

NOMINATION FOR 2002 CAA AWARDS FOR EXCELLENCE

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

Fax to: Deirdre Barrett
212/627-2381

Name of Award:		
Name of Nominee:		
Title:		
Affiliation:		
Address:		
Phone:	Fax:	Email:
Person submitting this nomination:		
Phone:	Fax:	Email:

Please include a copy of nominee's c.v. (limit: two pages).
Deadline: August 31, 2001

CAA
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March 2001

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

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★ AND THE ★ WINNERS ARE...

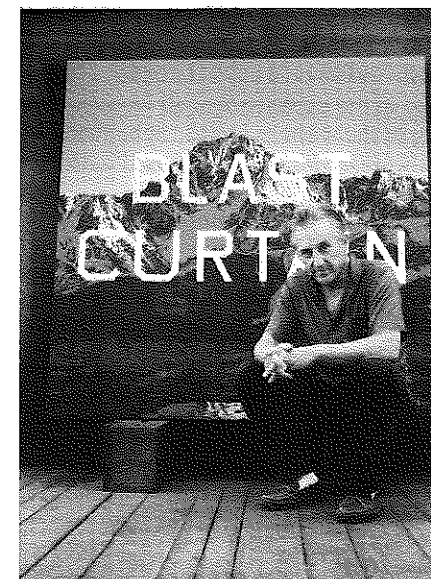
By annually honoring outstanding member achievements, CAA reaffirms its mission to encourage the highest standards of scholarship, practice, connoisseurship, and teaching in the arts through its Awards for Excellence. For these distinguished awards, CAA seeks individual artists, art historians, educators, curators, critics, and conservators whose accomplishments transcend their individual disciplines and contribute to the profession as a whole and the world at large.

With grandeur not unlike the Oscars, the Awards for Excellence ceremony began the 2001 Annual Conference in Chicago. CAA President Ellen T. Baird led the presentation of awards—several of which are named for distinguished members in art and art history. Celebrated Chicago-based artist and 1997 MacArthur Prize winner, Kerry James Marshall, delivered the keynote address.

While reading the following award descriptions and abridged citations, keep in mind that CAA members can help decide award recipients in the coming years by nominating colleagues and professionals to the various Awards Committees (see "How to Get Involved" on page 5). With your nominations, CAA can continue its mission and celebrate the dynamic individuals in our field.

Artist Award for Distinguished Body of Work *Awarded to Ed Ruscha*

Given to an artist with work in an exhibition from the penultimate year,



Ed Ruscha, Artist Award for a Distinguished Body of Work
PHOTO CREDIT: IAN BROOKS

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* consisted wholly of books and prints from 1958 to the present, including *Chocolate Room*, a screenprint installation first shown at the 1970 Venice Biennale. With installations, Ruscha has revealed how printmaking can be transformed to create monumental and public art. At the same time, he has proven the vitality of the small-scale printed image with innovative books, album covers, and magazine projects. Ruscha also has been effective in

questioning the traditional division between fine art and design, and opening 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 painted, printed, and drawn image at the turn of the millennium.

Committee: Judith Brodsky, Rutgers Center for Innovative 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 Artemisia Gallery,

CONTINUED ON PAGE 2



Hollis Sigler, Distinguished Artist Award for Lifetime Achievement
PHOTO CREDIT: JEAN HILARY

INSIDE: CAW SURVEY OF PART-TIME TEACHERS. See page 8.

CONTENTS

Volume 26, Number 2
March 2001

- 1 And the Winners Are...
CAA Awards for Excellence
- 7 From the CAA President
- 8 CAW Part-Time Teacher
Survey Results
- 9 Follow-A-Fellow
- 11 CAA News
- 12 Advocacy Update
- 13 Solo Exhibitions by
Artist Members
- 14 People in the News
- 15 Grants, Awards, & Honors
- 16 Conferences & Symposia
- 18 Resources & Opportunities
- 19 Classifieds
- 19 Miscellaneous
- 19 Datebook

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Editor-in-Chief Susan Ball
Editor Rachel Ford
Associate Editor Christopher Howard

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

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And the Winners Are...

CONTINUED FROM PAGE 1

one of the first women's cooperative galleries in the United States, Sigler's prestigious career of solo and group exhibitions spans more than 30 years. Her signature deceptively-charming, *faux-naïf* paintings merge art and life, speaking of her identity as a lesbian and a 15-year survivor of breast cancer. In 1993, the National Museum of Women in the Arts presented her *Breast Cancer Journal: Walking with the Ghosts of Our Grandmothers*, an exhibition that explored Sigler's family legacy of that disease. Painter Harmony Hammond noted, "Her pictorial journal...courageously insists on a subject matter rooted in the experience of all women living in the western world...whether or not a woman has been diagnosed with breast cancer, [it] is part of every woman's life." What distinguishes Sigler's work from much of today's cool, ironic, issue-oriented art is its insistence on visual beauty.

The insistence on speaking out in her own voice is reflected not only in Sigler's art and advocacy, but also in her 20 years of teaching at Chicago's Columbia College. As inspiration, she has advised her students, "As you talk and write clearly about the work, the work deepens."



May Stevens, Distinguished Artist Award for Lifetime Achievement
PHOTO CREDIT: GAY BLOCK

As the critic James Yood 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 Doogan, University of Arizona, Chair; Jaune Quick-to-See Smith, independent artist; Holly Block, Art in General; Archie Rand, Columbia University; Anne Tucker, Museum of Fine Arts, Houston

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 innumerable group shows. She has been granted ten McDowell Colony residencies and has been the recipient of Bunting, Guggenheim, and NEA Fellowships, and a Women's Caucus for Art Lifetime Achievement Award.

Art historian Lisa Tickner wrote that Stevens "comes from a working-class background and her life has been far from easy (has indeed had its tragedies), but she has produced a consistently challenging body 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."

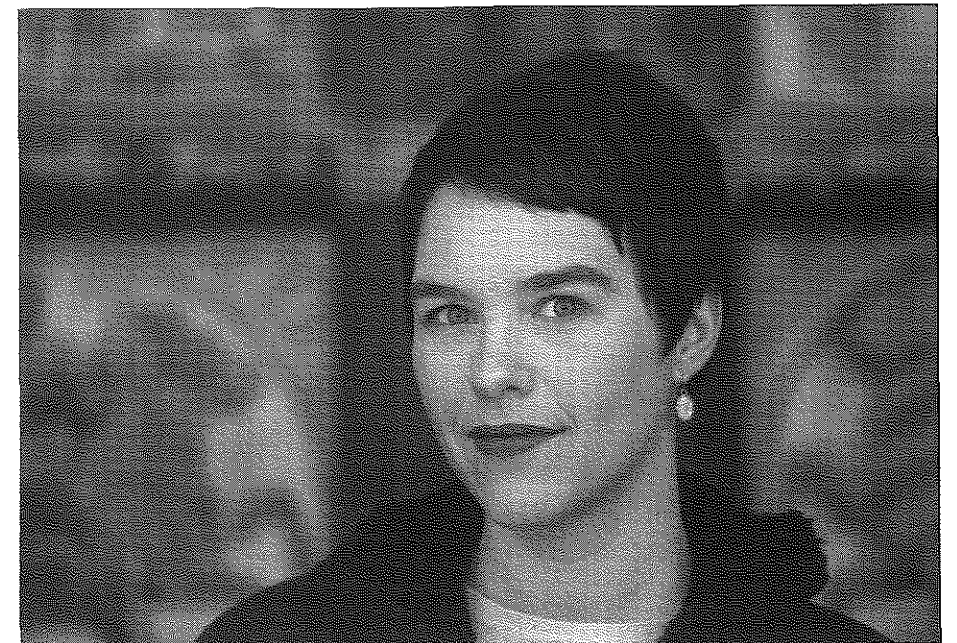
As a longtime feminist, and one of the founding members of *Heresies: A Feminist Publication on Art and Politics*, Stevens was an instrumental participant in the dialogue of inclusion engendered by the women's movement. She taught at the School of Visual Arts in New York for 35 years, inspiring and influencing generations of young artists to think and question about why they want to paint—to realize, in her own words, that there is "No politics without poetry. No poetry without politics."

Committee: Bailey Doogan, University of Arizona, Chair; Jaune Quick-to-See Smith, independent artist; Holly Block, Art in General; Archie Rand, Columbia University; Anne Tucker, Museum of Fine Arts, Houston

Arthur Kingsley Porter Prize

Awarded to Jacqueline Jung

Established in 1957, the Arthur Kingsley Porter Prize is awarded for a distinguished article published in the *Art Bulletin* in the previous year by a scholar who is under the age of 35 or who has received a doctorate no more than ten years before the acceptance of the article for publication. In her ambitious and bold article, "Beyond the Barrier: The Unifying Role of the Choir Screen in Gothic Churches," published in the December 2000 issue of the *Art Bulletin*, Jacqueline Jung makes an extended and compelling argument for the complex social meaning of the choir screen in Gothic churches, both as an architectural



Jacqueline Jung, Arthur Kingsley Porter Prize

feature and as a sculptural program. She examines churches of the 13th century, including the understudied examples of Gelnhausen and Wechselburg.

While some of its conclusions may still be debated, Jung's article will be the starting point for future considerations of ecclesiastical interiors, space, and furnishings. Its comprehensive, well-presented, and interesting argument, drawing on architectural, sculptural, textual, and stylistic analysis, stands as a



Miwon Kwon, Art Journal Award

model for the broad-reaching connections that represents the best of art history as a discipline.

Committee: Holly Pittman, University of Pennsylvania, Chair; Michael Davis, Mt.

Holyoke College; Ruth E. Iskin, University of British Columbia; William Diebold, Reed College

Art Journal Award

Awarded to Miwon Kwon

The inaugural *Art Journal* Award is presented to the author of the most distinguished contribution (article, interview, conversation, portfolio, review, or any 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 Place," published in the Spring 2000 issue. Originally prepared for the International Lecture 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 an excellent model of lucid art history and theoretical writing.

Committee: Valerie J. Mercer, The City College of New York and independent curator, Chair; Maurice Berger, The Vera List Center for Art and Politics; Connie Butler, The Museum of Contemporary Art, Los Angeles; Holland Cotter, The New York Times

Alfred H. Barr, Jr., Award *Awarded to Yve-Alain Bois*

Established in 1980, the Alfred H. Barr, Jr., Award is presented to the author(s) of a distinguished catalogue published during the penultimate year by a museum, library, or collection, for scholarship in art history. This year, the prize is awarded to **Yve-Alain Bois** for *Matisse and Picasso*, the catalogue accompanying the exhibition organized by the Kimbell Art Museum in Fort Worth, TX, in 1999. The catalogue addresses the sometimes contentious and often intertwining relationship between two of the most important artists of the 20th century. Focusing on various moments when the artists appeared to respond to each other, Bois adds compelling analogies of chess, dance, and religion to his thoroughly researched text. The reader becomes embroiled in a tale not merely of chronological evolution and maturity, but of ego, appropriation, and emotional drama. Though readers are no doubt familiar with the work of each artist, Bois offers insight into their relationship that allows us to learn not only about the artists separately and together, but also to apprehend a new way of understanding artistic dialogue.

