March 2001

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275 Seventh Avenue
New York, New York 10001

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Nome of Award:
Name of Nominee:
Title:
Affiliation:
Address:

Phone: Fax: Email:

Deadline: August 31, 2001

Please include a copy of nominee's c.v. (limit: two pages).

NOMINATION FOR 2002 CAA AWARDS FOR EXCELLENCE

Mail to: CAA Award Chair
c/o Deidre Barnett
College Art Association
275 Seventh Avenue
New York, NY 10001

Fax to: Deidre Barnett
212/627-2381

AND THE WINNERS ARE...

CAA recognizes Ed Ruscha for his exceptional body of work. Two major, internationally touring exhibitions—Ed Ruscha Editions and Ed Ruscha—provided an overview of his striking paintings, prints, drawings, and books. CAA honors Ruscha for the way he has positioned works on paper at the center of his artistic practice, showing the centrality and significance of prints, drawings, and books for the information age. Indeed, Ed Ruscha Editions continues the tradition Ruscha began in the 1950s to the present, including Chocolate Room, a screenprint installation first shown at the 1970 Venice Biennale. With installations, Ruscha has reversed the traditional division between fine art and design, and opened our eyes to the power of the visual world around us. Finally, his explorations of the relationship between word and image have given us insight into the very essence of language, perhaps the most crucial aspect of being human.

In all, CAA honors Ruscha, an artist who has shown us the continuing relevance of the printed, printed, and drawn image at the turn of the millennium.

Committee: Judith Brady, Rodgers Center for Innovation Print and Paper; Chair; Nancy Friese, Rhode Island School of Design; Sam Gilliam, independent artist; Andrea Norris, Spencer Museum of Art

Distinguished Artist Award for Lifetime Achievement
Awarded to Hollis Sigler

This award, which celebrates the career of an artist as chosen by a committee of artist peers, honors the achievements of Hollis Sigler. A Chicago artist and founding member of Artesiana Gallery,

INSIDE: CAA SURVEY OF PART-TIME TEACHERS. See page 8.
Distinguished Artist Award for Lifetime Achievement Awarded to May Stevens

CAA honors a second recipient, May Stevens, with this award for a lifetime of achievement as an artist, poet, social activist, and teacher. Her two renowned series of work, Big Daddy (1967-76) and Ordinary/Extraordinary (1977-84), exemplify Stevens's belief in the unique ability of painting to speak the unspeakable. Her energy as a painter continues to this day, as evidenced by her 1999 solo exhibition, Images of Women Near and Far, at the Museum of Fine Arts, Boston, one year after the death of her husband, artist Rudolf Baranik. Stevens's exhibition record includes some 40 solo and numerous group shows. She has been granted ten McDowell Colony residencies and has been the recipient of Burning, Guggenheim, and NEA Fellowships, and a Women's Caucus for Art Lifetime Achievement Award.

As a longtime feminist, and one of the founding members of Harriet's: A Feminist Publication on Art and Politics, Stevens was an instrumental participant in the dialogue of inclusion engendered by the women's movement. She taught at the School of Visual Arts in New York for 35 years, inspiring and influencing generations of young artists to think about space, knowledge, and representation. It is no coincidence that she has been the recipient of the award for a lifetime of work, exhibiting now for half a century...She has developed an increasingly personal and reflexive aesthetic, capable of giving lyrical expression to her political commitments, and bringing into the cultural arena a range of traditionally silent speakers and positions...

As the critic James Young so eloquently stated, "There are many ways of determining what should fulfill the designation of a Lifetime Achievement Award, but if it is for an individual who is an artist and citizen of the very first rank, and who has made and continues to make a palpable difference regarding one of the deepest health challenges of our time, then Hollis Sigler would be a superb recipient of this honor!"

Committee: Bailey Dogson, University of Arizona, Chair; Jeanie Quick-to-See Smith, independent artist; Holly Black, Art in General, Artistic and Living, Columbia University, Anne Tucker, Museum of Fine Arts, Houston

Distinguished Artist Award for Lifetime Achievement Awarded to May Stevens

CAANews is published six times per year by the CAA News, 275 The Avenue, New York, NY 1001, www.collegeart.org.

