Yoshida began making collages of cutout details from comicbooks in the late 1960s. His paintings from the last three decades reflect the influence of this early source in their stylized, bold, and highly personal imagery, with fantastic landscapes and bizarre figures that blend representation and abstraction. During the 1990s, Yoshida returned to making collages with comicbook

fragments, reassembling them into enigmatic, implied narratives often with humorous overtones. The Honolulu exhibition was the first museum survey of Yoshida's career, highlighting nearly eighty collages, paintings, and drawings.

The artist attended the University of Hawai'i and received his BFA from the School of the Art Institute of Chicago in 1953. He received an MFA from Syracuse University in 1958 and in 1959 began teaching at the School of the Art Institute of Chicago, where he has taught for forty years, now holding the Frank Harrold Sellers Professorship. Regarding his art, he has said, "Acknowledging my own shortcomings, I try to observe and absorb all of the contradictions, tragedies, aberrations, all of the laughter, smiles, sarcasms and futilities . . . and go through the pains and pleasures of painting. Canvases become the visual gathering place of my fragmented self."

*Committee: William D. Paul, Jr., The University of Georgia, Chair; Nancy Friese, Rhode Island School of Design; Joanna Frueh, University of Nevada; Sam Gilliam, Independent Artist; Judith Stein, Independent Critic/Curator*

### Distinguished Artist Award for Lifetime Achievement

*Awarded to Robert Blackburn*

**Robert Blackburn** is considered a pioneer among printmakers. According to Noel Smith of the University of Florida, "Blackburn's struggle to establish equal opportunity in the arts is inspirational. His life's work has helped to shape important advances in American life and should be known and appreciated." His life's work has affected several generations of artists who are indebted to his means and methods of artmaking.

In 1948 Bob Blackburn's Creative Graphics Workshop opened in New York, and the facility provided a concentration on lithography through classes and an open studio for printing and experimentation. He started the workshop primarily as a place in which to create and disseminate his own work at a time when there were very few opportunities for black artists.

He left the workshop for a few years to study in France as a Whitney

Fellow and served as Master Printer at the National Academy of Design and as an instructor of graphics at the New School for Social Research. He has also taught at most major art schools in New York, including New York University, Columbia University, the School of Visual Arts, and Pratt Institute. Blackburn developed a reputation both as an extraordinary printer and as a teacher who enticed many to attempt their first work in the collaborative process.

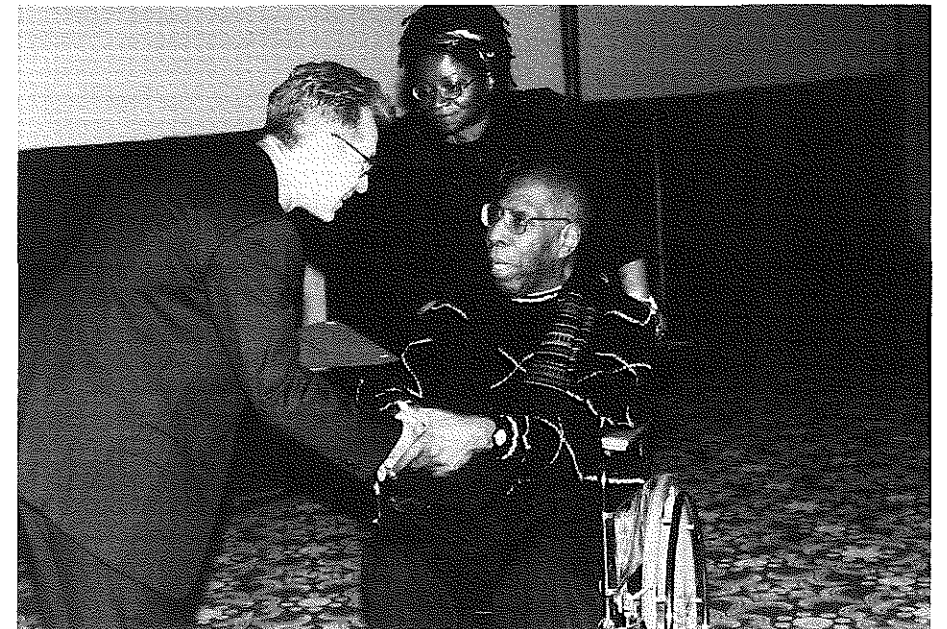
Blackburn's workshop has become home for a community of artists, including many loyal supporters. "Each artist," he wrote, "is a distinctly different individual. You cannot take the same yardstick for Jasper and apply it to Rauschenberg. I think that it is so important to preserve the creative identity of the artist. It is the marriage of the printer's expertise with the creative energy of the artist that makes the fine print."

This sentiment is what tested and expanded the boundaries of the genre of printmaking and the art world itself. As Blackburn says, "Probably the next strongest experience of the collaborative effort came out of my desire and need to establish a workshop for artistic lithography. This occurred as a direct result of discrimination and exclusion of the Black artist from the creative activities of the established male-

dominated, white art world. At that time, one could not separate life from Georgia, Mississippi, Texas, and Louisiana—American life in general—from the world of the arts, printmaking and teaching."

From 1951 to the present, Blackburn's collections have been displayed all over the world, from the Library of Congress in Washington, D.C., to the Musée du Palais Raisouli, Arcila, Morocco, to the Tel Aviv Museum of Art.

*Committee: Deborah Willis, Smithsonian Institute, Chair; Holly Block, Art in General; Joe Deal, Rhode Island School of Design; Archie Rand, Columbia University*



CAA President, John R. Clarke presents Robert Blackburn with the Distinguished Artist Award for Lifetime Achievement

PHOTO: MARIA POLITARHOS



# Reports from the CAA Vice Presidents

## From the Vice President for Committees

As the first CAA Vice President for Committees under the new by-laws, I have had the pleasure of working with the chairs of CAA's Awards Committees and the Professional Interests, Practices, and Standards Committees (PIPS). Following the CAA Strategic Plan to strengthen the relationship between the Board of Directors and the committees, we held our first Board-Committee Forum at the Annual Conference in New York; committee chairs outlined the work their committees are doing and proposed new initiatives. Board members and chairs had a lively and far-reaching discussion ranging from how to elicit more award nominees to white papers on Professional Practices to the newly proposed Services to Artists Committee. CAA's committees have excellent leadership and creative,



CAA Vice President Ellen T. Baird



CAA Director of Development and Special Projects, Katie Hollander, CAA Board member Holly Block, and CAA Vice Presidents Bruce Robertson and Michael Aurbach celebrate at a conference reception in New York

PHOTO: MARIA POLITARHOS

thoughtful, and hardworking members who are making substantive contributions to our organization. The Board-Committee Forum also made it possible to discuss and make decisions regarding committee proposals. I am delighted to report to you that the Board unanimously approved the creation of the Services to Artists Committee; it promises to be an active and responsive committee which will identify and address concerns facing artists; create and implement programs and events for visual artists; and encourage greater participation and leadership in CAA by visual artists.

—Ellen (Bebe) T. Baird, Vice President for Committees

## Vice President for External Affairs

One of the new positions generated by the Board is the Vice President for External Affairs. The creation of this position was quite natural given the tremendous growth in membership and programming during the last decade. In holding the position, I worked closely with Susan Ball, CAA's Executive Director, and Katie Hollander, Director of Development and Special Projects, on development, outreach, and public relations projects.

One of the most successful programs to emerge through fundraising efforts in recent years is the Professional Development Fellowship

Program for Artists and Art Historians. The fellowships provide support during that critical period of transition between graduate school and the first job and also subsidize the first job through a grant to the employer. CAA is working hard to establish more fellowships.

At the 2000 Annual Conference in New York, the CAA Board of Directors demonstrated their commitment to CAA by voting unanimously to establish a \$500 "Give or Get Policy." Each Board member will be expected to give a minimum of \$500 to CAA or find ways to "get" that amount for the organization. They can meet that goal by identifying institutions that are willing to support publications through subventions, recruit new members, find institutions or individuals who are interested in purchasing work from the CAA print series, and so on. Foundations and individuals are much more likely to support CAA when they know that the Board is a full partner in development efforts, as our Board has been even before approving a formal giving policy. Likewise, we are very grateful to all the members—individuals and institutions—who so generously contribute to CAA every year.

We must all work together to keep CAA's voice as strong as possible.

—Michael Aurbach, Vice President for External Affairs

## Vice President for the Annual Conference

Although the size of the membership has doubled in the last decade, the nature of the Annual Conference has not really changed. We are now doing something about that. First, we are investigating alternative formats, particularly for visual artists; second, we are encouraging the participation of institutional museum members; and third, we are increasing the number and quality of the sessions devoted to professional development and pedagogical issues. At the same time, we have decided not to frame the Conference in terms of overall themes: too many proposals were shoehorned into the theme, and not enough sessions of general interest were offered.

There is a lot more to do, and we welcome more suggestions (contact Emmanuel Lemakis, Conference Director at [elemakis@collegeart.org](mailto:elemakis@collegeart.org)) on how to dedicate the Annual Conference—as enormous and diverse as it must be—to the highest levels of intellectual discourse and aesthetic values.

—Bruce Robertson, Vice President for the Annual Conference

## Thanks to Mentors

CAA wishes to thank the artists, art historians, curators, and critics who served as mentors for the Career Development Workshops and the Artist Portfolio Review sessions at the New York conference. Special thanks go to Michael Aurbach and Ellen Konowitz of Vanderbilt University, for their continuing work on the Career Development Workshops, as well as to Michele Greet, Kari Grimsby, Lee Whitehead, and Margaret Wilkerson.

CAA also appreciates the contributions of Judith Brodsky, Mason Gross

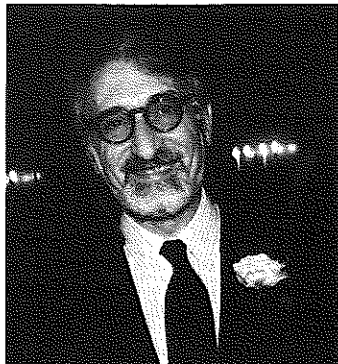
School of the Arts, Rutgers University; Edward Sullivan, New York University; and Michael Aurbach, who served on the panel at placement orientation for candidates and interviewers on Tuesday evening.