Committee: Elizabeth W. Easton, Brooklyn Museum of Art, Chair; Gail Feigenbaum, New Orleans Museum of Art; Elizabeth Ferrer, Austin Museum of Art; Jenifer Neils, Case Western Reserve University; Richard Vinograd, Stanford University

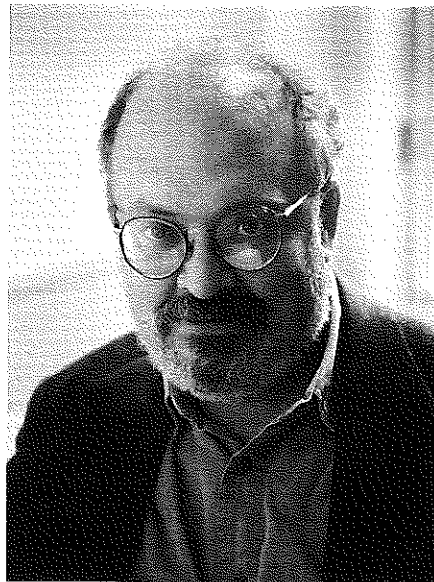
Charles Rufus Morey Book Award

Awarded to Leonard Barkan

The Charles Rufus Morey Book Award, first given in 1953, is presented to the author of an especially distinguished book in the history of art. In *Unearthing the Past: Archaeology and Aesthetics in the Making of Renaissance Culture*, **Leonard Barkan** shows us ancient art through Renaissance eyes. That those eyes saw a vital past, intensely relevant for an artistic present, is the basic premise Barkan demonstrates. To say that the Renaissance revived antiquity is a cliché, but Barkan renders that cliché fresh and compelling.

He complicates his subject by showing the fascinating and diverse

ways in which Renaissance artists used ancient models. Their discovery of canonical figures like the *Laocoön* and the *Apollo Belvedere*, along with countless lesser works, revealed not only the continuity but also the divide between



Leonard Barkan, Charles Rufus Morey Book Award

PHOTO CREDIT: BOB MOUSTAKAS

Renaissance culture and classical antiquity.

At the core of Barkan's book is his brilliant analysis of Pliny's history of Greco-Roman art in the three late books of that author's *Natural History* and its reception by people of the Renaissance. Pliny's view of the art of his time was inextricably wedded to his view of Roman history. He described a corrupted art whose course paralleled the growth of Roman imperial culture. Art had moved from public utility and mimetic fidelity to a decadent fetishizing of materials and excess of connoisseurship.

Barkan's study of Renaissance artists' interaction with ancient models is meticulously researched. His comprehensive knowledge of Italian Renaissance culture is manifest, but his erudition is never overbearing. *Unearthing the Past* sparkles with Barkan's sense of irony and his own joy in rediscovering Renaissance culture as it grappled with treasures dug from Roman earth.

Committee: Linda C. Hults, The College of Wooster, Chair; Catherine Asher, University of Minnesota, Minneapolis; Fred Kleiner, Boston University; Richard Schiff, University of Texas at Austin

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 path of his geometric "cell" paintings and his finely-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 recognize Halley with this award.

Halley's lucid, evocative, and ambitious writings explore not only the particular historical, political, and aesthetic connectedness 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



Peter Halley, Frank Jewett Mather Award

enough about both art practice and art history to point to the crucial relationships between recent cultural practices and past creative modes and social structures. Halley's early writings situated his and other artists' "neo-Geo" paintings within the history of abstract painting. Arguing that abstraction is a social product, Halley demystified the notorious claims within modernism for

the autonomy of the abstract image from the social realm.

In recent essays, Halley has expanded his take on the interrelationships among painting, new technologies, and social and political forces, theorizing the limitations of what he views as a desire for "post-Enlightenment freedoms" on the Internet by saying that "freedom" is itself a term of the Enlightenment. The Internet is a contextualized space. It is not simply a "free" and historical space of disembodied self-performance, but rather a particular technology linked to military initiatives and to paranoid suburban fantasies of communicating from the perceived safety of home without face-to-face contact.

Committee: Jonathan Katz, State University of New York, Stony Brook, Chair; Joanna Frueh, 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 as Graduate Research Professor, and retired in 1997. He has received Guggenheim and NEA Fellowships, and was selected as a Fellow of the Royal Photographic Society of Great Britain. He was also a founding member of the Society for Photographic Education—the premier professional association for fine art photographers and educators.

As Graduate Research Professor, Uelsmann's responsibility was to develop his own artwork. Having this status, however, did not keep him from the students he enjoyed working with so much. He taught every semester, providing inspiration for those who made it past the long waiting lists to enroll in his classes. Studying with Uelsmann was an invigorating experience that always remained with his former students. To these individuals, he demonstrated that one could be an exceptional artist active in international exhibitions and publishing while maintaining a level head and genuine interest in the well-being and development of his students.

Not only did Uelsmann teach every semester, he also developed new courses, sometimes by team-teaching with other faculty. In a history of photography course, several professors took turns presenting their own individual "histories"; Uelsmann lightheartedly referred to his "past-life" relationships with the Swedish photographer Oscar Gustave Rejlander, the artist who pio-



Jerry N. Uelsmann, Distinguished Teaching of Art Award

PHOTO CREDIT: MAGGIE TAYLOR

neered the method of creating one print from several different negatives. In this way, he demonstrated how we can draw our own unique artistic license from a rich and diverse tradition.

Committee: Archie Rand, Columbia University, Chair; Thomas Morrissey, Community College of Rhode Island; Larry Thomas, San Francisco Art Institute; Robert Rindler, The Cooper Union

Distinguished Teaching of Art History Award

Awarded to Jonathan Fineberg

This award honors an individual who has been actively engaged in teaching art history for most of his or her career, and is an inspiration to a broad range of students in the pursuit of humanistic studies. This year, CAA acknowledges **Jonathan Fineberg**, an outstanding teacher in the fullest sense of the word. He is known by his students for the enthusiasm, intellectual depth, and clarity of thought that he brings to his courses. Fineberg is also known by readers all over the country for the way he presents those same qualities in his books on 20th-century art.

A professor at the University of Illinois at Urbana-Champaign since 1975, Fineberg has a reputation as an extraordinarily vital and interesting lecturer, a great motivator, and a compassionate and supportive faculty advisor. So compelling are his lectures

HOW TO GET INVOLVED

Want to recognize someone who has made extraordinary contributions to the field of art and art history? Nominate someone for a CAA Award for Excellence. Awards committees consider your personal letters of recommendation when making their selection. In the letter, state who you are; how you know (of) the nominee; how the nominee and/or his or her work or publication affected you; your studies; the pursuit of your career; and why you think this person (or, in the case of collaboration, these people) deserves to be recognized. We urge you to contact five to ten colleagues, students, peers, collaborators, and/or co-workers of the nominee to write letters as well. The different perspectives and anecdotes from multiple letters of nomination provide the committees with clearer pictures of the qualities and attributes of the candidates.

All nomination campaigns should include one copy of the nominee's c.v. (limit: two pages). Nominations for book awards and exhibition awards should be for authors of books published or works exhibited or staged in the 2000 calendar year. Note that no more than ten letters per candidate will be considered. Please fill out and mail the form on the back page of CAA News. For more information, consult www.collegeart.org. Deadline: August 31, 2001.



Jonathan Fineberg, Distinguished Teaching of Art History Award

that faculty members from other disciplines often attend them. Fineberg superbly communicates the complexities of art history and aesthetic experience, and possesses the ability to ground a coherent historical narrative in aesthetic and theoretical issues without losing sight of the relevant details of individual artists' lives and oeuvres. As one of his students remarked, "His commitment to the individual behind the art animated his lectures with a humanism that was inspiring to students at all levels. It was not unusual for students to give him a standing ovation at the end of each semester!" By all accounts, Fineberg inspires a broad range of students, from undergraduate and graduate, to specialized and general, to studio and art history.

Part of what distinguishes Fineberg's teaching is the way his writing and his curatorial experiences directly inform his classroom practice. A highly respected scholar, he has published numerous articles, exhibition catalogues, and books such as *The Innocent Eye: Children's Art and the Modern Artist* and the widely used textbook *Art Since 1940—Strategies of Being*. This combination of curatorial work, scholarship, and writing for a general audience gives his teaching an

unusual scope and energy. Most especially, Fineberg is known as an extremely humane, generous person who is genuinely interested in and committed to the personal, intellectual, and professional development of his students. Full of intellectual curiosity and passionately dedicated to the study of art history, he communicates his knowledge to his students in a way that has benefited not only them but our profession as a whole.

Committee: Jack Flam, Brooklyn College, Chair; Shelley Perlove, University



Rustin S. Levenson, College Art Association/Heritage Preservation Award for Distinction in Scholarship and Conservation

of Michigan, Dearborn; Dorothy Johnson, University of Iowa; Joanna Williams, University of California, Berkeley

College Art Association/Heritage Preservation Award for Distinction in Scholarship and Conservation

Awarded to Andrea Kirsh and Rustin S. Levenson

Initiated in 1990, this award recognizes 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. For their collaborative book *Seeing Through Paintings: Physical Examination in Art Historical Studies*, Andrea Kirsh and Rustin S. Levenson are this year's recipients.

Kirsh is an independent scholar and curator who has served as Curator at the Lowe Art Museum, University of Miami; Assistant Director for Miami-Dade Art in Public Places; and Director for the Forum for Contemporary Art, St. Louis. She earned a B.A. in art history from Harvard, an M.A. from the University of Chicago, and a M.B.A. from the University of Miami.

Levenson is a paintings conservator who operates two studios—one in New York City and one in Miami. She received her B.A. from Wellesley College and a Certificate in Conservation from Harvard University's Fogg Art Museum. Levenson has served as a conservator for the Fogg, the Canadian Conservation Institute, the National

Gallery of Canada, and The Metropolitan Museum of Art.