Editor-in-Chief: Susan Hall
Editor: Rachel Ford
Associate Editor: Christopher Howard

Material for inclusion should be sent via email to Christopher Howard at cnewsonline@collegeart.org. Black-and-white photographs may be submitted to the above address for consideration. They cannot be returned.

May Stevens, Distinguished Artist Award for Lifetime Achievement Awarded to May Stevens.  

PHOTO CREDIT: JAMIE O'BRIEN

Jackie Jung, Arthur Kingsley Porter Prize Awarded to Jacqueline Jung

The inaugural Art Journal Award is presented to the authors of the most distinguished contribution in art career, interview, conversation, portfolio, review, or other text or visual project published in Art Journal during the preceding calendar year. Miwon Kwon (recipient of the 1996 CAA Professional Development Fellowship) is the first winner of this award for her article, "The Wrong Places," published in the Spring 2000 issue. Originally prepared for the International Literature Series at the Ottawa Art Gallery for the exhibition in All the Wrong Places, curated by Sylvie Fortin, Kwon's article focuses on the problem of space and locational identity in contemporary art. The award acknowledges her broad way of thinking about the subject through the rigorous application and analysis of theory and art history. In addition, "The Wrong Place" is a written model for the broad Brown connections that reassert the best of art history as a discipline.

Committee: Valerie J. Mercer, The City College of New York and independent curator, Chair; Maurice Berger, The Von Liebig Center for Art and Politics, Los Angeles; Holland Center, The New York Times
Frank Jewett Mather Award
Awarded to Peter Halley

First presented in 1963 for art journalism, this award is given to the author of art criticism that has appeared in whole or in part in North American publications during the preceding year. A provocative presence on the New York art scene since the early 1980s, Peter Halley emerged into public view via the dual paths of his geometric “cell” paintings and his family-honed critical essays on contemporary painting and culture. More recently, he has become a magazine editor as well, having founded the interview-based journal Index. Given his importance as a critic of modernism and guide to postmodern culture for the past 20 years, CAA is proud to recognize Halley with this award.

Halley’s lucid, evocative, and ambitious writings explore not only the particular historical, political, and aesthetic connections of specific artistic projects, but also the very modes of visual and embodied experience that condition contemporary life. He is one of the few art critics who understands the autonomy of the abstract image from the social realm.

In recent essays, Halley has expanded his talents among painting, new technologies, and social and political forces, theorizing the logic of what he views as a desire for “post-Enlightenment freedoms” on the Internet by saying that “freedom” is itself an Enlightenment ideal. The Internet is a contextualized space. It is not simply a “free” and historical space of unfettered self-expression, but rather a particular technology linked to military initiatives and to paranoid American fantasies of communicating from the perceived safety of home without face-to-face contact.

Committee: Janetta Kats, State University of New York, Stony Brook, Chair; Jeanne Frucht, University of Nevada, Reno; Amelia Jones, University of California, Riverside; W. Jackson Rushing, University of Houston

Distinguished Teaching of Art Award
Awarded to Jerry N. Uelsmann

This award is presented to an artist of distinction who has developed a philosophy or technique of instruction based on his or her experience as an artist and has served as an outstanding educator, mentor, guide, and role model to his or her students.

Jerry N. Uelsmann began teaching at the University of Florida in 1960, held tenure there until 1975, and since then has served as the Dorothy D. and Charles H. Schusterman Professor of Photography at the Texas Center for Research in the Arts at The University of Texas at Austin. Uelsmann’s teaching career is without peer, and his induction into the Academy Hall of Honor in 2005 is a testament to his contributions to the field of photography.

In his teaching, Uelsmann emphasizes the importance of personal expression and creativity, and he encourages his students to develop their own unique artistic vision. He has taught at a variety of institutions, including The University of Texas at Austin, The University of Houston, and The University of New Mexico, and has received numerous awards for his teaching.