2000 Career Development Workshop Mentors: Catherine Angel, University of Nevada -Las Vegas; Roy Blackwood, Southeastern Louisiana University; Bruce Bobick, State University of West Georgia; Glen Brown, Kansas State University; Rand Carter, Hamilton College; Laurie Beth Clark, University of Wisconsin-Madison; Marcia Cohen, Atlanta College of Art; Austin Collins, University of Notre Dame; Debra Drexler, University of Hawaii; Diane Edison, University of Georgia; Don Evans, Vanderbilt University; Moira Geoffrion, University of Arizona; Reni Gower, Virginia Commonwealth University; Richard Gray, University of Notre Dame; Myron Helfgott, Virginia Commonwealth University; Alison Helm, West Virginia University; Jim Hopfensperger, Pennsylvania State University; Linda Hults, College of Wooster; Dennis Ichiyama, Purdue University; Carlyle Johnson, Middle Tennessee State University; Dorothy Joiner, State University of West Georgia; Padma Kaimal, Colgate University; Gary Keown, Southeastern Louisiana University; John Kissick, Pennsylvania State University; Amy Kirschke, Vanderbilt University; Paul Krainak, West Virginia University; Carol Leake, Loyola University of New Orleans; Paul Lee, Washington State University; Theresa Leininger-Miller, University of Cincinnati; William Lew, Clemson University; Connie Lowe, University of Texas-San Antonio; Vivian Mann, The Jewish Museum, New York; Charles Mayer, Indiana State University; Judith McCrea, University of Kansas; Thomas McGovern, Pennsylvania State University; Virginia Mecklenberg, National Museum of American Art, Smithsonian Institution; Clarence Morgan, University of Minnesota; Dewey F. Mosby, The Picker Art Gallery, Colgate University; Anita Moskowitz, SUNY-Stony Brook; Marilyn Murphy, Vanderbilt University; Kristi Nelson, University of Cincinnati; James Nestor, Indiana University of Pennsylvania; Andrea Norris, Spencer Museum of Art, University of Kansas; Mark O'Grady, Pratt Institute, Manhattan; Arthur

Okazaki, Tulane University; Elizabeth Parker, Fordham University; Ljubica Popovich, Vanderbilt University; Mark Price, Auburn University; Alberto Rey, SUNY-Fredonia; Howard Risatti, Virginia Commonwealth University; Joseph Seipel, Virginia Commonwealth University; Greg Shelnutt, University of Mississippi; Roger Shimomura, University of Kansas; Gerald Silk, Temple University; Walter Smith, Mississippi State University; Tanja Softic, Rollins College; David Sokol, University of Illinois-Chicago; Lauren Soth, Carleton College; Ken Stout, University of Arkansas; Norman Taylor, University of Washington; Ann Tsubota, Raritan Valley Community College; Karen Valdes, Okaloosa Walton Community College; Lester Van Winkle, Virginia Commonwealth University; Gregory Warden, Southern Methodist University; and Annette Weintraub, City University of New York.

2000 Artist Portfolio Review Mentors: Lisa Tamiris Becker, John Michael Kohler Arts Center; Teresa Bramlette, Nexus Contemporary Art Center; George Ciscle, Maryland Institute, College of Art; Robert Curcio, curator, artists' advisor; Loretann D-Gascard, Franklin Pierce College; Sandra Dupret, Wayne State University; Wendy Feuer, public art consultant; C. L. Terry Gips, University of Maryland; Ellen Handy, curator; Katherine Huntoon, Old Dominion University; Andrea Inselmann, John Michael Kohler Arts Center; Susan Joyce, California State University, Fullerton; Matthew Kangas, art critic, curator; Suzanne F.W. Lemakis, Citigroup; Francine Koslow Miller, Massachusetts College of Art; Tom Morrissey, Community College of Rhode Island; Anna Novakov, art historian, curator; Rachael Sadinsky, University of Kentucky Art Museum; Jane St. Lifer, St. Lifer Fine Art, Inc.; Diane Tepfer, United States Department of State Art in Embassies Program; Karen Valdes, Okaloosa Walton Community College.

—Emmanuel Lemakis, CAA Conference Director



**CAA Conference Director,  
Emmanuel Lemakis**  
PHOTO: MARIA POLITARHOS



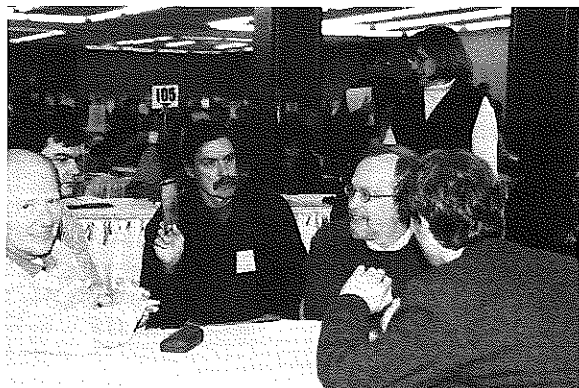
**CAA Executive Director Susan  
Ball speaks at convocation**  
PHOTO: MARIA POLITARHOS



**Past CAA Presidents Judith K. Brodsky and Ruth  
Weisberg, along with Vice President Ellen T. Baird toast  
current President John R. Clarke at a conference  
reception**  
PHOTO: MARIA POLITARHOS



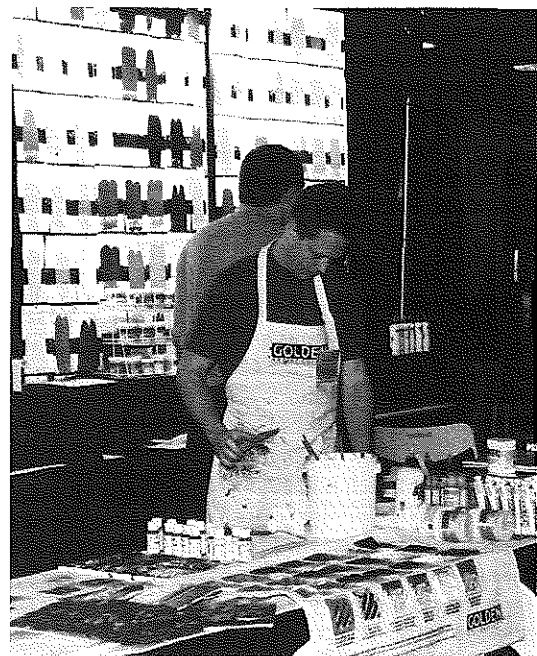
**Jonathan Fineberg, Kerry James Marshall, and Alice  
Aycock at the 4th Annual Artist Interview**  
PHOTO: MARIA POLITARHOS



**Candidate interviews for a potential job while at the  
conference**  
PHOTO: MARIA POLITARHOS



**Past and present recipients of the CAA Committee on Women Annual  
Recognition Award. From left to right, Mary D. Garrard, Norma Broude,  
Linda Nochlin, Carolee Schneeman, and Samella Lewis.**  
PHOTO: MARIA POLITARHOS



**A vendor at the Book and Trade Exhibit Hall.**  
PHOTO: MARIA POLITARHOS

## CAA News

2002-2006

### Call for 2001-2005

#### CAA Board Nominations

It is now time to nominate individuals for the 2001-2005 term on the CAA 2001 Board of Directors. The 2000 Nominating Committee will determine the slate of candidates for the Board of Directors to serve until 2005. New Board members will be working on a variety of exciting projects and initiatives. The Board will undertake major efforts 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. Your input is needed to ensure that the process is effective and representative of CAA's vast and diverse membership. Please mail or fax the form below.

Deadline: May 1, 2000. -- June 15, 2000

### CAA Staff Changes

Margaret Wilkerson is our new full-time conference assistant. She has recently joined us from the University of Maryland at College Park where she is a doctoral candidate in contemporary art history and a graduate certificate recipient in women's studies. In addition to teaching at the university, Margaret has worked in the curatorial department of The National Museum of Women in the Arts, and in the education departments of The Corcoran Gallery of Art and The National Gallery of Art, Washington, D.C. Margaret comes to us with three years of experience working as student coordinator of the Middle Atlantic Symposium, which is co-hosted annually by the University of Maryland and The National Gallery of Art.

### 2002 Conference Location Change

The Board of Directors has instructed staff to make the necessary arrangements to move the 2002 Annual Conference from Baltimore to Philadelphia.

When CAA first considered Baltimore two years ago, the overwhelming support of the arts community impressed us. Our representative at the Baltimore Area Convention and Visitors Association (BACVA) assured us that there would be an adequate

number of hotel rooms to house our 4,000-5,000 attendees. Although the rental fee of the convention center was very high, she promised us that she would obtain a rate within our budget.

Difficulties arose as we got further along in the planning process. BACVA's support disappeared when our advocate took another job before she could make good on her promises. Without her, the Convention Center representatives were completely unwilling to reduce their fees. It also became clear that the hotel proposed as headquarters was inadequate.

Staff briefed the Board of Directors on this matter at the October meeting. They passed a motion to move the conference to Philadelphia if it was a viable alternative. This proved to be the case.

We are eager to reconsider Baltimore as a conference site after the opening of a new convention hotel planned for the near future (date not yet announced).

PLEASE RETURN THIS FORM NO LATER THAN May 1, 2000.

June 15, 2000

Mail to: CAA Nominating Committee  
c/o Lee Whitehead *Marta Tegen*  
College Art Association  
275 Seventh Avenue  
New York, NY 10001

or

Fax to: Attention: Lee Whitehead *Marta Tegen*  
212/627-2381

2002 - 2006

### SUGGESTED NOMINEE FOR CAA BOARD OF DIRECTORS 2001-2005

Name \_\_\_\_\_

Title \_\_\_\_\_

Affiliation \_\_\_\_\_

Address \_\_\_\_\_

Phone \_\_\_\_\_

FAX \_\_\_\_\_

Email \_\_\_\_\_

PERSON SUBMITTING THIS SUGGESTION (optional): \_\_\_\_\_

# Annual Conference Update

## Call for Participation, 2001

For submission guidelines, please refer to the 2001 Call for Participation that was mailed to all members in March. The submission deadline is May 15, 2000.

## Late Addition

"Switch Hitters: Why Artists Become Architects and Architects Become Artists." Chair: Barry Holden, The Downtown Group Architects; mail to: 236 West 27th St., Suite 701, New York, NY 10001.

This panel will consist of architects who have changed careers and become artists and artists who have switched to architecture as a career. These are not artists whose work is merely architectural in style, or architects who occasionally make paintings, but rather those who actually changed their outlooks on who they are and into which world they fit. Why did these individuals change their lives? How and when did this change occur? Was it gradual or sudden? Was it motivated by desire, fear, money? Has the creative output of these switch hitters been enhanced? In a broader perspective, how has the changing relationship between architecture, on the one hand, and painting and sculpture, on the other, conditioned and informed these choices? These are some of the questions that will be addressed on this panel. Life stories outlining this change and examining motivations are welcome.

## Revised Session Statement

"Where Are These Students From?: What the New NAEA Preparation Standards Mean for Higher Education." Chairs: Victoria Fergus, West Virginia University; Kathleen Desmond, Central Missouri State University. Co-sponsored by The CAA Education Committee and the National Art Education Association; mail to: Victoria Fergus, 410 Lewis St.,

Morgantown, WV 26505-3716.

The National Art Education Association (NAEA), with over 17,000 members worldwide, is concerned with arts education at all levels, from preschool through adult learning. Its new National Art Teacher Preparation Standards will have a major impact on the sorts of information about art that students bring with them to college courses. In this session, a panel and open audience discussion will provide a forum for discussing issues of content and pedagogy that mutually affect members of both CAA and NAEA. Papers addressing any and all concerns within these broad parameters will be considered for inclusion on the panel.

## New Co-Chair

Linda Hults, College of Wooster and CAA Board member, will be joining Ellen Konowitz, Vanderbilt University, to co-chair the CAA Professional Practices Committee session "Writing Art History and the Issue of Erasure." For the session statement and contact information, see the 2001 Call for Participation.