Seeing Through Paintings presents each layer of an easel painting—canvas or wood panel supports, ground layers, paint films, and varnishes—accompan-



Andrea Kirsh, College Art Association/Heritage Preservation Award for Distinction in Scholarship and Conservation
PHOTO CREDIT: DIANA DOPSON

nied by illustrated case studies of works by Hals, Rembrandt, Picasso, Degas, Manet, Vermeer, Caravaggio, Pollock, Chardin, El Greco, Constable, and Mondrian. Because the book is a product of the collaboration of an art historian and a conservator, it is readily accessible and useful to professionals throughout all fields 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. Kirsh and Levenson teach the most valuable lessons of all about painting: how meanings, materials, and techniques are bound up together."

This collaboration serves as a model of fruitful collaboration to advance knowledge and understanding of old master and contemporary painting for artists, art historians, and conservators. The authors make a determined effort to assemble information and opinions from as many sources as possible.

Committee: Joe Fronek, Los Angeles County Museum of Art; Barbara Mangum, Isabella Stewart Gardner Museum; Joyce Hill Stoner, Winterthur Museum and University of Delaware; Frank Zuccari, The Art Institute of Chicago

FROM THE CAA PRESIDENT

Past Forward: Are We There Yet?

As an art historian, former arts administrator, and a long-time member of CAA (my membership card reads "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 eclectic experiences—always stimulating and often exhilarating presentations, intellectual discussions and debate, 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 my first as the new CAA president.

The Annual Conference often spurs me to think of the changes that have occurred in my own field of art history—Latin American art—and now as President, in CAA itself. Several years ago, I had the privilege of interviewing the distinguished Latin American scholar Stanton (Todd) Loomis Catlin 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, 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 America. I learned a great 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 plus 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 illustrations in the *Art Bulletin* was inadequate—and by the praise for the democratic nature of the CAA.

But the lengthiest and most impassioned 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 if CAA continued as 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. [ed. note: Actually, CAA was founded by art teachers in higher education who belonged to the Western Drawing and Manual Training Association. 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/art 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

the *College Art Journal* was founded. 1941 was a pivotal year in the life of CAA in which the increasing diversity of member interests began gaining recognition.

Today, our organization continues to grow and is increasingly diverse in its members' professional interests. From 1990 to 2000, we've grown by more than 3,300 members, an increase of almost 31 percent. CAA currently has approximately 5,500 members who identify themselves as art historians, 6,100 who call themselves artists, and 2,500 who list themselves under the broader category of museum/administrative and other. It is this last category that has more than doubled—from 1,100 to 2,500 members—over the last ten years. Our newly implemented Strategic Plan, developed under the leadership of former president John R. Clarke, acknowledged these changes in membership as we refocused our efforts and identified our core values and goals during the past several years.

Our "new and improved" Annual Conference is a result of these changes and reflects our goal to create a conference that is an exciting arena for intellectual, aesthetic, and professional exchange. It is a work in progress, and your evaluation and feedback is essential to the future development of the conference and our organization. I see the changes in the broader ranges of topics, the sessions that focus on pedagogy and professional practices, sessions that cross traditional boundaries, committee sessions, sessions sponsored by the more than 40 affiliated societies (including the Association for Latin American Art) that represent the diverse interests of their members, and sessions that engage arts professionals from an ever-widening spectrum of fields. This year featured the 5th annual artist interviews (Ann Hamilton and Ed Paschke were the interviewees) and the newly inaugurated Art's Place, a site for innovative programming, intense conversation, and even relaxation. The Chicago conference was also the inaugural site of the "Distinguished Scholar's Session," devoted this year to James Ackerman. In his lecture "On Old and New Histories of Art," he spoke about how the field of art history has evolved since his days as a student in the 1940s. Although our organization has become larger, it is ever mindful of the need to create more intimate sites of

discourse and engagement and to meet the needs of its increasingly diverse membership.

I like to think that Todd Catlin would be as pleased as I have been to see that space has been made at the table not only for our field of Latin American art, but also for the multiplicity of interests and concerns of CAA members as a whole. I am glad to see that we continue to engage in vigorous debate and discussion regarding CAA's publications as, for example, the forum on the CAA Monograph Series. And I am glad to note that the creation of art and the study of contemporary art are integral to CAA's purpose and mission, and no longer are a point of contention.

You are an essential part of the continuing evolution of CAA and its efforts to represent its diverse constituency. Your feedback and involvement can have a significant impact on the future of the organization, but your voice must be heard. CAA is governed by its Board of Directors, who are elected by CAA members who choose to vote. Before the conference, you received information on nominees for the Board of Directors and a ballot. Perhaps you attended the "Meet the Candidates" session on Friday afternoon, March 2, and heard from the candidates themselves. If you haven't already done so, please return your ballot marked with your six choices for the Board to CAA before March 19, 2001. Keep in mind that this ballot has no hanging, dimpled, or pregnant chads. Vote. Make a difference.

—Ellen T. Baird, CAA President

CAW PART-TIME TEACHER SURVEY RESULTS

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 collect, disseminate, and evaluate information on this trend. Of the 25 academic associations that make up CAW's membership, ten groups, including CAA, commissioned a survey that focused on staffing patterns during the 1999 fall term. The questionnaire was sent to 841 art history departments in the U.S.; the response rate was about 45 percent. For purposes of consistency, the design of the art history survey echoed that of the other disciplines.

A summary report of the CAW data was officially released in November 2000. Consisting of a narrative and tables, it reviews four areas of the survey—demographics of instructional staff, classroom numbers, institutional support and benefits, and salary data—and compares the ten participating

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

The CAW survey confirms many general suppositions about the heavy reliance on part-time and adjunct teachers; evidence shows that part-timers comprise a significant percentage of academic departments, often more than half of the teaching personnel in many humanities and social science departments. In fact, graduate student T.A.s make up a surprising 15 to 25 percent of the instructional staff.

Unlike their full-time colleagues, part-timers receive considerably less pay and few, if any, health or retirement benefits. Most are paid on a course-by-course basis. The majority receive less than \$3,000 per course, one-third earn less than \$2,000, and most would have to teach multiple classes to receive \$15,000 per annum. As the report observes, part-time instructors "could earn comparable salaries as fast-food workers or theater lobby attendants," despite the fact that many of these teachers and scholars hold Ph.D.s or are A.B.D.

Institutional support in the form of office space, computer use, phone access, photocopying, library privileges, and mail boxes present a more positive picture, as almost all part-timers receive some, if not all, of these "quality of life" benefits. But most part-timers paid by the course generally share office space and computers, with private offices being rare. The report did not survey the quality or condition of offices and equipment made available to part-time staff. Because of the nature of the questionnaire, one area of major concern to art history instructors—access to slides and a slide collection—was not addressed.

The CAA portion of the report shows that art history follows this general trend, but some interesting departures have surfaced. Art history departments report the smallest percentage of graduate T.A.s at 15.3 percent; the next lowest, philosophy, jumped to 19.1 percent. It is not surprising that art history T.A.s teach the fewest number of undergraduate

courses compared to the other disciplines.

The most encouraging data concerning art history shows that full-time, tenure-track instructors teach a larger number of introductory and undergraduate courses compared to many other disciplines surveyed (53.2 percent of the introductory courses, 61.5 percent of the undergraduate courses). This means that, compared to other disciplines, art history departments tend to employ more full-time, tenure-track teachers for undergraduate instruction.

Despite these positive numbers, the percentage of full-time, tenure-track and full-time, nontenure track instructors, 44.7 percent and 7.2 percent respectively, indicates that only slightly better than one-half of the positions in art history departments are held by full-time teachers. Thus, the reliance on the part-time staff remains very heavy.

This last point relates to another fundamental problem illuminated by the report: the growing disappearance of permanent, full-time teacher-scholars who make can lasting contributions to the curriculum and the college community raises serious questions about the ability of institutions to deliver quality education.

CAW's next step is to bring the data to the attention of college and university administrators and begin serious discussion about the consequences of this trend. It will be interesting to see if something positive for both teachers and administrators will emerge from within the academic community. Will more full-time positions be opened? Will part-timers receive prorated salaries and adequate benefits? Will solutions be proposed through unionization or other forms of faculty organization? Look for updates on this situation in future issues of *CAA News*.

The CAW report was funded in part by the National Endowment for the Humanities. For its part of the survey, CAA received additional funding from the Getty Grant Program. CAA anticipates commissioning another report that surveys studio art. The summary report and tables and a copy of the art history questionnaire, as well as CAA's Guidelines for Part-Time Employment, adopted by the Board of Directors in 1996, are posted at www.collegeart.org.

A FELLOW

Getting the Hands Dirty

The Professional Development Fellowship Program helps its fellows by supporting part of their first-year salary. In turn, they give back to the community by incorporating curatorial- or community-based components into their new professions.

Through studio visits and teaching, Rocío Aranda-Alvarado is learning the possibilities and satisfaction of being active on the art museum's front lines. At the university level, Judith L. Huacuja-Pearson is placing hands-on service learning at the forefront of her classroom practice.

—Ellen Staller, *Manager of Fellowships and Placement*

Job Luxuries: The Studio Visit and the Teaching Gig

Sitting down to dinner with artist Freddy Rodríguez and his family was truly one of the greatest pleasures I have thus far encountered as a curator. His sweet wife, two beautiful daughters, and the chef himself invited me to share in their evening meal. A self-declared expert in the culinary arts, Rodríguez fully supported his claim with two heaping dishes of a staple in the Caribbean diet—*arroz con pollo*—with Dominican-style salad and fresh mussels. Spending time at the dinner table with his family, I appreciated how generosity and sincerity has extended from Rodríguez's life to his work.

Afterwards, Rodríguez and I talked about his recent body of work in a studio visit, which is perhaps the greatest luxury of curatorial work. Although I was already familiar with his art prior to my arrival at the Jersey City Museum, it was then that I realized the importance of his ties to my institution. Rodríguez has been essential to the school programs of our education department; he has led gifted high-school students in several of our master artist's classes. The students genuinely admire his work and his ability to connect with them as an artist on a very fundamental level. His effortless

DON'T FORGET TO VOTE

Ballots for CAA's Board of Directors have been mailed to all CAA members. CAA members are asked to submit their ballots indicating their six choices to serve on the Board; names of CAA members other than the nine proposed by the Nominating Committee may be submitted as write-in candidates. The six candidates receiving the most votes will be elected to CAA's Board of Directors. Please note that late ballots will not be counted and lost ballots will not be replaced. To read complete candidate statements and bios, visit www.collegeart.org. Postmark deadline is March 19, 2001.

Candidates listed on the ballot are: Austin I. Collins, University of Notre Dame; Irina D. Costache, California State University, Northridge; Virginia M. Mecklenburg, Smithsonian American Art Museum; Nicholas Mirzoeff, State University of New York, Stony Brook; Thomas F. Morrissey, Community College of Rhode Island; Ferris Olin, Rutgers University; Joseph H. Seipel, Virginia Commonwealth University; Gregory G. Sholette, School of the Art Institute of Chicago; and Tran T. Kim-Trang, Scripps College.

negotiation of various styles and sensibilities belies his training as a minimalist painter. Working against the grain of becoming stuck in a single stylistic rut, Rodríguez always makes the change and development of his style a most fundamental occupation.