Uelsmann’s teaching has had a significant impact on the field of photography, and he continues to inspire and mentor new generations of artists. His dedication to teaching and his commitment to advancing the field of photography make him a fitting recipient of the Distinguished Teaching of Art Award.
that faculty members from other disciplines often attended them. Fineberg's teaching directly informs his classroom practice. A number of his courses are titled "Methods of Teaching Text," and he has written a handbook for the pro, and also a layperson. Kirsh and Levenson teach the most valuable lessons of all about the role of living art in college curricula, and the creation of art. John Walsh, former Director of the Getty Museum, described the book as "an essential handbook" for the pro, and also a beautifully illustrated primer for the layperson. Fineberg is as interested in the relationship between the history of art, the creation of art, and education in the arts within the organization. At the American Art Association, a separate organization of art historians might arise. Many noted that CAA had been founded by art historians and should further the cause of the history of art rather than that of creative art. And, indeed, CAA was founded by art teachers in higher education who belonged to the Western Ontario and Missouri Art Teachers' Association. Once they formed their own association, CAA, in 1911. The interests among the 108 members of CAA in 1913 are remarkably similar to today—art history, criticism, pedagogy, and creativity and making! But Joseph Sloane and John Alford argued persuasively that the teaching of art encompassed the study of the past and contemporary art, and the creation of art. In support of this newly formulated direction, the Board decided to suspend publication of its journal, Parnassus. In its place, a new journal was proposed that would provide a forum for the discussion of "all problems pertinent to the teaching of art history and art, even such questions as the relation between the art historian and the creative artist, the role of living art in college curricula," etc. (E. Panofsky, CAA minutes, March 15, 1941, p. 11). And from this proposal

**FROM THE CAA PRESIDENT**

**Fast Forward: Are We There Yet?**

As an art historian, former arts administrator, and a long-time member of CAA (my membership cards read "member since 1969," and the "salt" in my hair is much more pronounced than any lingering, darker strands), I look forward to the Annual Conference and its edifying experiences—always stimulating and often exhilarating presentations, intellectual discussions and debates, shop talk in the halls and late at night, and the always enjoyable company of friends old and new. This year's conference was a particularly memorable one for me: it was in my "town"—Chicago—and it was just the start of events. The Annual Conference can offer us a chance to think about the changes that have occurred in my own field of art history—Latin American art—and now as President, I can say: several years ago, I had the privilege of interviewing the distinguished Latin American scholar Todd Levenson as part of CAA's oral history project involving members of 50 years or more. I knew of Todd from his pioneering work that brought contemporary Latin American art to U.S. public attention, beginning in the 1940s through exhibitions and publications. Although frail from the illness that was shortly to take his life, Todd warmly welcomed me to his study and, with characteristic intellectual liveliness and generosity, told me of his early memories of CAA. Todd joined CAA in 1941 and noted that although he attended the Annual Conferences occasionally, there was very little interest in Latin American art and even less in contemporary Latin American. I learned a good deal from him about the development of and his role in the Latin American field of art history, but there was little he could tell me of CAA 50 years ago, because the organization had little to offer him. In preparation for our interview, I read the Board of Directors' and the Annual Members' meeting minutes from 1941, the year Todd joined. I was struck both by the challenge CAA faced—securing funds for scholarships; the question of publishing monographs and seeking funds to do so; concern that funding for illuminations in the Art Bulletin was inadequate—and by the praise for the democratic nature of the CAA. But the breadth and most impressive discussions focused on the organization's purpose and its publications relative to that purpose. At the heart of these discussions was the relationship between the history of art, the creation of art, and education in the arts within the organization. Was the association to focus only on art history, or was it to have a broader focus on the teaching of art? Composed entirely of art historians (although actual membership was slightly more diverse), the Board discussed the possibility that CAA could expand to include a scholarly, learned society, a separate organization of art historians might arise. Many noted that CAA had been founded by art historians and should further the cause of the history of art rather than that of creative art. And, indeed, CAA was founded by art teachers in higher education who belonged to the Western Ontario and Missouri Art Teachers' Association. Once they formed their own association, CAA, in 1911. The professional interests among the 108 members of CAA in 1913 are remarkably similar to today—art history, criticism, pedagogy, and creativity and making! But Joseph Sloane and John Alford argued persuasively that the teaching of art encompassed the study of the past and contemporary art, and the creation of art. In support of this newly formulated direction, the Board decided to suspend publication of its journal, Parnassus. In its place, a new journal was proposed that would provide a forum for the discussion of "all problems pertinent to the teaching of art history and art, even such questions as the relation between the art historian and the creative artist, the role of living art in college curricula," etc. (E. Panofsky, CAA minutes, March 15, 1941, p. 11). And from this proposal
Concerned about the growing use of part-time, adjunct, and temporary faculty in higher education, the Coalition on the Academic Workforce (CAW) was formed to rally support for faculty of all ranks.