# An Apology from CAA

The 88th Annual Conference of the College Art Association, held in New York City February 23-26, 2000, was in many ways a great success, especially given the obstacles thrown in our way by the New York Hilton at the last minute and throughout the conference. CAA is deeply sorry for the inconvenience, distress, and dissatisfaction experienced by many attendees at the conference. Much, but not all, of it was beyond our control. CAA has had a long-standing relationship with Hilton hotels: seventeen successful annual

conferences at Hilton hotels around the country since 1955, 8 of which have been in the New York Hilton. By way of explanation, the CAA staff learned at 4:45 P.M. on the Friday before the conference that thirteen of the session rooms had been assigned to other groups "due to an oversight," but that "arrangements were being made to accommodate CAA across the street at the Sheraton," despite the fact that CAA had a signed contract with the Hilton for all space since 1995. We spent the weekend first resisting the move, then by Monday, trying to work out the logistics of the change in program. Sheraton was accommodating; Hilton staff helped with the transition; CAA staff rose to the occasion; and above all, the chairs and speakers and attendees, who were the most inconvenienced of all, rallied and produced outstanding sessions which were well attended and well received, some in much less than perfect settings.

The other major flaw in the conference—Placement Service—was a breakdown in service by CAA, exacerbated by obstacles placed in our way by the Hilton and unanticipated demand from users of the service that they relied on us to provide. The Placement Service is an essential part of the annual conference and is one of the most valuable services CAA provides to its members. Although referred to by many as "the meat market," comments over the years have been much more favorable than not. CAA strives to provide a service that is both humane and useful in challenging circumstances, but as one former staff member put it, "it is an impossible amount of information to process in an incredibly short period of time." There is no end to suggestions for ways to improve the service, most of which are impractical or too limiting—for example, not to accept on-site listings.

We are well aware of the seriousness of the occasion as well as the fact that this is the only opportunity for multitudes of candidates and interviewers to convene in the same place at the same time. The institutions conducting interviews, seeking to fill positions, and the candidates vying for those positions depend on CAA to facilitate their interaction. Please accept our profound apologies for letting you down this year. Late delivery of essential materials and delay in room setups got the operation

off on the wrong foot; unanticipated high demand and equipment failures and shortcomings made an already tenuous situation worse. Had the December and February issues of *Careers* or the preconference supplemental listings been significantly larger than those of the previous year, or the request for tables in the interview room been higher than usual, we would have anticipated the extraordinary onslaught of requests for tables and listings at the conference and made plans to accommodate this anticipated increase in demand. Although the space was finite, we could have contracted for additional equipment and temporary personnel. For the sake of comparison, in the February 1999 issue of *Careers*, there were 320 positions listed, compared to 280 in February 2000; in the first Supplemental listing (listings received in the CAA office after the deadline for February *Careers*, but before we go to the conference), there were 131 jobs in 1999 and 187 in 2000. But on-site in Los Angeles in 1999, there were 57 jobs listed, whereas in New York there were 161; and 204 interviewers registered in Los Angeles and 302 in New York. In 1999 and in 2000, 89 tables were sold in advance; however, unlike Los Angeles where a total of 113 tables out of the 120 available were sold, in New York 2000, all 120 were sold by Wednesday afternoon.

You can see, therefore, why we were unprepared for the extraordinarily high demand we faced in New York 2000. That having been said, there is no excuse for not delivering the products for which people paid and which were essential for the facilitation of the interviewing/hiring process. CAA placement staff are exploring ways of handling the service more efficiently in the future and would welcome suggestions. In making suggestions, please keep in mind that this service pays for itself, and significant increases in the costs of running the operation would necessitate charging higher fees to offset the expense. We are here for the purpose of serving the members, of providing programs, products, and services for which you pay dues. We apologize to all that felt they did not "get their money's worth," and as always welcome your constructive comments.

—Susan Ball, Executive Director

# Solo Exhibitions by Artist Members

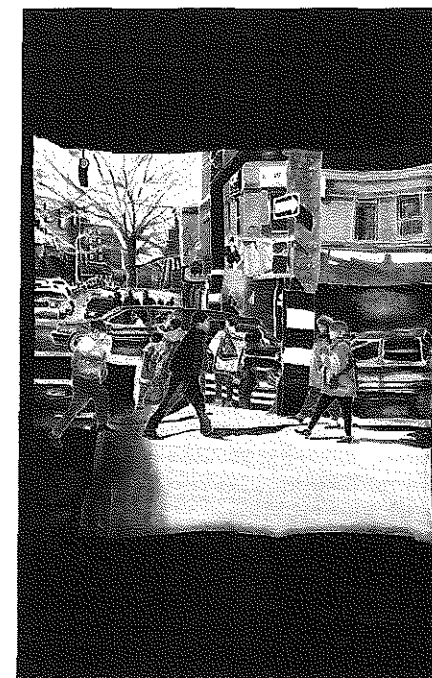
Only artists who are CAA members are included in this listing. When submitting information, include name, membership number, venue, city, dates of exhibition, and medium (or website address of online exhibits). Omission of membership number on submission will prevent your listing from being published. Photographs are welcome but will be used only if space allows. Photographs cannot be returned. Please be advised that listings and images may be reproduced on the CAA website. Submit to: Solo Member Exhibitions, CAA News, 275 Seventh Ave., New York, NY, 10001; caanews@collegeart.org.

## ABROAD

John G. Boehme. HAVANA Gallery, Vancouver, BC, Canada, February 16, 18-19. Article Gallery, Montreal, QC, Canada.

Susan Chorprenning. Galerie Arnaud LeFebvre, Paris, September 1999. Laser installation and drawings. Städtische Galerie, Würzburg, Germany, February 1999-2001. Light installation.

Byron Johnston. Kelowna Art Gallery, BC, Canada, November 30, 1999-December 5, 2000. *Arcadia Revisited—Part 1*. Installation.



Rikki Asher, *Roosevelt Ave.* Silk painting, 36 x 36"



Marcia Neblett, *Asparagus.* Woodcut, 24 x 36"

## MIDWEST

Yasue Sakaoka. A Muse Gallery, Columbus, OH, August 10-28, 1999. *New Work*.

Gayle Tanaka. ARC Gallery, Chicago, March 28-April 29, 2000. *Boxing Memories*. Mixed media installation.

## NORTHEAST

Rikki Asher. Queens Museum of Art, New York, February 23-April 30, 2000. *Urban Images*.

Susan Bee. A.I.R. Gallery, New York, April 4-22, 2000. New paintings and works on paper.

Linda L. Brown. Artists Foundation Gallery, Boston, January 8-February 12, 2000. *Alters*.

Susan Chorprenning. Florence Lynch Gallery, New York, June 1999. Light installation.

Marcia Clark. Synagogue for the Arts, New York, February 24, 1999-April 2, 2000. *Angles of Vision: Tribeca*. Paintings and pastels.

Sydney K. Hamburger. New York University, New York, December 17-February 14, 2000. *Wrapped Bamboo*. Installation.

Carol Heft. The Blue Mountain Gallery, New York, March 17-April 5, 2000. *Over the Line*. Drawings and paintings.

Frederick Herr. Camden County College Art Gallery, Blackwood, NJ, February 2-28, 2000. *Recent Self Portraits (Digital/Photo)*.

Iain Macell. Mobius Gallery, Boston, December 8-24 1999. *Relax*.

Marcia Neblett. The Common Grounds, Cazenovia, NY, December 13, 1999-January 15, 2000. *Recent Prints*.

Stan Smokler. Kim Foster Gallery, New York, April 29-May 27, 2000. Steel sculpture.





**Marta Sanchez**, *Portrait of My Beautiful Cousin Lucinda*. Oil enamel on copper, 9 x 12"

#### SOUTH

**Michael Aurbach**. Southeastern Louisiana University, Hammond, LA, March 13–April 14, 2000. Sculpture.

**Kay Byfield**. Fine Arts Gallery at Jefferson Davis Campus of the Mississippi Gulf Coast College, January 12–February 16, 2000. Watercolor paintings.

**Naijun Zhang**. Annex Gallery, Charleston, WV, March 24–April 21, 2000. Oil paintings. Daywood Gallery, Alderson-Broadus College, October 8–November 5, 1999. Paintings.

#### WEST

**Julia Couzens**. Richard L. Nelson Gallery and The Fine Arts Collection, University of California, Davis, November 7–December 10, 1999. Drawing, painting & objects, 1990–1999.

**John Hylton**. Truckee Meadows Community College, Reno, NV, January 21–February 29, 2000.

**Mahara T. Sinclair**. Artcore Brewery Annex. Los Angeles, March 18–April 1, 2000.

**Jan Wurm**. Anderson Gallery, Carnegie Cultural Arts Center, CA, March 28–May 1, 2000.

#### MID-ATLANTIC

**Nedra Newby**. Olin Art Gallery, Washington and Jefferson College, Washington, PA, February 11–March 4, 2000. *COLOR MOVES FORM*. Acrylic paintings.

**Judith Barbour Osborne**. Philadelphia Art Alliance Satellite Gallery, PA, March 19, 2000–extended. *Chosen Silence: Scrolls and Works on Paper*. Artists' House Gallery, PA, February 2–

27, 2000. *Monotypes and Other Works on Paper*.

**Marta Sanchez**. Penn State Harrisburg Gallery Lounge, PA, January 4–February 11, 2000.

*Transcendental Train Yard: a Narrative Landscape*.

**Sarah Smelser**. Laura Mesaros Gallery, College of Creative Arts, West Virginia University, Morgantown, WV, January 25–February 26. *Ambiguous Progeny*. Monoprints using relief, lithography and monotype.

## People in the News

### In Memoriam

**Paul Cadmus**, a recipient of CAA's Distinguished Artist Award for Lifetime Achievement, died on December 12 at the age of 94. Going against the grain of an art world dominated by Abstract Expressionism, Cadmus created detailed, figurative paintings with a strong, often controversial undercurrent of social criticism. He devoted his life to the expression of a personal vision, undeterred by censorship and marginalization.

Influenced by the Italian masters as well as the Social Realists, Cadmus developed a technique of elaborate draftsmanship, creating figurative compositions in egg tempera. His compositions featured the idealized male body, often as a vehicle for powerful statements engaging masculinity and homosexuality. Cadmus's most controversial work, *The Fleet's In!*, gave rise to a major scandal when the Navy objected to its sexually charged portrayal of drunken sailors. Operating with a sensibility that was far ahead of his time, Cadmus set the stage for many contemporary artists to explore issues of gender and sexuality.

Cadmus studied at the National Academy of Design and the Art Students League. Following two years of travel in Europe with his longtime companion and muse, Jared French, he joined the Public Works of Art Project during the Depression era. Following the Navy scandal, at the peak of his public recognition, Cadmus had his first solo show in 1937 at the Midtown Galleries, where he continued to show for the rest of his career.