Ever diligent in my other curatorial duties, I have managed to schedule the Jersey City Museum's Projects Gallery through 2004. It is only because I have managed to keep my creative urges under some control so that the following years remain open for future possibilities. Visiting artists in their studios is inspirational, exhilarating, thought-provoking, and basically makes one want to go out and immediately organize major group shows and provocative solo exhibitions. When artists invite you into their studios—and sometimes their homes, as Rodríguez did—they allow their vulnerability, as well as their strengths, to become evident. It is truly one of the great obligations of being a curator.

Certainly not second is another aspect of my new career that lies in the promise held in teaching. Being able to do both curatorial work and classroom teaching has made this year an extremely fulfilling one for me. In January, I taught my first class at Lehman College in the Bronx, NY, a survey of Latin American and Latino art. Although there were many highlights during this first evening, my "looking exercise" gave me the greatest satisfaction. Without identifying an image by artist or title, I placed it on the screen and asked my students to write for ten minutes about the work—anything they wished to express. The astute observations they made astounded me. I was even more pleased to see how eager they were to share their insights. Incredibly observant, they were able to deduct a surprising amount of formal and contextual information from the work they examined. Most exhilarating, however, were the moments when they taught each another about what they had observed.

—Rocío Aranda-Alvarado

From Sit-Ins to Service Learning

A *New York Times* article from March 29, 1999, said, "In the biggest surge in campus activism in nearly two decades, student protests have burst onto the scene with rallies, teach-ins and sit-ins

protesting sweatshops and other labor issues." Issues ranging from those conditions, as well as low wages for campus workers and the ongoing marginalization of certain communities, are all being addressed by the "snow-balling" trend of student activism.

Academia acknowledges that student activism continues to play an important role in campus culture. Indeed, as Keith Miser of Colorado State University remarked, "Activism becomes a tradition." His assertion set the tone for a national teleconference entitled "How to Respond to Resurgent Student Activism," hosted by the University of Vermont. As a first-year educator developing a pedagogy appropriate to my background, research interests, and course offerings, I found the consensus reached during the teleconference intriguing. Most of the teleconference panelists believe that student activism is beneficial when it occurs in a context that can be educational. One result is service learning.

In my previous article, I reflected upon service learning as a teaching methodology and considered its relation

student populations and to the broader university goal of producing cultural citizens.

As a job candidate last year, I looked for campuses that demonstrated a long-term engagement with community outreach. One example is my new home, the University of Dayton, which has institutionalized support for service learning in many ways. Growing out of student educational reform efforts in the late 1960s, internships, cooperative education, and self-directed learning became accepted as new learning opportunities. In the 1970s, self-directed learning assumed a learner-centered and experiential pedagogy and began to incorporate service to the community. In 1992, UD's Center for Social Concern opened with programs in justice education, service learning, and leadership. The Provost's Office supports a faculty initiative called Community Leadership and Service Program (CLASP). It sponsors service-learning mini-courses, speakers, a survey of faculty on service learning, faculty panels, service-learning resource materials, and a faculty handbook.

UD students worked with the East End Community Development Corporation to sponsor an afterschool tutoring program for children from Ruskin School in east Dayton. Students in a business ethics class joined forces with the OIKOS Community Development Corporation (a nonprofit, neighborhood-development group) to conduct a housing-improvement survey for the local neighborhood association. The

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to social justice issues in regards to teaching situations. With service learning, critical reflection on academic instruction and the community activity is crucial to learning. Students gain new knowledge in the classroom, apply that knowledge outside the classroom, and garner new instruction by assessing the needs of the community. The intent is to relate this modality of instruction to the social justice concerns held by diverse

Bridging the Gaps Project, sponsored by the Roosevelt-Westwood Neighborhood Association and the Department of Religious Studies, is a religious oral history project conducted in, by, and for the predominately African American community of west Dayton. Interviews are written, audiotaped, and videotaped, with students writing a formal paper using this research.

One Visual Arts Department project resulted in the creation of a mural, designed and created by students with painting professor Beth Edwards and local volunteers and residents, at the inner-city social-service organization House of Bread. Drawing instructor Terry Hitt ran an outreach program connecting students with residents at the St. Vincent de Paul shelter. Classes developed at the site offered drawing materials, social activities, and exhibitions of the finished work.

—Judith L. Huacuja-Pearson

CAA News

Art Bulletin News

Beginning with the March 2001 issue, two new features will complement the scholarly articles and book reviews published in the *Art Bulletin*. Exhibition review articles, which we hope will become a regular and permanent component of the journal, will provide a forum for discussing the important scholarship generated in museum exhibitions and their catalogues. The first exhibition review article, "Rethinking Eighteenth-Century Rome" by Wendy Wassyng Roworth, examines *The Splendors of Eighteenth-Century Rome*, which was presented at the Philadelphia Museum of Art and the Museum of Fine Arts, Houston (an online review of the exhibition by Larry Silver is also published in *CAA.Reviews*). The second new feature is "The State of Art History," which revives and recasts a series of state-of-research articles initiated by former *Art Bulletin* Editor-in-Chief Richard Spear. This series will create temporary forum for taking stock of our

discipline at a time of great change. The first two articles, by Yoshiaki Shimizu and Mimi Hall Yiengpruksawan, examine the state of research in the field of Japanese art history.

Art Journal Seeks New Executive Editor

The *Art Journal* Editorial Board welcomes nominations and self-nominations for Executive Editor. The position is a three-year term, renewable once, beginning July 1, 2002. A member of the Editorial Board, the Executive Editor is responsible for creatively planning and realizing each issue of *Art Journal*. He or she works closely with the CAA editorial staff in all phases of editorial and design matters. The Executive Editor typically devotes half of his or her working time to this position. For a more extensive description of responsibilities and honorarium and reimbursement policy, visit our website. Please send letters of interest, c.v., and contact information to David Joselit, Chair, Editorial Board, *Art Journal*, CAA, 275 7th Ave., New York, NY 10001. Deadline: April 9, 2001.

CAA.Reviews Selects Two New Field Editors

Elizabeth Hill Boone, Martha and Donald Robertson Chair in Latin American Art, Tulane University, was recently named Field Editor of Pre-Columbian and Colonial Latin American Art, replacing Janet Berlo. Boone received a B.A. in Fine Arts from the College of William and Mary in Virginia, and earned a M.A. and Ph.D. in Pre-Columbian art history from the University of Texas at Austin. Before going to Tulane, she was Director of Pre-Columbian Studies at Dumbarton Oaks in Washington (1980–95). She served on CAA's Board of Directors (1986–91) and chaired the Publications Committee (1989–91). Her books include *The Codex Magliabechiano*, *The Aztec World*, and, most recently, *Stories in Red and Black: Pictorial Histories of the Aztecs and Mixtecs*. Boone has also edited and co-edited many volumes, including *The Aztec Temple Mayor*, *Collecting the Pre-Columbian Past*, *Writing without Words* (with Walter Mignolo), and *Native Traditions in the Postconquest World* (with Tom Cummins). Prospective reviewers may contact Boone directly at eboone@tulane.edu.

Editor's statement: "Pre-Columbian, colonial, and modern Latin American art are some of the fastest growing fields in art history in this country. Although books in these fields are infrequently reviewed in the CAA's traditional journals, *CAA.Reviews* has the potential to become the major forum for assessing new publications in Latin American art and representing this new scholarship to a wider audience."

Also joining *CAA.Reviews* as Field Editor of Film is **Maureen Turim**, Professor of English and Film Studies at the University of Florida. She is the author of *Abstraction in Avant-Garde Films*, *Flashbacks in Film: Memory and History*, and *The Films of Oshima Nagisa: Images of a Japanese Iconoclast*. Turim has also published more than 60 essays in anthologies and journals on a wide range of theoretical, historical, and aesthetic issues in cinema and video, art, cultural studies, feminist and psychoanalytic theory, and comparative literature. Her new book project, *Desire and Its Ends: The Driving Forces of Recent Cinema, Literature, and Art*, will look at the different ways desire structures narratives and images in various cultural traditions, and the way our very notion of desire may be shaped by these representations.

Editor's statement: "Film history and theory have become a new concern of *CAA.Reviews* as important components of our coverage of modern and contemporary art. We will highlight film books with approaches that have the most to offer art historians through overlapping concerns, such as social and historical research, and theorization of postmodernism, spectatorship, performance, race, and gender. Emphasis will be placed on those books that pursue innovative methods or perspectives."

New Committee Members Appointed

CAA welcomes the following new members to its Professional Interests, Practices and Standards (PIPS) Committees and its Awards Committees: **Committee on Cultural Diversity:** Beatriz Arnillas, Seton Hill College; Amy Kirschke, Vanderbilt University; Jason Kuo, University of Maryland, College Park; John Suau, American Association of Museums; Ofelia Garcia, William Patterson University of New Jersey, Chair. **Education Committee:**

Sue Gollifer, University of Brighton; Barbara Groseclose, Ohio State University; Kathleen Desmond, Central Missouri State University, Chair. **Committee on Intellectual Property:** Nicola Courtright (CAA Board), Amherst College; Patricia Failing, University of Washington; Athena Tacha, Professor Emerita, Oberlin College, and Professor, University of Maryland, College Park; Peter Walsh, Massachusetts Art Commission, Chair. **Museum Committee:** Ilene Susan Fort, Los Angeles County Museum of Art; Ivan Gaskell, Fogg Art Museum; Amy Herman, The Frick Collection. **Professional Practices Committee:** Anna Calluori Holcombe, Kansas State University; D. Fairchild Ruggles, Visiting Assistant Professor, Cornell University. **Student and Emerging Professionals Committee:** Tracy G. Miller, Vanderbilt University; Stephanie Thomas, Vanderbilt University; Harris R. Wiltsher, II, Florida Agricultural & Mechanical University; Karen White, University of Arizona; Dara Sicherman, Hunter College and the Brooklyn Museum of Art, Chair. Nancy Friese, Rhode Island School of Design, and Michael Ann Holly, Sterling & Francine Clark Art Institute, will serve as the new Board representatives to this committee. **Committee on Women in the Arts:** Laura Auricchio, Lecturer, Princeton University; Lynette M. F. Bosch, State University of New York, Geneseo; Gloria Maya, Western New Mexico University; Susan Messer, University of Wisconsin, Whitewater.