CAW PART-TIME TEACHER SURVEY RESULTS

Disciplines. The data is presented according to five staffing categories: full-time tenured track, full-time non-tenure track, part-time tenure track, part-time non-tenure track, and graduate teaching assistants (T.A.s).

A summary report of the CAW data was officially released in November 2000. Drawing a narrative and tables, it presents the survey—demographics of institutional staff, classroom numbers, institutional support for benefits, and salary data—and compares the ten participating disciplines.

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negotiation of various styles and sensibilities before his training as a minimalist painter. Working against the grain of his own work and the prevailing stylistic rut, Rodrigues always makes the change and development of his style a most fundamental dimension.

Ever diligent in my curatorial duties, I have managed to schedule the Jersey City Heights Projects Gallery through 2004. It is only because I have managed to keep my curatorial urges under control and to maintain a kind of self-discipline that I have been able to achieve so much in the last five years. Indeed, at the time Rodrigues visited last fall, the gallery was already planning to exhibit works by Peter Finke, Tom Fruin, and Robert Gober in the spring of 2004.
107th Congress

As a result of House rules prohibiting chairpersons from serving more than three terms, there is a new chairperson for the House Interior Appropriations Subcommittee, Representative Joe Sherr (R-NM), and a new Chair for the Senate Subcommittee of the Interior, Senator Conrad Burns (R-MT). Both committees fund the National Endowment for the Arts (NEA), the National Endowment for the Humanities (NEH), and the Institute of Museum and Library Services (IMLS). While Congressmen Sherr has consistently voted no on budget increases for the federal cultural agencies, Senator Burns has opposed Republican-sponsored bills to eliminate the NEA.

CAA to Co-Sponsor Arts Advocacy Day and Jefferson Day

With a new administration and Congress, arts and humanities advocates will need to come together in full force to demonstrate a visible presence on Capitol Hill.

On March 19-20, 2001, Americans for the Arts will host the Arts Advocacy Day conference in Washington, DC, which will bring together a broad cross-section of the United States’ national arts organizations and grassroots arts leaders to underscore the importance of developing strong cultural policies and appropriating long-term public funding for the arts, humanities, and arts education. On Monday, March 19, there will be advocacy training sessions in the afternoon, followed by the 14th Annual Nancy Hanks Lecture on Arts and Public Policy with New Times op-ed columnist Frank Rich at the Kennedy Center. On Tuesday, March 20, participants will make Congressional lobbying visits.

On March 27, 2001, the National Humanities Alliance will host Jefferson Day, a humanities advocacy event coinciding with the NEH’s annual Jefferson Lecture in Washington, DC. This year’s speaker is noted playwright Arthur Miller. Jefferson Day will include a briefing session and Congressional lobbying visits.

As a corollary to both of these events, CAA will be in a position to help craft advocacy messages for the planning of Congressional visits, as well as send a staff representative to meet with elected officials and other arts and humanities advocates. For more information on Arts Advocacy Day, please visit Americans for the Arts’ website at www.arts.gov. For information on Jefferson Day, see the National Humanities Alliance’s website at www.hali.org.

Construction of the WWII Memorial Still Not Final

Former Secretary of Interior Bruce Babbitt did not sign the WWII Memorial’s completion permit before leaving office, which means the Bush Administration has inherited the ongoing controversy over the location and design of the memorial.

CAA has written to President Bush and Secretary Norton at the Department of Interior to state its opposition to the memorial on the grounds that its construction will result in the desecration of the magnificent open spaces, vistas, and public gathering place of the National Mall.
PelePE PEOPLE IN THE NEWS

In Memoriam

Maier Rechter Cain died on December 24, 2000, at the age of 95. Cain graduated from the Massachusetts National Art School, the Boston Museum School of Fine Arts, and the Child Welfare School of Fine Arts in Boston. She did graduate work at Harvard University’s Fogg Museum and the Museum of Modern Art in New York. Cain received many scholarships and teaching fellowships, including a Logan-Conard Tiffany Fellowship in 1932, which was very unusual for women at that time. A painter who worked in many media, Cain exhibited her art in exhibitions and galleries throughout the United States, and it was reviewed and reproduced in numerous publications, including The Boston Post, the Boston Globe, and Art News. Her paintings are included in many distinguished collections, and her work is represented by G. Whinney Fine Art, New York.