After a period away from the critical spotlight, Cadmus's oeuvre began to be revisited in the 1980s, when the art world recognized the influence of the Gay Rights movement, and displayed a revitalized interest in figurative work. Recent exhibitions of Cadmus's work include his *Seven Deadly Sins* at the Metropolitan Museum in 1995, and a

Whitney Museum of American Art show of his Sailor paintings in 1996.

Throughout his life and career, Cadmus pursued his vision with remarkable consistency and dedication, making deliberately unsettling work while refusing to succumb to social stereotypes of the tragically alienated artist. In a 1986 biographical film by Donald Sutherland, *Paul Cadmus: Enfant Terrible at 80*, the artist quotes Flaubert: "Be regular and ordinary in your life . . . so you can be violent and original in your art."

**Perry Townsend Rathbone**, a celebrated museum director and major figure in the international art world, died on January 22 in Cambridge, Massachusetts, at the age of 88. His career included leading roles at the Museum of Fine Arts in Boston and Christie's auction house, among others.

Born in Germantown, PA, in 1911 to a photographer and a nurse, Rathbone attended Harvard College and worked at Harvard's Fogg Museum upon graduation. He left Cambridge for a job at the Detroit Institute of Arts, where he was introduced to German Expressionist artists, and formed a close relationship with Max Beckmann in particular.

In 1955, Rathbone became the Director of the Museum of Fine Arts in Boston, masterminding a major expansion and renovation. He introduced contemporary, Precolumbian, and non-Western art to the museum and curated a number of painting exhibitions in addition to his responsibilities as Museum Director. Twice, he served as president of the Association of Art Museum Directors.

Rathbone was linked with a scandal at the museum in 1969, when the MFA purchased a Raphael painting that had been smuggled out of Italy; the United States Customs Service returned the work to its home country. In 1972, Rathbone retired from the MFA, but continued to work as a consultant. His departure was honored by an exhibition called *The Rathbone Years*, organized by his former colleagues, that displayed his 170 acquisitions.

In 1973, Rathbone joined the New York office of Christie's, becoming a Senior Vice President and Director of Museum Services in 1977. He retired in 1993. Rathbone is survived by a son, Peter, and daughters Belinda and Eliza, all of whom continue his legacy in the art world.

### Academe

**Suzanne Anker** has been appointed Chair of the Department of Art History at the School of Visual Arts in New York City.

**Thomas Crow**, former CAA Board Member, has been named Director of the Getty Research Institute. Currently, Crow serves as Chair of the Yale University Department of History of Art, where he is also Robert Lehman Professor of the History of Art. Since 1977, Crow has held teaching positions at California Institute of the Arts, University of Chicago, Princeton University, and University of Michigan, Ann Arbor.

**Amy Dondero** has joined Maine College of Art (MECA) as Communication Director. Dondero will oversee public relations, advertising, and marketing operations for the college. Dondero comes from Cambridge, Massachusetts, where she was the Assistant Director of the ARCO Forum of Public Affairs at Harvard University.

**Dr. Robert Freeman**, an accomplished pianist and musicologist who served as Director of the Eastman School of Music at the University of Rochester for 24 years, has been named Dean of the College of Fine Arts at the University of Texas at Austin.

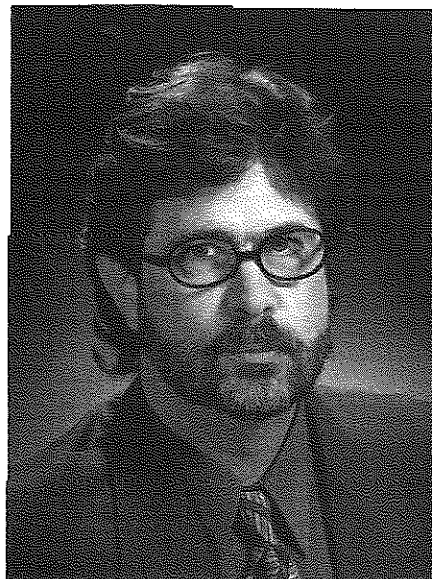
**W. Jackson Rushing III** has been appointed Professor of Art History and Chair, Department of Art at the University of Houston.

**Natasha Staller** has received tenure at Amherst College.

### Museums

**Gary Garrels** will join The Museum of Modern Art, New York, as Chief Curator, Department of Drawings and as Curator of Painting and Sculpture. His responsibilities, to begin at the end of April, will include exhibitions planning and acquisitions, as well as the management of the nine-person Department of Drawings. Garrels has held curatorial positions at prominent institutions throughout the country, including the San Francisco Museum of Modern Art, the Walker Art Center, and the Dia Center of the Arts.

**Charles P. Helsell** has been appointed Director of the Blandin Memorial Art Museum in Fort Dodge, Iowa. Helsell has 34 years of experience in all aspects of museum and curatorial work,



**W. Jackson Rushing III**, Professor of Art History and Chair, Department of Art, University of Houston

PHOTO: MARTIN SCHWEIG



**Anne Henderson**, Director of Education, Frist Center for the Visual Arts

PHOTO: KIRK KANEER

including positions as Curator, University of Minnesota Art Museum (now Weisman Art Museum), and Assistant Curator, Department of Prints and Drawings, the Minneapolis Institute of Arts.

**Anne Henderson** will assume duties as Director of Education for the Frist Center for the Visual Arts, Tennessee. At the Frist Center, Henderson will be responsible for the development and administration of all education-related activities, publications, resource materials, and the Center's docent-guided tour program. Henderson is a nationally recognized museum educator and previously served as Head of the Department of Teacher and School Programs in the Education Division of the National Gallery of Art, Washington, D.C.

**Christiane Paul** and **K. Michael Hays** were named to newly created positions for collecting and exhibiting work in new media and architecture at the Whitney Museum of American Art. Paul has been named the museum's first Adjunct Curator of New Media Arts, and Hays its first Adjunct Curator of Architecture.

**Katharine Lee Reid** has been appointed to the position of Director of the Cleveland Museum of Art. Previously, Reid has held positions as Director of the Virginia Museum of Fine Art and as Deputy Director of the Art Institute of Chicago.

**Sheree Rensel**, artist and art educator, has been awarded National Board Certification in the field of Early Adolescent through Young Adult Art from the National Board of Professional Teaching Standards.

**Lawrence R. Rinder** has accepted the position of Anne and Joel Ehrenkrantz Curator of Contemporary Art at the Whitney Museum of American Art in New York, where he will be responsible for the acquisition and exhibition of contemporary art. He will assume the newly endowed position at the Whitney in May 2000.

**Dean Sobel** has been appointed Director of the Aspen Art Museum, Colorado. Sobel was previously Chief Curator and Curator of Contemporary Art at the Milwaukee Art Museum.

The Indianapolis Museum of Art announced a realignment of senior management structure involving the expansion of responsibilities of the existing deputy director and the creation of two new deputy director positions. **Tim Boruff**, currently Deputy Director of Operations and Finance, will become Deputy Director for Administration, Finance, and Planning. **Ellen Lee**, the Museum's Chief Curator, will take on added responsibility as Deputy Director for Collections and Public Programs. The new position of Deputy Director for External Affairs will be assumed by **Donna Wiley**, who comes to the IMA from a career in higher education administration.

### Organizations

**Kathryn Kanjo**, has been appointed director of ArtPace, a San Antonio art foundation. Currently, she serves as Curator of Contemporary Art at the Portland Art Museum, Oregon.

**Elisha Fernandes** has been appointed as Membership and Development Coordinator for the Art & Cultural Center of Hollywood, FL.

**Rachel Selekman** has been appointed Director of Fine and Children's Art at the 92nd Street Y Art Center, New York City.

**Margaret Kelly Trombly** has been named to the new position of Vice President for the Forbes Collections. Trombly has overall responsibility for the Forbes magazine corporate art collection. Trombly formerly served as Director of Public Affairs at Forbes.

# 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, membership number, institutional affiliation, and title of the grant, award, or honor, and use or purpose of grant to: L. Land, [caanews@collegeart.org](mailto:caanews@collegeart.org).

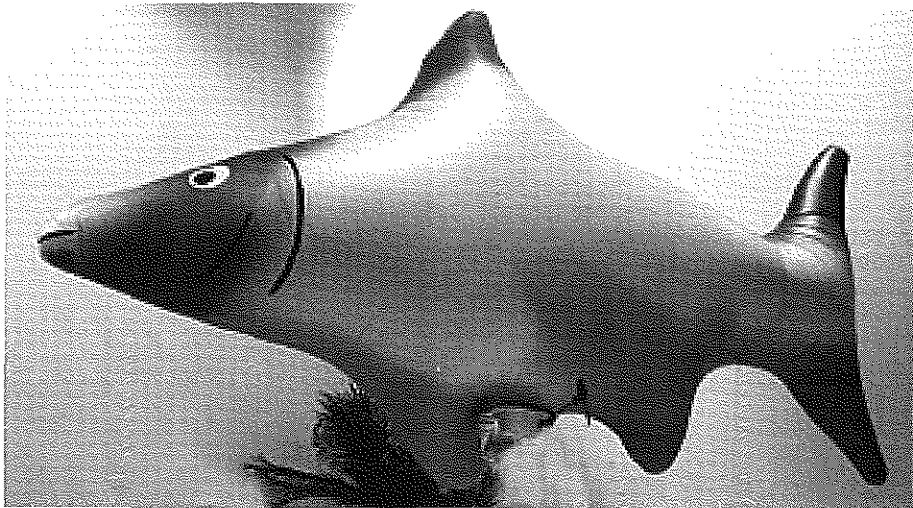
**Geoffrey S. Beadle** was recently named a recipient of an Individual Artist Fellowship in Painting by the Pennsylvania Council on the Arts. He is a painter and a full-time instructor at Edinboro University of Pennsylvania. The Fellowship Program of the Pennsylvania Council on the Arts recognizes artistic excellence, which is the primary criterion for selection, and is curated and administered by the Mid-Atlantic Arts Foundation located in Baltimore.

**Barbara L. Bachner** has been awarded a medal for her lifetime achievement in art from the Biennale dell'Arte Contemporanea in Florence.

**Jill Bedgood** and **Beverly Pen** have been awarded a collaborative residency at the Rockefeller Foundation's Study and Conference Center in Bellagio, for October 2000, to create an art installation, *Janus at the Threshold: The Ethics of Architecture and the Architecture of Ethics*. Jill Bedgood is currently a Visiting Artist in Sculpture at the University of Tennessee-Knoxville. A solo exhibition of her work is scheduled for April 2000 at Women and Their Work Gallery, Austin, Texas. Beverly Penn is an Associate Professor in the Department of Art & Design at Southwest Texas State University. She is represented by James Gallery, Houston, and Heriard-Cimino Gallery, New Orleans.

**Ronald Christ**, Professor of Painting and Graduate Coordinator, Wichita State University, was awarded the Second Prize Silver Medal Award in Painting at the International Biennial Exhibition of Contemporary Art: Florence Biennale 1999 in Florence, by the international jury. Participation in the Florence Biennale is by nomination only. Ronald Christ was nominated by Professor John T. Spike of New York, and Florence.