Distinguished Teaching of Art Award Committee: Christine Waters, University of Michigan, Flint; Thomas F. Morrissey, Community College of Rhode Island, Chair. **Distinguished Teaching of Art History Award Committee:** Gregory Warden, Southern Methodist University; Shelley Perlove, University of Michigan, Dearborn, Chair. **Lifetime Achievement Award Committee:** Richard Roth, Virginia Commonwealth University. **Alfred H. Barr, Jr., Award Committee:** Carolyn Wilson, Museum of Fine Arts, Houston; Marilyn Brown, Tulane University; Elizabeth Ferrer, Austin Museum of Art, Chair. **CAA and Heritage Preservation Award Committee:** Joyce Hill Stoner (CAA Board), Winterthur Museum, Chair. **Arthur Kingsley Porter Prize Committee:** Alfred Acres, Princeton University (2000 winner of the Porter

Prize); John Davis, Smith College; William Diebold, Reed College, Chair. **Art Journal Award Committee:** Jacqueline Days Serwer, The Corcoran Art Gallery. **Distinguished Body of Work Award Committee:** Austin Collins, University of Notre Dame. **Frank Jewett Mather Award Committee:** James Yood, Northwestern University. **Charles Rufus Morey Award Committee:** Frederick Kleiner, Boston University, Chair.

A call urging members to join a CAA committee appears annually in the September issue of *CAA News*. The Vice President for Committees and the President of the Board make committee appointments prior to the Annual Conference. For more information on CAA's PIPS and Awards Committees, including a list of all members and recent projects, please visit our website, www.collegeart.org.

Advocacy Update

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 Skeen (R-NM), and a new Chair for the Senate Subcommittee of the Interior, Senator Conrad Burn (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 Congressman Skeen 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 cultural organizations and grassroots arts leaders to underscore the importance of developing strong cultural public 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 York 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 co-sponsor for both of these events, CAA will be in a position to help craft the advocacy message for the planned 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.artsusa.org. For information on Jefferson Day, see the National Humanities Alliance's website at www.nhalliance.org.

Construction of the WWII Memorial Still Not Final

Former Secretary of Interior Bruce Babbitt did not sign the WWII Memorial's construction 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 Gale 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.

SOLO EXHIBITIONS BY ARTIST MEMBERS

Only artists who are CAA members are included in this listing. Group shows are not listed. 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. Black-and-white 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 7th Ave., New York, NY 10001; caanews@collegeart.org.

ABROAD

John Gregory Boehme. Trace: Installaction Arts Space, Adamstown, Cardiff, Wales, UK, May 5–29, 2001. *Mien Fore*. Installation/action work.

Julie Green. University of Liverpool Art Gallery, UK, January 18–March 9, 2001. *Requiescat*. Painting.

Erik Slutsky. Saidye Bronfman Centre for the Arts, Gallery Espace Trois, Montreal, May 3–31, 2001. *Not a Still Life*.

MID-ATLANTIC

Alonzo Davis. Sande Webster Gallery, Philadelphia, PA, April 2001. *Power Poles & Sky Ladders*.

Sidney Lawrence. Gallery K, Washington, DC, March 2–31, 2001. Painting and drawing.

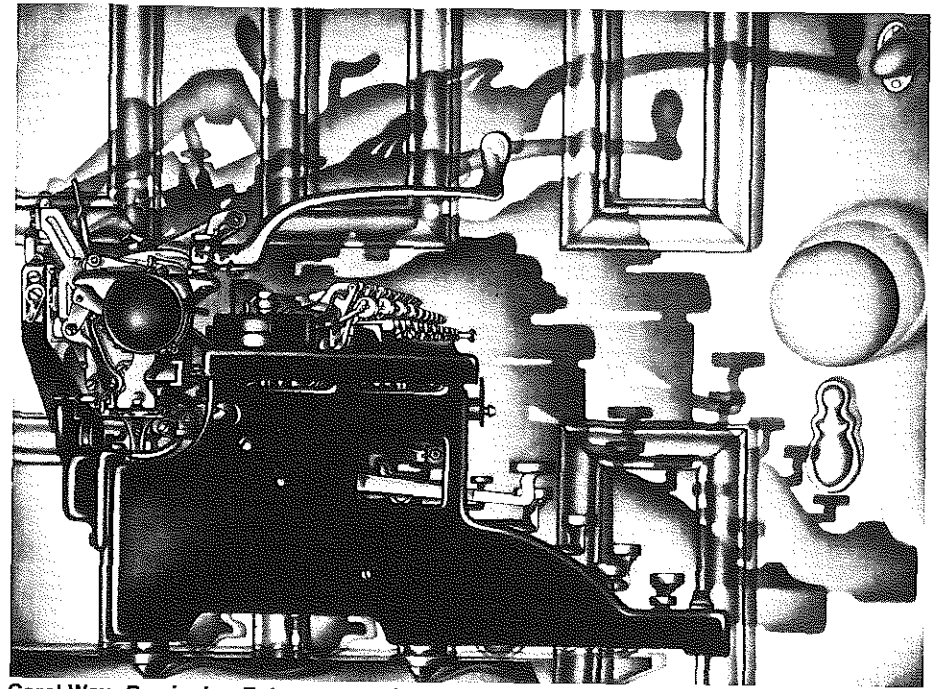
Beauvais Lyons. Regina Gouger Miller Gallery, Carnegie Mellon University, Pittsburgh, PA, January 18–March 2, 2001. *The George and Helen Spelvin Folk Art Collection*. Fictitious collection of folk art.

Creighton Michael. Freedman Gallery, Albright College, Reading, PA, February 2–March 16, 2001. *Stitches*.

MIDWEST

Emma Amos. Olin Art Gallery, Kenyon College, Gambier, OH, January 18–February 24, 2001. *Thinking Paint*. Painting.

Patrick A. Luber. Elmhurst Art Museum, Elmhurst, IL, March 15–April 29, 2001. Sculpture.



Carol Wax, *Remington Return*, mezzotint, 18 1/2 x 24 1/2"

Julia Morrisroe. Art Gallery, Southwestern Michigan College, Dowagiac, MI, January 8–26, 2001. *Lives: Years One and Two*. Mixed media on wood, embroidery on baby diapers.

Armin Mühsam. Leedy-Voulkos Art Center, Kansas City, MO, April 20–May 26, 2001. Painting.

Carol Wax. Flint Institute of Arts, Flint, MI, January 5–March 25, 2001. Mezzotint engraving and prints.

Laura Young. Len G. Everett Gallery, Monmouth College, Monmouth, IL, January 22–February 16, 2001. *Landscape Paintings*.

NORTHEAST
Ita Aber. Broome Street Gallery, New York, January 9–28, 2001.

Cora Cohen. McCoy Chelsea, New York, March 3–April 30, 2001. *Recent Paintings*.

Greg Constantine. OK Harris, New York, March 31–April 26, 2001. Painting.

Cole Katz. Bertoni Gallery, Sugar Loaf, NY, March 1–April 22, 2001. *Spectacles & Minutiae*.

Sharon Loudon. Numark Gallery, Washington, DC, February 23–April 7, 2001. *Winkers*.

Stephen March. 55 Mercer Gallery, New York, January 9–27, 2001. *Elegies/Situations*. Painting, drawing, and mixed media.

Dan Mills. Ben Shahn Galleries, William Paterson University, Wayne, NJ, January 22–March 2, 2001. *Embellishments and Subversions: Maps*.

Jo Sandman. OK Harris, New York, January 20–February 17, 2001. Altered photographic image.

Linda Schrank. Rosenberg + Kaufman Fine Art, New York, March 20–April 21, 2001. *Alternate Routes*. Painting, etching, and work on paper.

SOUTH

Alonzo Davis. Laugerquist Gallery, Atlanta, GA, February–March 2001. *Power Poles & Sky Ladders*.

Sharon Loudon. DiverseWorks ArtSpace, Houston, TX, March 9–April 12, 2001. *Shift*.

David Newman. Ida Green Gallery, Austin College, Sherman, TX, March 26–April 29, 2001. Photography.

Duane Paxson. Spartanburg County Museum of Art, Spartanburg, SC, November 27, 2000–January 2, 2001. *Spiral Dancers*. Sculpture.

Sandra Reed. University Gallery, University of North Florida, Jacksonville, FL, January 11–February 15, 2001. *Survey*. Painting.

Boris Zakic. Anne Wright Wilson Fine Arts Gallery, Georgetown College, Georgetown, KY, January 31–March 23, 2001. Painting.

WEST

Gretchen Garner. Image House of Santa Fe, NM, February 2–March 10, 2001. Photography.

Mary Daniel Hobson. Institute for Health and Healing, San Francisco, January 10–April 8, 2001. Photographic collage.

Mel Pekarsky. Nevada Museum of Art, Reno, NV, February 10–April 15, 2001. *Anxious Object: Paintings and Drawings from Two Decades* by Mel Pekarsky.

PEOPLE IN THE NEWS

In Memoriam

Matene Rachoetes Cain died on December 24, 2000, at the age of 95. Cain graduated from the Massachusetts Normal Art School, the Boston Museum School of Fine Arts, and the Child Walker School of Fine Arts in Boston. She did graduate work at Harvard University's Fogg Museum and studied under Hans Hoffman in New York. Cain received many scholarships and teaching fellowships, including a Louis Comfort 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 museums and galleries throughout the United States, and it was reviewed and reproduced in numerous publications, including *The New York Times*, the *Boston Post*, and *Art News*. Her paintings are included in many distinguished collections, and her work is represented by D. Wigmore Fine Art, New York.

Widely regarded as a brilliant teacher, Cain taught art at the Child Walker School of Fine Arts in Boston, the Mary C. Wheeler 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 1973. As an extension of her teaching activities, 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 76. His work was known for emblematic depictions of African and African American life combined with complex patterns that resembled quilts, African textiles, and modern geometric abstraction. Biggers received a master's degree in art education in 1948 and a Ph.D. in 1954 from Pennsylvania State University. He taught at and chaired the art department of Texas State University for many years. Biggers visited Africa

four times since 1957, travels which greatly influenced his art. In 1995, the Museum of Fine Art, Houston, and the Hampton University Museum organized the traveling retrospective *The Art of John Biggers: View from the Upper Room*. Biggers is survived by his wife Hazel Biggers and his sister Ferrie Arnold.