widely regarded as a brilliant painter, Cain taught art at the Child Welfare School of Fine Arts in Boston, the Mary C. Wheelock School in Providence, and the University of Rhode Island. She co-founded and taught at URI’s Summer Art Workshop, and she became Professor Emeritus at URI in 1971. As an extension of her teaching career, she gave a number of public lectures on contemporary art. She was an active CAA member for many years.

John Biggers, painter, printmaker, muralist, and sculptor, died January 25, 2001, at the age of 87. His work was known for emblematic depictions of African American life combined with complex patterns that resembled quilts, African textiles, and modernist grid. Victorica also taught at Black Mountain College, University of California, Berkeley, New York University, and Yale.

Academe

The Dartmouth Art and Art History at the University of Texas at Austin has announced its following appointments: Jeffrey Chipp Smith, Kate F. Commers Chair in European Art; Linda Dalrymple Henderson, David Boston, Jr., Professor of Decorative Art History; Steve Bourget, Assistant Professor; and Louis Waldron, Provost.

Awards

Blackwell has been named Director of the Krannert Museum of Contemporary Art, Kansas City, MO.

Debra J. Byrne has been selected for the newly created position of Curator of Exhibitions at the Frye Art Museum, Seattle, WA.

Isabell Derrwa, formerly of the National Gallery of Art, Washington, DC, has been named Curator of Contemporary Art and Exhibition Coordinator at the National Academy of Design, New York.

Nicholas Demens, a printmaker conservator at the Deerfield Institute of the All Thistle Foundation, has been appointed Curator of Graphic Arts at the Fogg Art Museum in Cambridge, MA.

Jerrold L. Delwood, Curator of American Art at the Crocker Art Museum in Sacramento, CA, since 1995, has assumed the position of Director of the Shelton Memorial Art Gallery and Sculpture Gardens at the University of Nebraska, Lincoln.

Moritz H. Hechscher, who has served for many years in various curatorial positions in the American Wing at The Metropolitan Museum of Art, was named the Lawrence A. Hechtschheim Chair of the American Wing.

Manuel Jordan has been appointed to Phyllis Plattner’s position as Curatorial Associate at the Cleveland Museum of Art, and the Americas, at the BMA. He’s became the Center Curator for Visual Arts at St. Andrews College.

Roberta Wesley, one of the last surviving members of the New York School of painters, died January 10, 2001, at the age of 92. Born in 1909, Wesley studied at the Royal Academy of Fine Arts in San Francisco, Madrid, and Tokyo in the 1920s and 1930s, and moved to New York in 1939. In the 1940s, he gradually absorbed more modernist elements and began painting in an abstract style. His work was selected by Meyer Shapiro and Clement Greenberg for the exhibition “Modern Art: The Search for Expression.”

Carol Mascotti-Durbin has been chosen for a joint appointment as Director of Conservation of the Whitney Museum of American Art and Director of the Technical Study of Modern Art at Harvard University.

John Hallmark NoF, former Director and Curator of the Terra Museum of American Art in Chicago, has been appointed Executive Director of Reynolds House Museum of American Art, Winter-Salem, NC.

Suzanne F. Nanni, adjunct professor at Antich College and former Director of Education at the Stewart-Cullum Center for the Visual Arts, has been selected as Director of Education at the Museum of Glass, Tacoma, WA.

Organizations

Suzanne Raskin has been appointed editor of Museum magazine. Raskin is currently Curator of Collections at the American Federation of Arts, and is a former editor of Sculptor and Sculpture Magazine, and associate editor of American Craft Magazine.

Terry Thompson has joined the Robert and Mary Armour Art Museum at the University of New Mexico, Santa Fe, as Director of Museums.


gRANTS, AWARDS, &HONORS

Only grants, awards, or honors received by indi-vidual members are listed. School name, membership number, institutional affiliation, school name, membership number, institutional affiliation, and purpose of grant or award are included.