**Sonya Y. S. Clark**, Assistant Professor of Environment, Textiles, and Design at University of Wisconsin-Madison, was awarded an Edna Wiechers Arts in Wisconsin Award from the Arts Institute for the *Beaded Prayers Project*—a community collaboration project on West African amulets and beadwork and an Wisconsin Art Board Fellowship Grant for Visual Artists.



**Eduardo Kac, Uirapuru**

**John R. Clarke**, CAA President, has been named winner of the 1999 Vasari Award by the Dallas Museum of Art. The Vasari Award is given annually for an outstanding publication by an art historian working in Texas. Dr. Clarke received the award for his book *Looking at Lovemaking: Constructions of Sexuality in Roman Art, 100B.C.–A.D. 250* (University of California Press, 1998). His innovative study of the way in which Roman sexual practices and fantasies are represented in Roman art deals with a difficult subject in a masterly way. The award is given to book-length publications that provide insight into works of art or aspects of art history and theory that enrich our understanding of visual arts. Criteria included originality and depth of scholarship, as well as significance for the field of specialization.

**Cynthia Maris Dantzic**, Professor of Art, was selected by Long Island University to receive the 1999–2000 Trustees Award for Scholarly Achievement in recognition of lifetime achievement in art and art education. In 1990, she received the TASA award for a discrete work, "Design Dimensions: An Introduction to the Visual Surface." These are the only two awards granted by the LIU Trustees.

**Carol Emmons**, Professor of Communication and the Arts at the University of Wisconsin-Green Bay, has been awarded the named Frankenthal Professorship at UW-Green Bay.

**Phoebe Farris**, Associate Professor of Visual & Performing Arts at Purdue University, was a Visiting Scholar (summer 1999) at Harvard University's Institute on the Arts and Civic Dialogue. Dr. Farris participated on interactive panels with the public and invited guest artists co-sponsored by the American Repertory Theater and the W.E.B. DuBois Institute.

**Frank Hobbs**, Assistant Professor at Washington and Lee University, received a Painting Fellowship from the Virginia Commission for the Arts.

**Roger Hull**, Professor of Art History at Willamette University, received a 1999

Governor's Arts Award from Oregon Governor John Kitzhaber on December 16. The award recognized Hull's work to establish the Hallie Ford Museum of Art, which opened at Willamette in 1998.

**Eduardo Kac**, Assistant Professor at the School of the Art Institute of Chicago, received an ICC Biennale '99 Award. The award was given by the InterCommunication Center, Tokyo, for his Internet-based, interactive work *Uirapuru*, which merged telepresence, virtual reality, and networking.

**Elaine A. King** was awarded a Pennsylvania Council on the Arts Special Initiative Grant. She is the guest curator of the exhibition *Crossing Borders: USA/Central Europe* at the Allegheny College Galleries, February 29–March 2000.

**Karen Kunc** from the University of Nebraska-Lincoln is the recipient of the following awards: the Nebraska 2000 Governor's Art Award; Artist of the Year Sponsor's Prize, 5th Sapporo International Print Biennale, Hokkaido Museum of Modern Art, Japan, 2000.

**Joanne Lukitsh**, Massachusetts College of Art, won a 1999 National Endowment for the Humanities Summer Stipend for College and University Faculty for research on the photographer Julia Margaret Cameron.

**George Mauersberger**, Associate Professor at Cleveland State University, was awarded a 1999 Individual Artist Fellowship in the Graphics category by the Ohio Arts Council. He was also elected Chair of the Cleveland State University Art Department.

**Kim Miller**, University of Wisconsin-Madison, was awarded the American Association of University Women Fellowship for her dissertation, "Women, Violence, and Visual Representation in the Recent History of South Africa." Miller is also the recipient of a Woodrow Wilson Dissertation Fellowship for Women's Studies for dissertation research in South Africa.

**Thomas E. Russo**, Chair and Associate Professor of Art and Art History at Drury University, has received a National Endowment for the Humanities Fellowship for 2000. Dr. Russo's project, "The Romanesque Sculpture of Lincolnshire, England: A Digital Database," is a photographic and textual database documenting the sculpture produced in Lincolnshire County between 1050 and 1200. The research project is a 10-year endeavor with the British Academy and the University of London.

**Gary Shapiro** has received an award from the Dedalus Foundation for the year 2000 to complete his book *Archaeologies of Vision: Thinking and Seeing from Nietzsche to Foucault*. The Dedalus Foundation supports works on modernism.

**J. Michael Walker**, independent artist, has been awarded a 1999–2000 Regional Grant from the City of Los Angeles Cultural Affairs Department for his project *Todos los Santos de Los Angeles (All the Saints of the City of Angels)*. He will create a series of art-and-text pieces about the streets in Los Angeles that are named for saints, to be displayed in city bus shelters in fall 2000; classroom study guides will also be created and distributed to area schools (for updates, contact: [jmichael@iccas.com](mailto:jmichael@iccas.com)).

**Roger Mark Walton**, University of Dayton, has been awarded a grant from the Elizabeth Greenshields Foundation for his paintings.

## Conferences & Symposia

### Calls for Papers

**Sculpture and the Divine**, a one-day conference, will be held on June 23, 2000 at the University of Southampton, England. Sculpture of all periods has proved capable of evoking, representing, and embodying transcendent experience. However, it might be said that, throughout the secular century that has just ended, the power of the sculptural object to embody the experience of "the divine" has suffered unrelenting attack. In recent years, artists, art historians, theologians, philosophers, and others have begun to reappraise the supposed decline of the spiritual effects of art; to rethink once more the relations between art as a system of material objects, and

the aspirations to transcendence and belief. The conference will be held in anticipation of a sculpture exhibition featuring Anthony Caro, Rachel Whiteread, Stephen Cox, Anish Kapoor, Alison Wilding, Shirazeh Houshiary, John Gibbons, and others, together with medieval artifacts from the British Museum, to be held in Winchester Cathedral in July and August 2000. A postconference publication is planned. Offers of papers, or requests for details of the program, attendance fees, etc., should be sent to Professor Brandon Taylor, Department of History of Art, University of Southampton, Park Avenue, Winchester SO23 8DL, United Kingdom; ph: 44/-0-1703-596929; office: 44/-0-1703-596901; fax: [bt1@soton.ac.uk](mailto:bt1@soton.ac.uk). Deadline: April 30, 2000.

**Walker Evans** will be the subject of a symposium to be held at the San Francisco Museum of Modern Art, on June 3, 2000. In conjunction with its presentation of the exhibition *Walker Evans*, organized by the Metropolitan Museum of Art, SFMOMA wishes to announce a full-day symposium that will address the creative output of this seminal American photographer. Presentations may address any aspect of Evans's career, but accepted papers will emphasize and/or contextualize Evans as a visual artist. Send one-page abstract to: Doug Nickel, Curator of Photography, SFMOMA, 151 Third St., San Francisco, CA 94103. Deadline: May 15, 2000.

**Future Directions in Nineteenth-Century Art History**, the annual meeting of the Association of Historians of Nineteenth-Century Art, will be held in Chicago in 2001. With the establishment of colonial networks of commerce and influence, improvements in transportation and communication, and new possibilities of mass-produced, photo-mechanical imagery, the nineteenth century can truly be considered the first global century. Yet the map of nineteenth-century art history remains decidedly skewed toward the same familiar regions that governed our field's initial attempts to construct a narrative of modern visual culture. This session is an opportunity for the next generation of scholars not only to revisit and rethink the well-known centers of Paris, London, and New York, but also to push beyond their borders to all areas of Europe, the United States, and the "other" nineteenth centuries of Africa, Asia, and the Americas. Twenty-minute papers are welcome from graduate students and recent Ph.D.s (degree conferred 1998 or after) from any field, on any topic in nineteenth-century art history. Mail 1-2 page abstract and c.v. to John Davis, Art Department, Smith College, Northampton, MA 01063. Deadline: May 15, 2000.

**Pageantry and Power in the Middle Ages and the Renaissance** conference will be hosted by Convivium: the Center for Medieval and Early Modern Studies at Siena College, October 13–14, 2000. The Center invites session and paper proposals that explore any topic related to the study and teaching of the Middle Ages and Renaissance, especially those that focus on this year's themes of power and pageantry. Papers may address, for example, the role of pageantry in such things as coronation rites, warfare,

drama, or liturgies; or the relationship between power and pageantry in medieval and Renaissance life, or the role of power in politics, social order, gender roles; or other relevant topics. Publication opportunities: selected papers related to the conference theme will be considered for publication. Send two copies of session proposals or one-page abstracts, along with a copy of your current c.v. and audio-visual request form to Kate L. Forhan, Director, Convivium, Siena College, 515 Loudon Rd., Loudonville, NY 12211-1462; [forhan@siena.edu](mailto:forhan@siena.edu). Deadline: June 1, 2000.

**American Identities** is a national conference hosted by the State University of New York College at Potsdam, on March 16–17, 2001. Featured events include interdisciplinary panels, guest lectures, performances, and position paper presentations. Of special interest are paper proposals that broadly interpret program tracks on "American Identities" in terms of the "land," "body," "word," and "people." For more information, including conference details, programs submission forms and sample paper ideas please contact Gerald Lee Ratliff, Office of the Provost, SUNY Potsdam, Potsdam, NY 13676; [ratliffg@potsdam.edu](mailto:ratliffg@potsdam.edu). Deadline: June 15, 2000.

**Kala Journal of Indian Art** seeks papers on any aspect of Indian art for next issue. Send to Maruti Nandan Tiwari, Editor, Dept. of Art History, Baranas Hindu University, Varanasi 22100 India.

**The 25th Annual Meeting of the Society for Utopian Studies** will be held in Vancouver, British Columbia, October 19–22, 2000. The Society for Utopian Studies is an international, interdisciplinary association devoted to the study of utopianism in all its forms with a particular emphasis on literary and experimental utopias. Scholars representing a wide variety of disciplines are active in the association and approach utopian studies from such diverse backgrounds as American Studies, Architecture, the Arts Classics, Cultural Studies, Economics, Engineering, Environmental Studies, Gender Studies, History, Languages, and Literatures, Philosophy, Political Science, Psychology, Sociology, and Urban Planning. If you wish to organize a panel or present a paper, please contact Professor Nancy Sloan Goldberg, Program Chair, Department of Foreign Languages and Literatures, Middle Tennessee State University, #79, Murfreesboro, TN 37132; ph: 615/898-2281; fax: 615/898-5735; [goldberg@mtsu.edu](mailto:goldberg@mtsu.edu).

**Ways of Seeing: The Nineteenth Century**. The Interdisciplinary Nineteenth-Century Studies (INCS) and the University of Paris-X Nanterre present "Ways of Seeing: Nineteenth-Century," an interdisciplinary conference to be held at the University of Paris-X Nanterre France, June 22–24, 2000. Discussions and papers will be presented in English. For more information: [www.vanderbilt.edu/incs](http://www.vanderbilt.edu/incs).