Marion John Nelson, Professor Emeritus, Department of Art History, University of Minnesota, died September 6, 2000. He received his Ph.D. in 1960 from the University of Minnesota, where he spent his entire academic career. Professor Nelson was an internationally recognized scholar of Scandinavian art, design, and material culture, and the foremost expert on Norwegian American decorative, folk, and fine art. His numerous grants and honors include the Knight's Cross, First Class, in the Royal Order of St. Olav, awarded by King Olav V of Norway in 1978. Active until the time of his death, he contributed a catalogue essay and was a consultant for the recent exhibition at Ellis Island, *Norwegians in New York: 1825–2000*, which celebrated the 175th anniversary of the mass immigration of Norwegians to the United States. His most lasting contribution is the Vesterheim Norwegian American Museum in Decorah, IA, which he directed for 27 years before his retirement from the museum in 1991.

Ronald G. Pisano died on December 11, 2000, at the age of 51. He was a curator, art historian, museum director, and the foremost authority on painter William Merritt Chase. After graduating cum laude from Adelphi University, Pisano made the artistic heritage of Long Island the focus of his career. He received his Ph.D. from the University of Delaware, where he wrote his dissertation on students of Chase who established an art school in Southampton, NY, in the late 1880s. In 1973 the dissertation was published as a catalogue for an exhibition he organized for the Parrish Art Museum in Southampton. Pisano was curator of American art at the Heckscher Museum of Art in Huntington, NY, from 1973 to 1977. From 1978 to 1982, he was director of the Parrish, where he organized *William Merritt Chase: In the Company of Friends* in 1979 and founded the William Merritt Chase Archives. He published several other books and exhibition catalogues on the artist, and was completing a catalogue raisonné of Chase's work at the time of his death.

Esteban Vicente, one of the last surviving members of the New York School of painters, died January 10, 2001. Born in 1903, he studied sculpture at the Royal Academy of Fine Arts of San Fernando in Madrid, lived in Paris in the 1920s and 1930s, and moved to New York in 1936. In the 1940s, he gradually absorbed European modernist innovations and began painting in an abstract style. His work was selected by Meyer Shapiro and Clement Greenberg for the exhibition *Talent 1950* at the Sam Kootz Gallery. A contemporary of de Kooning, Guston, and Rothko, he created large-scale, collage paintings characterized by elegant color combinations that synthesized the gestural tendencies of Abstract Expressionism, the shapes

and volume of Cubism, and the modernist grid. Vicente also taught at Black Mountain College, University of California, Berkeley, New York University, Princeton, and Yale.

Academe

The Dept. of Art and Art History at the University of Texas at Austin has announced the following appointments: **Jeffrey Chipps Smith**, Kay Fortson Chair in European Art; **Linda Dalrymple Henderson**, David Bruton, Jr., Centennial Professor in Art History; **Steve Bourget**, Assistant Professor; and **Louis Waldman**, Professor.

Museums

Rachael Blackburn has been named Director of the Kemper 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.

Isabelle Dervaux, 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 Museum, New York.

Nicholas Dorman, a paintings conservator at the Doerner Institut of the Alte Pinakothek in Munich and conservation faculty member at the Technische Universität München, will join the Seattle Art Museum staff as Chief Paintings Conservator in April 2001.

Janice Driesbach, Curator of Art at the Crocker Art Museum in Sacramento, CA since 1985, has assumed the position of Director of the Sheldon Memorial Art Gallery and Sculpture Garden at the University of Nebraska, Lincoln.

Morrison H. Heckscher, who has served for more than 30 years in various curatorial positions in the American Wing at The Metropolitan Museum of Art, was named the Lawrence A. Fleischman Chairman of the American Wing.

Manual Jordan has been appointed to Phyllis Wattis Curator of the Arts of Africa, Oceania, and the Americas, at the Iris & B. Gerald Cantor Center for Visual Arts at Stanford University.

John Listopad has been named the first Patrick J. J. Maveety Curator of Asian Art at the Iris & B. Gerald Cantor Center for Visual Arts at Stanford University.

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

John Hallmark Neff, former Director and Curator of Collections of the Terra Museum of American Art and past Director of the Museum of Contemporary Art, Chicago, has been

appointed Executive Director of Reynolda House, Museum of American Art, Winston-Salem, NC.

Susan Warner, adjunct professor at Antioch College and former Director of Education at the Seattle Children's Museum, has been selected as Director of Education at the Museum of Glass, Tacoma, WA.

Organizations

Suzanne Ramljak has been appointed editor at *Metalsmith* magazine. Ramljak is presently Curator of Exhibitions at the American Federation of Arts, and is formerly editor of *Sculpture* and *Glass* magazines, and associate editor of *American Ceramics*.

Terry Thommes has joined the Robert and Mary Montgomery Armory Art Center, West Palm Beach, FL, as Sculpture Department Chair.

GRANTS, AWARDS, & HONORS

Only grants, awards, or honors received by individual members are listed. Submit name, membership number, institutional affiliation, and title of the grant, award, or honor, and use or purpose of grant to: C. Howard, caanews@collegeart.org.

Karen Baldner, Adjunct Professor at Herron School of Art, received an Indiana Arts Commission Individual Artist Grant for the production of *The Bloomington Breast Project*, a collaborative installation of handmade paper breast casts.

Bruce Boucher, Professor of History of Art at the University College London, has been awarded a Leverhulme Fellowship for 2001–2002. He will be completing the catalogue of an exhibition on Italian terra-cotta sculpture from Donatello to Canova for the Museum of Fine Arts, Houston, and the Victoria and Albert Museum in London. He is also currently a visiting fellow in the Research Dept. of the Victoria and Albert Museum.

Kate Cleghorn, of the Community College of Vermont in Brattleboro, has accepted a grant from the Vermont Arts Endowment Fund and the Vermont Community Foundation. The grant will support the creation and production of photographs using the historic albumen process.

Cynthia Maris Dantzic was awarded the 1999–2000 Trustees Award for Lifetime Scholarly Achievement in Art and Art Education from the Brooklyn campus of Long Island University.

ACASA

12th Triennial Symposium on African Art

Transitions, Passages, and Confluences: Exploring the Arts of Africa and the African Diaspora



Place: **St. Thomas, US Virgin Islands**

Time: Wednesday, April 25th, through Sunday, April 29th, 2001.

Who: Organized by The Arts Council of the African Studies Association. Hosted by The University of the Virgin Islands.

What: ACASA's Symposium is the premier gathering for scholars, artists, and others involved with the visual and performing arts of Africa and its diaspora. Because the 2001 Symposium takes place during St. Thomas Carnival, it offers parades and fireworks in addition to a full slate of panels, Museum Day, a keynote address, three evening receptions, and an awards banquet.

Info: Additional information available through: **<http://itsdev.appstate.edu/triennial/>**
Program Chair: Eli Bentor, bentore@appstate.edu or 828 262 2579
Secretary/Treasurer: Rebecca L. Green, rlgreen@bgnet.bgsu.edu or 419 372 8514

David C. Driskell, Distinguished University Professor of Art, Emeritus, at the University of Maryland (and former CAA Board member), received a 2000 National Medal of Arts from former President Clinton.

Kathryn Hagy was awarded a residency at the MacDowell Colony in Peterborough, NH, for Fall 2000. The artist also received a scholarship from the Manhattan Graphics Center, New York, to produce a new body of prints at the center in Fall 2000–Winter 2001. Hagy will also travel to the Frans Masereel Center in Belgium for a residency to produce new work.

Jeffrey Hamburger, Professor at Harvard University, has been elected a Fellow of the Medieval Academy of America.

Mark Hinchman, Assistant Professor of Interior Design at the University of Nebraska, Lincoln, has received grants from the National Endowment for the Humanities and the Graham Foundation of Chicago. He will be conducting research in France and West Africa to complete his manuscript, "African Rococo: House and Portrait in 18th-Century Senegal."

Leah Jacobsen was awarded a public sculpture commission from the University of Kaiserslautern, Germany. The commission will be a 14-foot steel and sandstone work located on the university campus.

Hilary Lorenz of Long Island University has been awarded a Fulbright grant to pursue her work in printmaking and photography in Taiwan.

Patrick A. Luber completed *Now & Then*, a sculpture commission, in Grand Forks, ND.

Julie McNeil, of the San Francisco Art Institute and University of California, Berkeley, has been awarded a fellowship in painting at the Julia & David White Artist Colony in Costa Rica for 2001. She will use the residency to produce a series of works exploring interior and exterior landscape.

Todd Porterfield has been awarded a Fulbright grant for 2001 to research at The Center for Research on Art: History, Theory, Aesthetics, Philosophy at the Université de Paris X, Nanterre, France.

Richard Posner has been awarded a Senior Fulbright Public Artist Fellowship to work in Germany. He will hold joint positions as Guest Lecturer in the Landscape Architecture Dept. at the University of Hannover, and Karl-Hofer Gesellschaft Interdisciplinary Artist at the Hochschule der Kuenst, Berlin.

Melissa K. Purnell has been awarded the 2001 Pennsylvania Council on the Arts Fellowship in Media Arts: Audio, Digital and Video. She will use the fellowship period to complete a two-channel video installation entitled *Confessions*.

Gerald Silk, Professor of Art History at Tyler School of Art, Temple University, received a Christian R. and Mary F. Lindback Foundation Award for Distinguished Teaching.

Lauren Weingarden, Associate Professor of Art History at Florida State University, has been awarded the 2001 Senior Fellowship award from the Dedalus Foundation to work on her project, *Reflections on Baudelairean Modernity*.

Nancy L. Wicker, Professor of Art History at Minnesota State University, Mankato, has been awarded a National Endowment for the Humanities Fellowship for 2001–2002 to carry out research on *Goldsmiths, Patrons, and Women: Tracing Identity, Ethnicity, and Gender through Migration Period Scandinavian Art*.

Carolyn C. Wilson has received the 2001 Samuel H. Kress Foundation Fellowship in Renaissance Art History from the Renaissance Society of America for her research project *Documenting Cult Veneration of St. Joseph in Italian Renaissance Piety and Art*.

Laura Young has won a residency fellowship at the Virginia Center for the Creative Arts in Sweet Briar, VA, for May 2001.