Karen Balladur, Adjunct Professor at Bentley School of Art, received an Indiana University Commission Individual Artist Grant for the production of a multimedia installation in the Midwest. The installation, titled “A Deeper Shade of Blue,” was designed as an audiovisual exhibit for the Michigan Historical Museum.

Beta Rho Upsilon, a alumna of the University of Nebraska, has been named Curator of Contemporary Art and Exhibition Coordinator at the National Academy of Design, New York.

Reza Boudou, Professor of History at the University of the Virgin Islands, has been named Curator of American Art at the Brooklyn Museum.

Katherine Hagg was awarded a residency at the McEwillyi Galley in Provincetown, MA, for Fall 2000. She received a 1999-2000 artist fellowship from the Massachusetts Cultural Council, New York, to create a new body of work at the artist’s studio.

Peter Bogden, a paintings conservator at the University of Delaware, has been named Curator of Contemporary Art and Exhibition Coordinator at the National Academy of Design, New York.

Barbara Tate was awarded a research grant from the National Endowment for the Arts for a project titled “Exploring the Arts of Africa and the African Diaspora,” which will focus on the documentary the Arts of Africa and the African Diaspora.”

Hilary Loewen of Long Island University has been awarded a Fulbright grant to pursue her work in the field of painting and sculpture.

Patricia A. Luke completed her M.F.A. degree in sculpture, in 2001. Her work was featured in the exhibition “Women in the Arts” at the National Museum of Women in the Arts.

David C. Driskell, Distinguished Professor of Art, Emory University, and former Chief Curator of the Museum of Fine Arts, Houston. He’s the first African American to receive the highest honor in American art.

John Hallmark has been named Curator of the Terra Museum of American Art in Chicago, and the Americas, at the BMA. He’s became the Center Curator for Visual Arts at St. Andrews College.

Linda Reisner, Associate Professor of Interior Design at the University of Nebraska, Lincoln, has received a grant from the National Endowment for the Humanities and the Guggenheim Foundation for her research on 19th-century American decorative art. She’s also been named Curator of Contemporary Art at the Terra Museum of American Art in Chicago, and the Americas, at the BMA.

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Conference & Symposium

Calls for papers

ArtLab 23, an online journal sponsored by the Art History Dept. at the School of Visual Arts, Cyber: Visual Art and Technoculture: Critical issues, counterintuitions, or visual essays should focus on topics that explore the ways in which cut-and-paste techniques continue to permeate visual and popular culture. Proposal examples range from discussions of artists like Max Ernst and Matthew Barney to issues concerning registered or invented organisms. This first issue will address historical and contemporary dialogues between man, machine, and animal, and proposals will be due by April 15, 2001. For a proposal and c.v. to Suzanne Anker, Art History Dept., School of Visual Arts, 209 E. 23rd. New York, NY 10010, fax: 212-598-5721. Deadline: April 1, 2001.

Visual Worlds, a conference hosted by the Center for the Study of Society, Technology, and Culture (CSSTC), will be held October 28–30, 2001, at the University of California, Davis. The premise of the conference is that people are connected to one another through space and time by means of visual works that are distributed and perceived digitally or virtually. Digital technologies and cultural communication that is occurring with globalization, and serves as a catalyst for the transformation of information into a commodity, and hence, for the development of the “New Economy.” Leading artists and scholars from a wide range of fields (including art history, film studies, intellectual history, sociology, and political science) who have focused on the changing role of vision in social life is proposing a panel forum. Submit a 200-word proposal and short CV to Visual Worlds, Center for History, Society, and Culture, 2220 Social Science Building, UC Davis, California, Davis, CA 95616; http://vws.csh.ucdavis.edu; Deadline: April 15, 2001.

E. J. Brill Press invites submissions for the volume Art and Architecture of Late Medieval Pilgrimage. This project seeks to examine the associated material culture that flourished from the 12th to the 16th century in Europe and the British Isles. Essays of 20–25 pages should address one of the following: the pilgrimage church and its decoration; reliquaries, and other related liturgical objects; pictorial imagery in wall paintings, manuscripts, or minor arts related to travel or transportation; pictorial art or compositions of architectural works with the actual or imagined pilgrimage journey; studies on great and small regional pilgrimage sites, or other closely related studies of pilgrimage art. Please send inquiries or 1–2 page abstracts to the editor in Chief, Art History Dept., University of Central Arkansas, 101 McAllister Hall, 20 Donaghey, Conway, AR 72034, fax: 501-960-7162, email: konicki@uca.edu; http://faculty.uca.edu/ejh/; Deadline: April 30, 2001.