**The Biennial Burma Studies Conference** will be held by the Center for Burma Studies at Northern Illinois University, Dekalb, October 13-15, 2000. Papers related to the arts and architecture of Burma are particularly welcome. Send title and 200-word synopsis of the proposed presentation to the Program Chair, fax: 301/251-4150; [Ylvialu@his.com](mailto:Ylvialu@his.com).

## To Attend

**The Occidental Tourist**, a lecture by David Park Curry, Curator of American Arts at the Virginia Museum of Fine Arts, takes place at the Maier Museum of Art on April 16. The lecture addresses the aesthetic influence of Asian culture on Western artists in the late nineteenth and early twentieth centuries.

**History and Its Images** is the theme of the Spring 2000 Lecture Series at the German Historical Institute in Washington, D.C. Lectures feature: William Cronon, University of Wisconsin-Madison, "Telling Tales on Canvas: Landscape of Frontier Change," April 14; Timothy Burke, Swarthmore College, "Seeing Is not Believing: Some Philosophical and Practical Problems of Images for Historians," April 25; Frank Stern, Georgetown University, "Screening the Cultural Other: Images of Jews in German Film," May 3. Stephen Bann, University of Kent

at Canterbury, "Paintings and Prints Reconsidered: On Historical Representation in Early Nineteenth-Century France," May 18. Jay Winter, Pembroke College, Cambridge, "The Generation of Memory: The Memory Boom at the End of the Twentieth Century," June 1. All lectures begin at 5:30. For more information: ph: 202/387-3355; fax: 202/387-6437; [c.brown@ghi-de.org](mailto:c.brown@ghi-de.org).

**Negotiating Boundaries: Considering Issues in the Study, Preservation, and Exhibition of Work Made by Self-Taught Artists**, a conference on the work of twentieth-century, self-taught artists, will be held on May 3-7, 2000, at the John Michael Kohler Arts Center, Wisconsin. Sponsored by the John Michael Kohler Arts Center and Kohler Foundation, Inc., the conference will address issues in academic and curatorial approaches as well as issues in preservation and stewardship of works and sites. Sessions in academic and curatorial approaches will question why the work of self-taught artists continues to be methodologically, epistemologically, and formally apart from the fine arts discourse, and seek to integrate it in a context which is insightful, meaningful, and appropriate. Sessions on the preservation, conservation, and stewardship of site works and objects by self-taught artists will explore inherent challenges, from the philosophical and

technological to the historical, sociological, political, and ethical. The conference will be accompanied by a series of exhibitions exploring the boundaries and perceptions of art made by contemporary self-taught artists. In this series, an exhibition of work made by formally educated artists accompanies two by artists who learned apart from such a system. The exhibitions seek to challenge popular concepts linked to both groups and highlight the idea that structured categories can hinder perceptions of the individual artist. For more information and a registration form: visit our web site at [www.jmkac.org](http://www.jmkac.org).

**Internet & Society 2000: Changing Our Lives—The Power of Information: Opportunities & Ethical Dilemmas in the Internet Age** will be held May 31-June 2, 2000, at Harvard University. The Internet, as catalyst to the wholesale transformation of industry, government, and individual lives today, is replacing the physical with the virtual in every sphere. New ways to seek information, communicate, and make transactions are bringing unprecedented benefits and growth. But what of the Internet's broader impact on society? How will society keep pace with the changes brought by the Internet? How will new Internet technology restructure life in the 21st century? Will cyberspace create a new social elite or lead to further democratization? The Internet & Society

2000 Conference is a forum of preceptors and participants who will address the issues of impact and change in the era of the Internet. For further information: ph: 617/204-4234; [IS2K@harvard.edu](mailto:IS2K@harvard.edu).

**American for the Arts Annual Convention 2000** will be held June 10-13, 2000, at the Regal Biltmore Hotel in Los Angeles. The theme of the convention is *Arts on the Edge: Risking It All*. For more information: [www.artsusa.org](http://www.artsusa.org).

**The 4th Annual Limestone Sculpture Symposium** will be held June 18-24, 2000, in the heart of limestone country at the Bybee Stone Co. in Ellettsville, Indiana. The symposium is open to all levels of carvers. Faculty experienced in ornate architectural carving, figure, and lettering will be on hand to assist attendees one-on-one with their works. For more information or to register: contact Lucy Schaich; ph: 812/334-3100; [schaich@artlives.org](mailto:schaich@artlives.org). Registration deadline: May 19, 2000.

**Art History for the Millennium: Time** is the theme of the 30th International Congress of the History of Art held in London September 3-8, 2000. The main purpose of this Congress will be to meet its academic objectives, namely to advance understanding and publicize research in a number of areas of art history in relation to the Congress theme. It is the aim of the United Kingdom National Committee that the Thirtieth Congress should take as its subject World Art, across the boundaries of period, medium, and culture, and the organizers will do all they can to welcome and accommodate delegates and speakers of every nation. For more information: Karen Wraith, Sussex Centre for Research in the History of Art, University of Sussex, Arts A, Falmer, Brighton BN1 9QN, UK; [K.F.Wraith@sussex.ac.uk](mailto:K.F.Wraith@sussex.ac.uk).

CD-ROM will be issued for the event; in addition, the Biennale webpage, located on Kulturserver, will document all works and discussions. Kulturserver is the online community for arts & culture in Germany. Artists and institutions can build a homepage, publish events, use webmail, and broadcast TV and radio on the net. Kulturserver is online in four German states (Berlin, Hamburg, Niedersachsen, and Sachsen-Anhalt) as well as Kosovo and has 1,600 homepages. For additional information contact: Benjamin Heidersberger, PONTON, European Media Art Lab, Lister Str. 6, 30163 Hannover, Germany; ph: 49/511-627032; fax: 49/511-621799; [benjamin@ponton.de](mailto:benjamin@ponton.de). Deadline for submissions: April 15, 2000.

**Silvermine Guild Arts Center** seeks entries for the 51st annual Art of the Northeast. May 12-June 16, 2000. Juror: George King, Director, Georgia O'Keeffe Museum, Santa Fe, NM. Open to artists who reside in CT, MA, ME, NH, NJ, NY, PA, RI, VT. Painting, drawing, mixed media, and sculpture. For prospectus, send a SASE to Silvermine Guild Arts Center, Dept. AONE, 1037 Silvermine Rd., New Canaan, CT 06840; ph: 203/966-5617. Artwork due: April 29-30, 2000.

**New Art Showcase 2000**. Seventh annual international group exhibition to be held in September 2000. Open to all media. Send SASE for prospectus to SlowArt Productions, New Art Showcase, 870 Avenue of the Americas, NY, NY, 10001; <http://users.aol.com/slowart/showcase.htm>; [slowart@aol.com](mailto:slowart@aol.com). Deadline: April 30, 2000.

**Adams State College** art department is currently accepting proposals in all media for two departmental galleries for the 2000-2001 season and later. Artists should submit 10-20 slides, artist statement, résumé, and other support documents. Gallery provides publicity, insurance during the exhibition, and return shipping. Review of proposals is ongoing. Proposals should be sent to Gallery Director, Art Department, Adams State College, Alamosa, CO 81102.

## Call for Manuscripts

**Studies in Eighteenth-Century Art and Culture**, University of Delaware Press, seeks book-length manuscripts of high quality addressing any aspect of visual culture from ca. 1600 to 1800. Send letter, c.v., and two-to-three-page prospectus to Elise Goodman, General Editor, 326 Hullihen Hall, Newark, DE 19716; [elise.goodman@uc.edu](mailto:elise.goodman@uc.edu).

## Grants and Fellowships

**The Emily Hall Tremaine Foundation** issues guidelines for the second round of exhibition awards. The Exhibition Award, founded in 1998 to honor Emily Hall Tremaine, rewards innovation and experimentation among curators

by supporting thematic exhibitions that challenge audiences and expand the boundaries of contemporary art. Application for The Emily Hall Tremaine Exhibition Award are accepted from curators and other qualified individuals in partnership with an established nonprofit exhibition space who seek funding for exhibitions that are modest in size and focused in thesis. Notification of awards will be made by January 15, 2001. Deadline: September 15, 2000.

**National Gallery of Art Center for Advanced Study in the Visual Arts** awards approximately six Senior Fellowships and twelve Visiting Senior Fellowships each year for study of the history, theory, and criticism of art, architecture, and urbanism of any geographical area and of any period. Applicants should have held the Ph.D. for five years or more or possess a record of professional accomplishment. Scholars are expected to reside in Washington throughout their fellowship period and participate in the activities of the Center. All grants are based on individual need. Fellows are provided with a study and subsidized luncheon privileges. The Center will also consider appointment of Associates who have obtained awards for full-time research from other granting institutions and would like to be affiliated with the Center. Qualifications are the same as for Senior Fellows. For further information and application forms, write to the Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, DC 20565; ph: 202/842 6482; fax: 202/842 6733; <http://www.nga.gov/resources/casva.htm>; [advstudy@nga.gov](mailto:advstudy@nga.gov). Deadline for Senior Fellowship and Associate Appointments for academic year: October 1, 2000. Deadline for Visiting Senior Fellowships and Associate Appointments (maximum 60 days) for award period: March 1, 2001-August 31, 2001: September 21, 2000.

**National Gallery of Art Center for Advanced Study in the Visual Arts** announces the Starr Foundation Visiting Senior Research Fellowships for Scholars from East and South Asia. The fellowships include a period of two months at the Center for research in Washington libraries and collections, followed by an additional two months of travel to visit collections, libraries, and other institutions in the United States. Applications will be considered for study in the history, archaeology, theory, and criticism of art, architecture, and urbanism of any geographical area and of any period. These fellowships for advanced study are open to scholars from East and South Asia who hold appropriate degrees in the field and/or possess an equivalent record of professional accomplishment. Knowledge of English is required. Two Visiting Senior Research Fellowships will be awarded annually. The fellows receive a stipend that includes travel, research, and housing expenses. For further information and application forms, write to the Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, D.C. 20565; ph: 202/842 6482; fax: 202/842 6733; <http://www.nga.gov/resources/casva.htm>; [advstudy@nga.gov](mailto:advstudy@nga.gov). Deadline for award period, March 1, 2001-August 31, 2001: September 21, 2000.

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*"I feel more confident in the direction our museum is going than ever before. I am recharged."*

## Opportunities

### Calls for Entries

**Werkleitz Biennale, Germany.** The Werkleitz Biennale is a border crossing, international forum for media and art with a special focus on new artistic ways of expression and techniques as well as projects with research character. The fourth Werkleitz Biennale *real [work]* will take place July 5-9, 2000, in Tornitz, Werkleitz and Calbe/Saale, Germany. Invited curators will select works in the fields of Visual Arts, Film/Video, Performance Art, and Internet/Multimedia (Netart). A printed workbook with



**ArtPace**, a Foundation for Contemporary Art, San Antonio, serves as an advocate for contemporary art and as a catalyst for the creation of significant art projects. We seek to nurture emerging and established artists and to provide opportunities for inspiration, experimentation, and education. Through our International Artist-in-Residence Program, we invite 12 artists annually to participate in a 2-month residency that supports the evolution of new ideas in art. Our broad range of symposia, lectures, artist talks, and studio visits cultivates diverse audiences for contemporary art and provides a forum for ongoing dialogue. For more information, [www.artpace.org](http://www.artpace.org); contact Alexander Gray, ph: 210/212-4900; [alexgray@artpace.org](mailto:alexgray@artpace.org).