CONFERENCES & SYMPOSIA

CALLS FOR PAPERS

ArtLab 23, an online journal sponsored by the Art History Dept. at the School of Visual Arts, Cyborg: Visual Art and Technoculture." Critical articles, commentaries, 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 engineered or invented organisms. This first issue will address historical and contemporary dialogues between man, machine, and animal. Please submit a complete work or a 1-page proposal and c.v. to Suzanne Anker, Art History Dept., School of Visual Arts, 209 E. 23rd St., New York, NY 10010; sanker@adm.schoolofvisualarts.edu. *Deadline: April 1, 2001.*

Visual Worlds, a conference hosted by the Center for History, Society, and Culture (CHSC), will be held October 26–28, 2001, at the University of California, Davis. The premise of the conference is that social worlds—groups of people bound together by shared norms and practices—are not only reflected in, but also shaped by their visual conventions. Now, as during the Renaissance and several other key moments in history, the emergence of newly dominant visual forms is having wide-ranging social, economic, and political consequences. Visual expression today is of particular importance because it facilitates the cross-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) that have focused on the changing role of vision in social life will be

presenting plenary lectures. Submit a 200-word proposal and short c.v. to Visual Worlds, Center for History, Society, and Culture, 2233 Social Science/Humanities Bldg., University of California, Davis, CA 95616; <http://chsc.ucdavis.edu/visualworlds.html>. *Deadline: April 15, 2001.*

E. J. Brill Press invites submissions for the volume *Art and Architecture of Late Medieval Pilgrimage*, concerning pilgrimage centers and the associated material culture that flourished from the 12th to the 16th centuries in northern Europe and the British Isles. Essays of 20–25 pages should address one of the following: the pilgrimage church and its decoration; the shrine, reliquaries, and other related liturgical objects; pictorial imagery in wall paintings, manuscripts, or minor arts related to visitation or travel practices of pilgrims; artwork connected 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 abstract to Sarah Blick, Art History, Kenyon College, Gambier, OH 43022; fax: 740/427-5673; BLICKS@Kenyon.edu; or Rita Tekippe, Art Dept., University of Central Arkansas, 101 McAllister Hall, 201 Donaghey, Conway, AR 72035; fax: 501/450-5788; RTekippe@mail.uca.edu; <http://faculty.uca.edu/rita.tekippe/>. *Deadline: April 30, 2001.*

The Museum Computer Network and the CIMI Institute, a provider of training in digital museum applications, are hosting a conference October 24–27, 2001, in Cincinnati, OH, about the use of new technologies in a museum environment. The MCN is accepting proposals for presentations, panels, and workshops relating to how technology in museums affects a visitor's experience; how technology works in business strategies; technical questions, including museum building and infrastructure; social implications of technology; and evaluation of technology. For more information, contact Robin Dowden, MCN 2001 Conference Co-Chair, Walker Art Center, Vineland Pl., Minneapolis, MN 55419; 612/375-7541; fax: 612/375-7575; robin.dowden@walkerart.org; www.mcn.edu/mcn2001/index.htm. *Deadline: April 30, 2001.*

Art and Text, sponsored by The Art History Graduate Association of the McIntire Dept. of Art at the University of Virginia, is seeking papers that explore the complex relationships between art and text for its symposium to be held November 3, 2001. Possible themes may include visual representations of text or myth; relationships between artists, writers, and scholars; the image as narrative; the application of literary theory to art criticism; art as a didactic tool; and allegory. For example, book arts, postmodernism, and *ekphrases* have invited consideration of these and similar issues. Papers from graduate students working in all disciplines and historical periods are welcome. Submissions should include a 1-page abstract and a separate cover page with participant's name, title of paper, email address, phone number,

university department, and departmental address. Mail to Elizabeth Birdsall, McIntire Dept. of Art, University of Virginia, Fayerweather Hall, P.O. Box 400130, Charlottesville, VA 22904-4130; ecb5b@virginia.edu; www.virginia.edu/~finearts/homepage/ahga.html. *Deadline: May 1, 2001.*

Understanding Multiculturalism and Its Implementation for Art Education, sponsored by the National Art Education Association (NAEA) Research Institutes, will occur June 29–July 2, 2001, at Ohio State University in Columbus. Open to all art educators, the conference will assist participants in becoming more familiar with the visual arts of a variety of cultures and subcultures, including those defined by race, ethnicity, and other forms of difference, as it relates to art education pedagogy. Applications are needed to attend and may be requested from NAEA, 1916 Association Dr., Reston, VA 20191-1590; naea@dgs.dgsys.com; www.naea-reston.org. *Deadline: May 1, 2001.*

TO ATTEND

The Kress Collection: Renaissance Masters at the Birmingham Museum of Art, a 2-day symposium on April 6–7, 2001, will celebrate the museum's 50th anniversary and commemorate the integral role that the Kress gift has played in the development of the institution. The symposium coincides with the reinstallation of the Kress galleries. Scholars will explore specific areas of the collection, such as the portrayal of nuns, matrons, and widows in Renaissance paintings, workshop procedures of 15th-century Florentine painters, and the work of artists such as Jacopo del Sellaio, Mariotto di Nardo, and Francesco Pesellino. For details, visit: www.artsbma.org.

Cleveland Symposium 2001, a graduate student symposium organized by the students in the Cleveland Museum of Art/Case Western Reserve University Joint Program in Art History and Museum Studies, will be held April 7, 2001, at the Cleveland Museum of Art. Preceding the symposium will be a lecture by Professor John R. Clarke on April 6, 2001, entitled "The 'Secret Museum' from Pompeii to Brooklyn: Pornography, Patriarchy, and the Obscene," also at the Cleveland Museum of Art. For details, visit www.cwru.edu/artsci/arth/arth.html.

Painting Among Friends: American Art Colonies, 1890–1920 will be held at the National Academy of Design School of Fine Arts, New York, on April 7, 2001. Held in conjunction with *The Cos Cob Art Colony: Impressionists on the Connecticut Shore* on view February 14–May 13, 2001, at the National Academy of Design Museum, this symposium will examine the art colony phenomenon to determine what attracts artists to specific sites, what they gained from working in close proximity to one another, how they related to the surrounding community, and what each art colony contributed to the history of American art. For more details, contact Cecilia Bonn; 212/369-4880; fax: 212/360-6795; Na1825@aol.com; www.nationalacademy.org.

Unparalleled Works: Spanish Art and the Problems of Understanding will be held at the King Juan Carlos I of Spain Center at New York University April 19–22, 2001. This conference will bring together scholars from Europe and the Americas to investigate the place of Spanish art within academic and museum disciplines. Papers will address topics such as Islamic and Christian exchanges in medieval art, the reception of the sculpture and architecture of Renaissance and Baroque Spain and the effect of Spanish museums and foreign collectors on the field of art history. For further information, contact Mari-Tere Alvarez, J. Paul Getty Museum, 1200 Getty Center Dr., Ste. 1000, Los Angeles, CA 90049; malvarez@getty.edu; or Marjorie Trusted, Sculpture Dept., Victoria and Albert Museum, South Kensington, London SW7 2RL, UK; m.trusted@vam.ac.uk.

First Annual Curators Forum, organized by American Federation of Arts, will take place April 29–May 1, 2001 at the National Arts Club and the Whitney Museum of American Art in New York. The goal of the forum is to foster a professional exchange, disseminate knowledge and experience within the field, and facilitate a dialogue about the changing roles of curators. The program features speakers, panel discussions, and a workshop. The program is open to curators from nonprofit art museums and galleries of all sizes. Assistant and independent curators, and directors of institutions who also serve in a curatorial capacity, are not eligible.

ART HISTORY AESTHETICS VISUAL STUDIES

CLARK CONFERENCE

May 4–5, 2001

Sterling and Francine Clark Art Institute

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

Scheduled speakers: Michael Leja, *University of Delaware*; Horst Bredekamp, *Humboldt University*; Irene Winter, *Harvard University*; Kobena Mercer, *Middlesex University*; Karen Lang, *University of Southern California*; Thomas DaCosta Kaufmann, *Princeton University*; Gary Shapiro, *University of Richmond*; Philip Fisher, *Harvard University*; Jonathan Gilmore, *Columbia University*; Michael Kelly, *Columbia University*; Griselda Pollock, *University of Leeds*; Ivan Gaskell, *Harvard University Art Museums*; Keith Moxey, *Barnard College and Columbia University*; Nicholas Mirzoeff, *SUNY Stony Brook*; Stephen Melville, *Ohio State University*; Hal Foster, *Princeton University*; W.J.T. Mitchell, *University of Chicago*

REGISTRATION INFORMATION

To register or for further information about travel and accommodation, call 413-458-2303, ext. 324, Monday through Friday, 9:00 a.m. to 5:00 p.m. EST.

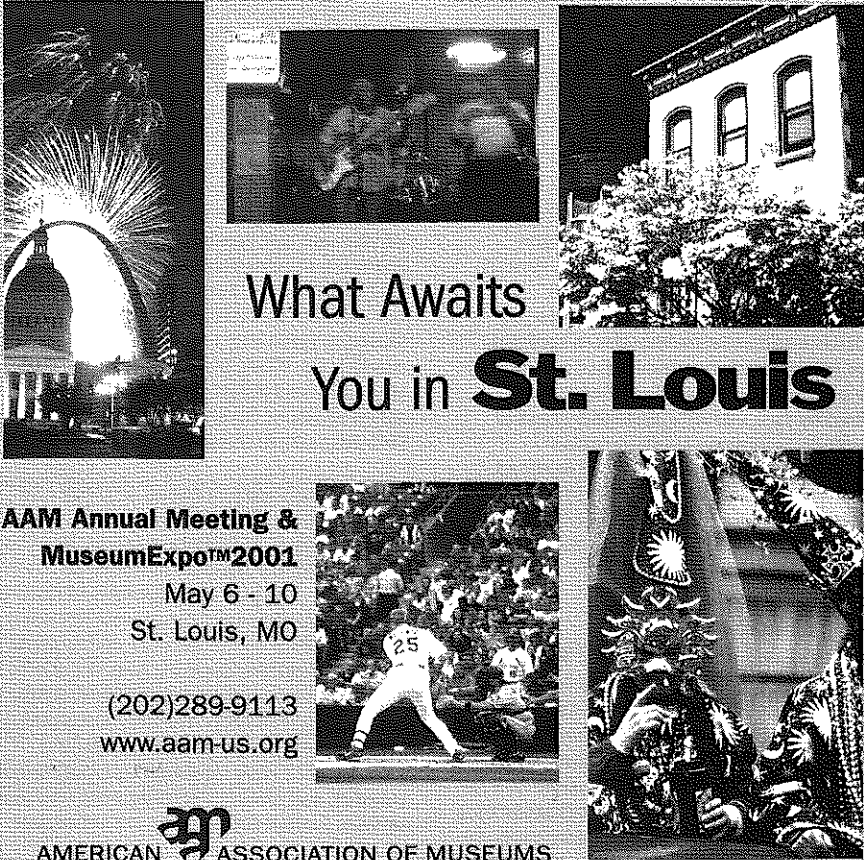
Registration \$25 per day.

Events Office: Clark Art Institute

P.O. Box 8, Williamstown, MA 01267

www.clarkart.edu

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in stressful new philosophical and institutional circumstances for which few precedents exist. This conference will examine some of the methodological issues generated by this tension. In seeking to anticipate what kinds of interpretations will "survive" contemporary disciplinary debates, the conference will address the relation of aesthetics to the study of art and visual culture, both now and in the past. The goal of the conference is to explore both the connections and lack of connections among these 3 areas of visual analysis. For more information, call the events office at 413/458-2303, ext. 324; research@clarkart.edu.