The Mexican Computer Network (MCN) and the CIMI Foundation, a provider of training in digital applications such as a museum exhibitions, see hosting a conference October 15–17, 2001, about the use of new technologies in a museum environment. The conference will focus on some themes for presentations, panels, and workshops related to how technology in museums allows a visitor’s experience: New technology works in business strategies; technical questions, including machine building and industrial and social implications of technology; and evaluation of technology. For more information, contact Rubén Doldoz, MCN, 201 Conde de Aragon, 12000 Almería, Spain, +34 951 53 53 53, ruben@mcn.net, www.cmacnet.org/mcn.html. Deadline: April 30, 2001.

ART HISTORY AESTHETICS VISUAL STUDIES

KLARK CONFERENCE May 4–5, 2001 Sorrell and Francis Clark Art Institute

As disciplines that are also active sites of intellectual pursuit, Art History, Aesthetics, and Visual Studies today find themselves in essential new philosophical and institutional circumstances for which few precedents exist. The third KLARK Conference will examine some of the methodological lenses generated by this situation. The goal is to explore the conjunctions and lack of connections among these three areas of visual analysis.

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For more information, email your name, title, institution, address, and phone number to jacksonwebb@flickr.com or write to John W. Nichols, Director of Museum Services, American Federation of Art, 330 West 42nd Street, New York, NY 10075, www.afa.org

Art History, Aesthetics, Visual Studies will be held May 4–5, 2001, at the Clark Art Institute in Williamstown, Massachusetts. An exhibition that demonstrates new sites of intellectual pursuit, art history, aesthetics, and visual studies today find themselves in
in stressful new philosophical and institutional circumstances for which few precedents exist. The conference is to explore both the connections between art and culture, both now and in the past. The goal of the conference is to provide a forum for the exchange of ideas and information on current research and practice in the field of art history.

For more information, contact the conference organizers at:

American Association of Museums
1717 K Street NW, Ste. 200, Washington, DC 20006; 202/452-9545; fax: 202/451-7246; info@pelhamarlcenter.org. Send SASE or email for our brochure.

The Marie Walsh Fortunato Foundation (MWFF) is pleased to announce the 59th Annual Fortunato Fellowship for Professional Writers/Artists, which will be held in September 2001.

The fellowship is designed to support the creation of a body of work that is of interest to the public and which can be exhibited or published. The fellowship is open to all professional writers/artist who are U.S.-based painters ages 19 and older for the 1st Alexander Rutsch Competition and Exhibition for Painters. For prospectus, send an SASE or email to: American Art Museum, 1717 K Street NW, Ste. 200, Washington, DC 20006; 202/452-9545; fax: 202/451-7246; email:info@pelhamarlcenter.org. Send SASE or email for our brochure.

The Marathon Museum of American Art is accepting proposals in all media for the January 2001-2002 season. The museum presents two exhibitions per year, with a focus on contemporary American art. The exhibitions are selected by a curatorial committee that includes artists, art historians, and museum professionals. Applications should be submitted by November 1, 2000, and will be reviewed by the committee in December. The selected exhibitions will be announced in early January 2001.

The Rockwell Museum of Western Art in Corning, NY, has been awarded a grant from the Rockefeller Foundation Art Fund. The grant will be used to support the museum's exhibitions and programs, and to improve its facilities. The museum will use the proceeds from the grant to expand its collection of western art, to enhance its educational programs, and to improve its facilities. The museum will use the proceeds from the grant to expand its collection of western art, to enhance its educational programs, and to improve its facilities.

The Atkinson Gallery at Santa Barbara City College is accepting proposals in all media for the January 2001-2002 season. The gallery presents two exhibitions per year, with a focus on contemporary American art. The exhibitions are selected by a curatorial committee that includes artists, art historians, and museum professionals. Applications should be submitted by November 1, 2000, and will be reviewed by the committee in December. The selected exhibitions will be announced in early January 2001.

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