**Artists & Communities** will establish an extended artist residency in each state and U.S. jurisdiction during the year 2000. Artists & Communities leverages the power of professional artists to provide communities with new ways of addressing issues through the collaborative. The program is funded through a Millennium Initiative Grant from the National Endowment for the Arts with additional support from the Charles E. Culpeper Foundation, the John S. and James L. Knight Foundation, and the Prudential Foundation. For more information about Artists & Communities, contact Deborah Klein, Mid-Atlantic Arts Foundation, 22 Light St., Suite 300, Baltimore, MD 21202; ph: 410/539-6656; fax: 410/837-5517; [deborahk@midarts.usa.com](mailto:deborahk@midarts.usa.com).

**The Visual Arts League** creates venues for artists to show and provides funding to develop ideas. VALWEB sets up a framework for artists to come together to create, experiment, and nurture ideas. To see an example of a recent funded idea, go to [www.fine-art.com/valweb/mailart/mailart.htm](http://www.fine-art.com/valweb/mailart/mailart.htm). VAL sponsors artists at the University of Medicine and Dentistry, and at the Cork Gallery, Avery Fisher Hall, Lincoln Center, NY. VAL is also looking for computer technically proficient creative individuals who like to experiment with HTML in visual online experiments.

**Media: Old and New (Society for Literature and Science)**. The 14th Annual Convention of the SLS will be held in Atlanta, GA, October 5-8, 2000, at the Sheraton Colony Square Hotel. This organization of historians of science, literature, and art fosters interdisciplinary interchange among historians as well as practitioners in these three fields. The organization is deeply interested in visual representation and has made "Media: Old and New" the focus of this year's conference. Proposals exploring the social and cultural implications of the emergence of new forms of media are invited, as are papers and panels in the type of science and technology studies traditionally presented at the SLS. The latter include, for example, art historical and literary research addressing the history of science and technology, investigations of gender in science and technology, and more specific studies of the history and philosophy of medicine, science, and technology. Artists and

scholars working in new media, including digital performance and other forms of digital art, are particularly encouraged to participate. For more information, visit the website at <http://sls2000.lcc.gatech.edu/>.

## Online

**The American Federation of Arts (AFA)** announces the premiere of its website at [www.afaweb.org](http://www.afaweb.org). In addition to presenting the programs and activities of the AFA, the illustrated site provides a wealth of online educational opportunities for students and teachers, families, museum professionals, researchers, art enthusiasts, and Internet users around the world.

<http://www.ARTnewspaper.com> reviews notable exhibitions by contemporary artists all over the world. Museums, galleries, and artists are invited to submit jpeg images (3 or 4) showing the works, including gallery views, together with brief text providing details. Any questions? Email [reviews@ARTnewspaper.com](mailto:reviews@ARTnewspaper.com).

**CyberCongress, Association for Art History.** AAH announces the first art historical conference to be held in cyberspace. Occurring in May of 2000, the event will inaugurate a series of semiannual conferences to be held in May and November of each year. The plan is simply this: For each conference, different fields in the history of art will be designated as areas of focus. A panel of session adjudicators will select, from submissions, papers of twenty double-spaced pages, for inclusion. Papers will take a "presentation" form, that is, without footnotes or other scholarly apparatus. Early next May the chosen papers will be posted on the web in an interactive form, so that readers can make comments or raise questions that the author may answer. Selection will be determined on the basis of quality and interest for the larger scholarly audience; the adjudicators will also look for papers that embody the Association's aims of providing scholarship focused on the art object and encouraging exchange free of jargon, ephemeral ideologies, and doctrinal rigidity. The inaugural conference will deal with the following areas: Medieval, Italian Renaissance, American art, Asian art, and Museum and Gallery Studies. For more information: [www.indiana.edu/~aah/](http://www.indiana.edu/~aah/).

Go online, find a summary of all the key issues, participate in the new Discussion Forum, and see exhibit highlights from the Brooklyn Museum of Art's exhibition *Sensation*, hosted by the website, [www.SpecialtyArts.com](http://www.SpecialtyArts.com). According to Eve Johnson, President of SpecialtyArts.Com, Inc., a newly formed Kirkland, Washington-based company, the mission is to serve as a significant online community resource for the visual arts. With plans to become the central website for showcasing quality crafted artwork and introducing talented artists from around the

world, SpecialtyArts.com, Inc. hopes also to raise public awareness and appreciation for contemporary art. The question being raised in by the *Sensation* discussion is whether there should be limits to what is presented as art. The question is complex and SpecialtyArts.Com, Inc. plans to publish all comments and suggested resources that contribute positively to the discussion and invite an exchange of ideas. The Discussion Forum is one of several regular features found on the site, designed to keep the public informed about the world of art. As a consolidator of art news, SpecialtyArts.Com, Inc. posts a calendar of art exhibitions and fairs plus listings of fine art museums, online exhibits, art schools, art workshops, and online art publications.

<http://www.chinese-art.com> is happy to announce that the newest edition of the Chinese Contemporary Art Web Magazine is now online. Renowned critic Hou Hanru, this issue's guest editor, has brought together an impressive variety of essays and critiques by writers from Singapore, Malaysia, and Switzerland. And in the Review section of the magazine, you will discover hundreds of images from more than 30 exhibitions of Chinese art from around the world.

A new report from the **Digital Library Federation (DLF)** examines an object-oriented approach to digital library construction, the collection of structural and administrative metadata, and the development of tools to assist scholars. *The Making of America II Testbed Project: A Digital Library Service Model*, by Bernard Hurley, John Price-Wilkin, Merrilee Proffitt, and Howard Besser, is the DLF's third published report. The report considers how to create integrated digital library services that operate across multiple, distributed repositories. Although existing standards and best practices are important in this task, the report and *The Making of America II Testbed Project* raise a new area of discussion that goes beyond the discovery of a digital object to address how the object is handled.

**Napkin Art Gallery** website calls for submissions for a website exhibiting International Napkin Art. Submit your napkin art for inclusion in our gallery. See submission guidelines for details. Napkin art for display in the online gallery falls into these categories: Cocktail Napkin Art, Fast Food Napkin Art, Coffee Shop/Truck Stop Napkin Art, Picnic Napkin Art, Corporate Napkin Art, Generic Napkin Art. Submission guidelines: Please submit in jpeg files 500K or less. Email your submission as attachments to [cbs@ns.net](mailto:cbs@ns.net).

**The National Association of Graduate-Professional Students (NAGPS)** has recently received a grant from the Alfred P. Sloan Foundation to conduct a survey of doctoral students on their graduate school experiences. The survey will be completed on the web <http://survey.nagps.org/> by current and recent doctoral students from January to May 2000, and the results made publicly available on the web on a department-specific basis in September.

This effort is a follow-up to a more limited survey that occurred this past spring, which was aimed at science and engineering doctoral students. The aggregate results from that survey are available at [www.phds.org/survey/results/](http://www.phds.org/survey/results/). The survey we are conducting is unique in two ways: it collects information on a department-specific basis, not only averaged over entire institutions or disciplines (though discipline-level results will also be available). It will be possible to look at, for instance, responses from individual doctoral programs in the arts, or to rank chemistry departments based on faculty mentoring. And it makes this data publicly available on the Internet in fall 2000. We will be opening the door about the situation in individual departments for wider viewing by graduate students, prospective students, faculty, administrators, etc. For this survey to be useful, it is vital that we reach as many current and recent doctoral students (anyone who has been enrolled for at least one semester in the past five years) as possible. We are hoping that we can encourage a significant percentage of students to respond so that the results will represent a broad range of experience and a realistic picture of departments and institutional practices.

**National Campaign for Freedom of Expression.** The NCFE Artistic Freedom Handbook is now available on our website, [www.ncfe.net](http://www.ncfe.net), continuing to serve as a guide to understanding, preparing for, and responding to attacks on the freedom of artistic expression.

"Re-thinking the Waterfront" is the motto for the Annual Workshop of the **Public Art Observatory**. The subject of this workshop will be the new developments for the waterfront of Barcelona, especially those related to public art, urban design, and culture as a drive for urban development. In order to prepare the workshop we agreed with the Forum 2004 to develop a virtual forum on the topic. Participate in this dialogue by following the link: [www.barcelona2004.org/dialegs](http://www.barcelona2004.org/dialegs).

**Tout-Fait (www.toutfait.com)** is the first online journal dedicated to Marcel Duchamp studies. It is administered by professionals and graduate students, with an advisory peer-review board whose members include Graig Adcock, University of Iowa; Richard Brandt, New York University; André Gervais, University of Quebec; Stephen Jay Gould, Harvard University; Rhonda Roland Shearer, Harvard University; and Charles Stuckey, Kimbell Art Museum. *Tout-Fait* will appear tri-annually. The Journal is free of charge and does not subscribe to any single point of view. All articles are first publications.

**Trans> (arts.cultures.media)** is a multi-lingual (English, Spanish, French, and Portuguese) publication that focuses on the contemporary arts with interest in film, cultural studies, literature, and the visual arts. Trans> touches on all aspects of culture and media from a global perspective. Our contributors are based in different parts of the world and present our readership with their own local and global perspectives. People who have written for us

include DJ and essayist Paul Miller, celebrated writer Carlos Fuentes, Thread Waxing Space curator Lia Gangitano, philosopher Julia Kristeva, novelists Susan Sontag and Edna O'Brien. Contributing and featured artists include Spencer Tunick, Karim Rashid, Jorge Pardo, Mike Kelley and Tony Oursler. Topics raised range from the state of the contemporary novel to a recount of what is was like to help put together the São Paulo Biennial. We offer a look at how art, in all its forms, is created and critiqued. Visit us at <http://www.echonyc.com/~trans/>.

## Programs

The Department of Art Education at **The Ohio State University** has adopted a program of research on the uses of new technologies and is looking for graduate students (both MA and Ph.D.) who have that interest. This new research program fits within its established top-rated graduate program. A number of half-time research and teaching positions are available, paying a monthly stipend and all tuition fees. Address inquiries to Graduate Secretary, Department of Art Education, 258 Hopkins Hall, 128 North Oval Mall, Columbus, Ohio 43210.

**School of Visual Arts (SVA)** will offer a Master of Professional Studies (MPS) degree in Art Therapy commencing fall 2001. Deborah Farber, a registered Art Therapist, has been appointed chair of the new program. The two-year, sixty-credit curriculum for the MPS in Art Therapy degree is interdisciplinary in approach. Drawing from art, clinical and educational application, psychology, and the social sciences, the program synthesizes these disciplines with a humanistic philosophy. The first year of the program covers the general theory and practice of Art Therapy. First-year students will explore such topics as Multicultural Issues in Art Therapy, Introduction to Computer Application in Art Therapy, and Expressive Therapies. In the second year of study, students will choose between getting two areas of specialization: Challenged Populations, and Addictology. For more information, ph: 212/592-2610; [www.schoolofvisualarts.edu](http://www.schoolofvisualarts.edu).