The American Institute for Conservation of Historic and Artistic Works (AIC) has announced its 29th Annual Meeting to be held May 30-June 5, 2001 in Dallas, TX, at the Adams Mark Hotel. Speakers will include conservators, museum professionals, archivists, and specialists outside the conservation profession. Sessions topics will include architecture, book and paper, electronic media, objects, paintings, photographic materials, research and technical studies, textiles, wooden artifacts, and conservators in private. Inquiries to American Institute for Conservation of Historic and Artistic Works (AIC), 1717 K St. NW, Ste. 200, Washington, DC 20006; 202/452-9545; fax: 202/452-9328; info@aic-faic.org; <http://aic.stanford.edu/>.

RESOURCES & OPPORTUNITIES

For the most up-to-date and expanded list of resources and opportunities, consult www.collegeart.org.

CALLS FOR ENTRIES

The Atkinson Gallery at Santa Barbara City College is accepting proposals in all media for the 2001-2 season. Artists should submit 15-20 slides or appropriate visuals, artist statement, and résumé to Atkinson Gallery, Art Dept., Santa Barbara City College, 721 Cliff Dr., Santa Barbara, CA 93101. *Deadline: March 16, 2001.*

Community College of Southern Nevada invites submissions from artists working in all media except film, video, or performance for its 2001-2 gallery season. Please send 20 slides, résumé, artist statement, and S.A.S.E. to Christopher Tsouras, Fine Arts Gallery (J1A), Community College of Southern Nevada, 3200 E. Cheyenne Ave., North Las Vegas, NV 89030; 702/651-4205; tsouras@ccsn.nevada.edu. *Deadline: March 20, 2001.*

Allegheny College Art Gallery seeks work in all media for the January 2002 exhibition, *With/Against Materials*, in which materials are emphasized by accentuating or contradicting their usual appearance and use. Send 6-20 slides, any supporting materials, and S.A.S.E. to Art Gallery, Allegheny College-Box U, Meadville, PA 16335. *Deadline: March 21, 2001.*

Artists Talk On Art (ATOA) presents its annual benefit slide competition open to artists working in all media. Winners will have their work displayed in a special gallery exhibition at Denise Bibro Fine Arts, New York. Proceeds will further the mission of ATOA to provide a public forum for critical discussions in the visual arts. Send up to 5 slides (\$5 per slide) and S.A.S.E. to ATOA, 60 Madison Ave., Ste. 1026, New York, NY 10010-1600. *Deadline: March 31, 2001.*

Pelham Art Center requests submissions from U.S.-based painters ages 19 and older for the 1st Alexander Rutsch Competition and Exhibition for Painters. For prospectus, send a S.A.S.E. or email info@pelhamartcenter.org. Send S.A.S.E, artist statement, résumé, slide list, a maximum of 5 slides, and a \$20 entry fee to Rutsch Award, Pelham Art Center, 155 Fifth Ave., Pelham, NY 10803; 914/738-2525. *Deadline: April 14, 2001.*

Bowery Gallery seeks entries from artists working in 2-D media for a juried exhibition. For prospectus, send a S.A.S.E. to Bowery Gallery, 530 W. 25th St., New York, NY 10001. *Deadline: April 15, 2001.*

Steuben invites entries for a design competition to be held in conjunction with the Glass Art Society Conference in Corning, NY from June 13-17, 2001 (see *Conferences & Symposia*). The winner will be invited to supervise the creation of their design, working with Steuben's craftspeople in the company's newly renovated hot glass facility. The competition is open to all G.A.S. members, students, artists, and designers working in glass. Proposals should be sent in the form of sketches, technical drawings, slides, or photographs of models to: Steuben Design Competition, Design Dept., Steuben, 1 Steuben Way, Corning, NY 14831; www.steuben.com. *Deadline: April 16, 2001.*

SlowArt Productions invites entries to the 8th annual *Showcase* exhibition at Limner Gallery to be held in September 2001. This juried exhibition is open to work in all media completed within the last 4 years. Entry fee is \$30 for 1 to 4 slides. Send S.A.S.E. for prospectus to SlowArt Productions, *Showcase 2001*, 870 Ave. of the Americas, New York, NY 10001; prospectus@slowart.com; <http://users.aol.com/slowart/showcase.htm>. *Deadline: April 30, 2001.*

GRANTS & FELLOWSHIPS

The American Institute of Indian Studies welcomes applications for pre- and postdoctoral fellowships to conduct research in India. For information and applications, contact the American Institute of Indian Studies, 1130 E. 59th St., Chicago, IL 60637; aiis@uchicago.edu. *Deadline: July 1, 2001.*

PROGRAMS

The Rensselaer Polytechnic Institute, located in Troy, NY, offers a M.F.A. degree in Electronic Arts. The 2 1/2 to 3 year program is dedicated to art practice, production, and electronic arts theory at the integrated Electronic Arts at Rensselaer Studios (iEAR). Areas of study include computer music, Internet art, digital imaging, media intervention, video art, performance, installation, 3-D animation, robotics, and interactive media. For more information, contact iEAR Studios, Rensselaer Polytechnic Institute, 110 8th St., Troy, NY 12180-3590; 518/276-4784; fax: 518/276-4780; electronic_arts@rpi.edu; www.arts.rpi.edu.

RESIDENCIES

Bemis Center for Contemporary Art requests applications for its supported residencies for visual artists for the 2002-3 residency cycle. Residencies of 2 to 6 months are open to U.S. and international visual artists. Bemis provides studio/living space, steel, woodwork, printmaking, photography, and video facilities. Write to Bemis Center for Contemporary Art, 724 S. 12th St., Omaha, NE 68102-3202; 402/341-7130; fax: 402/341-9791; www.bemiscenter.org. *Deadlines: April 30 and September 30, 2001.*

Around the Coyote announces a call for a new artist-in-residence program. The qualifying applicant will create an exhibition specifically for ATC Space within a period of 1 month. This call is open to all emerging artists. For consideration, applicants must include a résumé, artist statement, 1-page description of the proposed exhibition, up to 10 slides of previous work, and a S.A.S.E. Send to Artist-In-Residence Program, Flat Iron Arts Bldg., 1579 N. Milwaukee, #352, Chicago, IL 60622; 773/342-6777; fax: 773/342-4515; aroundthecoyote@hotmail.com. *Deadline: May 15, 2001*

Classifieds

Do you want to guarantee that your event or listing will be published by CAA News? We accept classified ads of a professional or semiprofessional nature. \$1.50/word for members (\$15 minimum); \$2.50/word for nonmembers (\$25 minimum). Classified ads must be paid in advance of publication. CAA News also accepts boxed display advertising. Contact Christopher Howard, Associate Editor, at caanews@collegeart.org or 212/691-1051, ext. 220, for details.

FOR RENT

Paris: Fully-furnished, lovely 1 bedroom apt. (suitable couple). 17e, Metro, Courcelles. Two weeks to monthly. Price depends on length of stay. Refs. Req. Email: abp@ias.edu.

Paris: Historic 2 room apartment, Ile Saint-Louis. \$1,800 U.S. per month. Available January 5-March 15; possibly last 3 weeks April. Free December 2001 onward. Email: bogow@sympatico.ca.

Apartment Central Italy: Umbria, charming hillside hamlet, 2BR, studio use. Artist, writer, etc. 727/785-5947; euroart@aol.com; www.cfaeuroart.com.

OPPORTUNITIES

Art Workshop International In Assisi, Italy, June 13-July 24, 2001. Let your creativity soar! Live/work in a 12th-century hilltown in Umbria. Instructional courses, painting, drawing, art-making, artist's books, all levels. Art history, creative writing, all disciplines. Independent program for professional painters/writers. Separate trip to Venice Biennale. 2, 3, 4, 5, and 6 week sessions. The longer you stay, the more economical the price. Hotel, two meals, studio space, critiques, lectures. 2 weeks: \$2,870. Call/write for our brochure. 463 West St., #1028H, New York, NY 10014; 800/835-7454; fax: 646/486-4701; email: meshepley@aol.com, website: www.artworkshopintl.com.

Central Italy Art Studies. Live/work Umbrian countryside. Drawing, painting, sculpture. 727/785-5947; Euroart@aol.com; www.cfaeuroart.com.

Miscellaneous

The Graduate Art History Alumni Association of Hunter College was recently formed by a group of current students and recent graduates. This group will foster professional, social, and intellectual interaction among Hunter alumni. For more information on membership, newsletters, and upcoming events, contact Executive Committee, The Graduate Art History Alumni Association of Hunter College c/o Alumni Relations Office, Hunter College, 695 Park Ave., New York, NY 10021; hunterma_alum@hotmail.com.

The Marie Walsh Sharpe Art Foundation has announced its new address: 830 N. Tejon St., Ste. 120, Colorado Springs, CO 80903; 719/635-3220; fax: 719/635-3018.

Institution News

The Rockwell Museum of Western Art in Corning, NY, has been awarded a grant from the Richard Florsheim Art Fund. The grant will support the acquisition of Kay WalkingStick's 1990 painting *Letting Go: From Chaos to Calm*.

Williams College Museum of Art's exhibition *Introjection: Tony Oursler Mid-Career Survey, 1976-1999*, which was on view April-October 1999, received the First Place Best Video Show prize from the International Association of Art Critics/USA. The exhibition was organized by Deborah Rothschild, Curator of Exhibitions, in collaboration with Oursler and Jan Berry, Curatorial Assistant.

Correction

In the January 2001 issue of CAA News, the name of 50-year CAA member Rudolf Arnheim was spelled incorrectly. We apologize for the error.

Datebook

March 19, 2001

Postmark deadline to vote for new Board members

April 2, 2001

Deadline for submissions to the May 2001 issue of CAA News

April 27, 2001

New Board of Directors members orientation and Executive Committee meeting

April 28-29, 2001

CAA Board of Directors meeting

April 28-29, 2001

Art Bulletin and Monograph Series Editorial Board, Art Journal Editorial Board, and CAA Reviews Executive Committee meetings

May 4, 2001

Deadline for June issue of Careers

May 14, 2001

Deadline for submission of preliminary proposals for the 2002 conference to session chairs

June 1, 2001

Deadline for submissions to the July 2001 issue of CAA News

June 18, 2001

2002 session chairs notify applicants of their acceptance or rejection. CAA Conference Director receives session rosters and a-v request forms from session chairs. (This information is used for the Preliminary Program and conference scheduling)

February 20-24, 2002

90th Annual Conference in Philadelphia

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www.collegeart.org