The State Council for Higher Education in Virginia unanimously approved **Virginia Commonwealth University's** proposal for the creation of a new bachelor of fine arts degree program in photography and film. Slated to begin enrollment in fall 2000, the program will consist of 120 total credits, including a minimum of 52 credits from photography or film courses. It will provide students with a foundation in photography, media arts, visual communication, and art history during their first and second year of study. Upper-division students will be able to concentrate in the area of still photography, filmmaking, or a combination of both.

## Residencies

**The Prague Summer Seminars** offer black-and-white and color photography workshops, creative writing seminars, classes in Czech literature and music, and field trips to historic sites. Each week photo workshop participants will have the opportunity to experience very special studio visits with Czech and Slovak photographers. One of the most exciting aspects of the workshops is the chance to meet and see the work of the Czech/Slovak New Wave Photographers in their studios. We will visit Rudo Prekop, Jan Pohribny, Miro Svolic and make a special field trip to the preeminent Galeri 4 in Cheb to view their collection and meet the poet photographer Viktorie Rybakova. Up to 6 hours graduate or undergraduate credits may be earned through the University of New Orleans. For more info: ph: 888/291-8685; [www.UNO.EDU/PRAGUE](http://www.UNO.EDU/PRAGUE).

**Women's Studio Workshop** is housed in The Binnewater Arts Center, a 100-year-old mercantile building, which has been completely renovated to accommodate 7,200 square feet of professional studios in printmaking, papermaking, photography, letterpress, offset, and clay. It is located at the foot of the Shawangunk Mountains in New York State's Mid-Hudson Valley Region. Programs are designed to support artists in the various stages of their careers. We offer grant and fellowship opportunities, intensive workshops, internships, and studio rentals. Emerging Artists: WSW's Emerging Artists Program invites five recent college graduates to utilize all of the facilities at the Women's Studio Workshop during a two-week August residency. This is an opportunity to initiate work outside of school and become involved with a new community of artist peers. Residents are encouraged to cross media, learn from each other, and take advantage of WSW as a center of contemporary art activity. WSW's facilities include professionally equipped studios for intaglio, silkscreen, offset and letterpress printing, papermaking, photography, and clay. For a modest participation fee, a two-week residency includes housing and unlimited studio access. Basic materials such as inks and chemicals are provided in each studio; exhaustible materials must be purchased. Participants will be provided with an orientation to each studio, and will receive feedback when desired, but are encouraged to work independently on their own projects. To apply please send a résumé, 10 slides of your work with slide script, names of two people we can contact for reference, a statement of what you plan to accomplish while at WSW, which mediums you plan to focus in and what your skills are in that area. Application materials should be mailed to Women's Studio Workshop, PO Box 489, Rosendale, NY 12472; UPS/FED EX address is 722 Binnewater Lane, Rosendale, NY 12472; ph: 914/658-9133; [www.wsworkshop.org](http://www.wsworkshop.org); [wsw@ulster.net](mailto:wsw@ulster.net). Notifications will be made June 1. *Application deadline: postmarked by May 1.*

Miscellaneous

The board of the **American Association of Museums** (AAM) and the U.S. National Committee of the International Council of Museums (AAM/ICOM) approved the AAM guidelines concerning the unlawful appropriation of objects during the Nazi Era. The guidelines are intended to be used by museums of all types in developing and implementing policies and practices that address the issue of the unlawful appropriation of objects during the Nazi Era, including the acquisition and loan activities of museums, research into current collections, and the possibility of claims being made against objects in a museum's custody. Because of the complexity of the topic, the drafters created a set of guidelines that are flexible enough to address the vast array of situations that fall under this subject. Follow-up resource information to be developed by AAM will provide technical support in this area. For information, contact Jason Hall; ph: 202/ 289-9125.

The **Eiteljorg Fellowship for Native American Fine Art** has just been inaugurated. It is a 10-year project to recognize and reward Native American artists who are working in fine art. The first five fellows have been chosen and an exhibition of their work is on view at the Eiteljorg Museum in Indianapolis. The project is underwritten with help from the Lilly Foundation.

The **University of Texas at Austin** has received an endowment gift from the Kimbell Art Foundation of Fort Worth to establish the Kay Fortson Endowed Chair in European Art. The Kimbell Art Foundation owns and operates the Kimbell Art Museum.

Information Exchange

For **Ph.D. dissertation** and catalogue raisonnée: seeking information on paintings by Elizabeth Jane Gardner (Bouguereau), an expatriate American artist working in Paris in the second half of the 19th century. Please contact: Charles Pearo, University of Pittsburgh, Department of Art History, 104 Fkart, Pittsburgh, PA 15260; ph: 412/684-2400; fax: 412/648-2792; [crpst15@pitt.edu](mailto:crpst15@pitt.edu).

**Bridge to Asia.** We are a nonprofit organization located in San Francisco that works to improve information access for developing countries. We send quality donated books and journals to university libraries in Asia, and in the future, we will expand our scope to include other areas of the world. To meet the need in developing countries for art and art history books and journals, we'd like to place a pro bono call for donations. To learn more about Bridge to Asia, we are online at <http://www.bridge.org>.

**Attn. Dr. Nancy L. Kelker:** Please contact James Paltridge concerning my late brother Blair's

book, *Intro. to Mexican Art History*. ph: 212/736-2857; [bunehug@aol.com](mailto:bunehug@aol.com).

**Art and Culture in 1950s and 1960s France.** Scholars of art and culture in 1950s and 1960s France are invited to contact Jill Carrick concerning the potential formation of a center of research on postwar French culture at the University of British Columbia in association with Professor Serge Guilbaut. Projected activities include a lecture series and the collation and publication of an edited anthology of essays on art, culture, and criticism in 1960s France. Contact: Jill Carrick, Killam Postdoctoral Fellow, Department of Fine Arts, University of British Columbia, Vancouver, BC, Canada V6T 1Z1; [carrick@interchange.ubc.ca](mailto:carrick@interchange.ubc.ca)

Institutional News

**International Council of African Museums** (AFRICOM) formed. Seventy-five museum professionals from all over the African continent met in October in Lusaka, Zambia, where they officially inaugurated the International Council of African Museums (AFRICOM) as a nongovernmental, autonomous, and pan-African organization of museums. The meeting was co-organized by the National Museums Board (Ministry of Tourism of Zambia) and the International Council of Museums (ICOM). Kenya was elected as the host of the new AFRICOM headquarters; offices will be set up on the premises of the National Museums of Kenya. The group elected Sheje à Tshiluila of the Democratic Republic of Congo as president of the AFRICOM Board of Directors as well as a treasurer and representatives from the six regions of Africa, each for a three-year term.

Datebook

**March 31, 2000**  
Deadline for submissions to the May issue of *CAA News*

**April 28, 2000**  
Deadline for submitting ads to June 2000 issue of *CAA Careers*

**May 15, 2000**  
Deadline for receipt of preliminary proposals for participation in sessions of the 89th Annual Conference in Chicago, February 28–March 3, 2001

**June 1, 2000**  
Deadline for submissions to the July issue of *CAA News*

**June 19, 2000**  
Session chairs from 89th Annual Conference notify applicants of their acceptance or rejection

**June 30, 2000**  
Deadline for submitting ads to August 2000 issue of *CAA Careers*

**June 30, 2000**  
Deadline for renewing CAA membership for 2000

**August 1, 2000**  
Deadline for submissions to September issue of *CAA News*

**September 1, 2000**  
Deadline for submitting ads to October 2000 issue of *CAA Careers*

**September 1, 2000**  
Deadline for receipt of abstracts of papers accepted for the 89th Annual Conference in Chicago

**October 1, 2000**  
Deadline for receipt of applications for publication subsidies from the Millard Meiss Publication Fund to be considered at the Millard Meiss Publication Fund Committee's fall meeting

**December 4, 2000**  
Deadline for receipt of papers accepted for the 89th Annual Conference in Chicago

**February 28–March 3, 2001**  
89th Annual Conference in Chicago

Classified Ads

**Fifth Avenue in the Village of Manhattan:** 3 studio apartments for rent by day, week or month. \$95-\$125 per night + \$30 (one time maid & laundry fee). ph: 212/677-4571; [explorer@gis.net](mailto:explorer@gis.net).

**Paris:** Lovely, fully furnished, elegantly outfitted, one-bedroom apartment (suitable for couple); 17e arrondissement, Metro: Courcelles. Available two weeks to monthly (reserved July 1–17); rent geared to length of stay; refs. required. ph: 212/799-7223; fax: 212/799-3818.

**Upstate New York:** Large 2 BR., Cazenovia Village, walking distance from lake. Ideal for artist/writer, 18 ft. ceilings, bay windows, lots of light. Available July, possibly June, August. Weekly/Monthly. ph: 315/655-4065; [mneblett@cazcollege.edu](mailto:mneblett@cazcollege.edu).

**Venice:** Apartment for rent, semester or year, 8/15/00 to 6/1/01. Kitchen, bath, living room, study/guest room, bedroom in loft. Modernized, fully furnished, sunny. Ten-minute walk from train station, on several vaporetto lines. Suitable for 1-2 adults. Reasonable rent. Anne Jacobson Schutte: Via Pandosia 43, scala B, int. 7, 00183 Rome; ph: 06/77200809; [ajs5w@virginia.edu](mailto:ajs5w@virginia.edu).

**Art Workshop International in Assisi, Italy:** June 13–July 24. Live/work in a 12th-century hilltown surrounded by the Umbrian landscape. Instructional courses in visual arts, all media, art history, creative writing. Independent program

for artists/writers. Hotel, most meals, studio space, critiques, lectures, visiting artists. Art Workshop, 463 West Street #1028H, New York, NY 10014; ph: 800/835-7454; fax: 646/486-4701; [www.artworkshopintl.com](http://www.artworkshopintl.com); [bk@artworkshopintl.com](mailto:bk@artworkshopintl.com).

**Summer Art Workshops:** Aubeterre, France. Drawing, painting, environmental, Lascaux II Four different ten day packages starting at \$1,300. Workshops Ink, ph: 508/759-5033 [dancoonart@aol.com](mailto:dancoonart@aol.com).

**Used art history books:** For sale, mostly out-of-print; prices negotiable. Semi-retired professor selling collection. ph: 614/447-8983; [www2.kenyon.edu/bell/index.htm](http://www2.kenyon.edu/bell/index.htm).

Order Form

Kiki Smith, Fall/Winter 1999

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☐ 200223-060AB....A Team Approach to the Study of Objects: Curators and Conservators Working within the Museum Context

☐ 200223-070AB....Picturing Sculpture

☐ 200223-080AB....Regionalist Practices on the Margins of Queer Culture

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☐ 200223-550AB....Reading and Writing Art History

☐ 200223-560AB....Art Advances Science

☐ 200223-570AB....Art History Open Session: Native American Art

☐ 200223-580AB....Early Modern Biography as Art Criticism, ca. 1500—1800

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