

Classified Ads

The CAA newsletter accepts classified ads of a professional or semiprofessional nature. \$1.25/word for members, \$2.00/word for nonmembers) \$15 minimum. Classified ads must be prepaid. CAA News also accepts boxed display advertising throughout the publication. Contact the Listings Editor at 212/691-1051 for details.

Accademia Caerite 1999 Summer Programs: Fresco Painting & Scagliola, August 5-25. 25 miles north of Rome in Ceri, Italy. Live/work in unusual 16th-c. palazzo amid verdant Roman hills. Intensive workshops enhanced by field trips. Call, fax, e-mail for information: 914/271-3380; fax 914/271-1238; ACAerite@aol.com.

Art Workshop International, Assisi, Italy. June 14-July 25, 1999. Live/work in a 12th-century hilltown surrounded by the Umbrian landscape. Instructional courses: painting, drawing, art making, all media, art history, contemporary art seminar and Venice Biennale with Kim Levin and creative writing. 2-6 week sessions. Hotel, most meals, studio space, critiques, lectures, visiting artists. Art Workshop, 463 West St. 1028H, New York, NY 10014, phone/fax 800/835-7454; <http://www.vacation-inc.artworkshop.html>.

French Painting Workshop. 11-day vacation, bliss, sunflowers, all levels \$2,188 or rent rural medieval village home. 707/823-9663; <http://www.artfully.com>.

Gay and Lesbian Caucus. For a free copy of newsletter and membership application: Jonathan Weinberg, PO Box 208272, New Haven, CT 06520-8272; jonathan.weinberg@yale.edu.

Hudson River Valley: 2 charming country cottages surrounded by nature. Easy access NYC. Weekly/monthly. 914/384-6261.

MAU. Unique concept-oriented clothing by Marian Schoettle. 1999 exhibitions. 914/340-1280.

Paris/Marais: Charm, calm, luminous, excellent metro, bus location, Sept. 1-late August 2000. 212/367-7641.

Rome. Furnished 1BR apartment on top floor of elevator building. Panoramic terraces and washing machine. Walk to Vatican museums, shops, and subway. \$1,000/month (includes heat). 10-month minimum. Available August 1, 1999. 617/969-8307; roberto@wpi.edu.

See the real New York! Friendly B&B Greenwich Village artist's loft. Self catering available. 212/614-3034; fax 212/674-3393; dp_ml@earthlink.net.

Study art in Crestone, Colorado, at the foot of the majestic Sangre de Cristo mountains: "Byzantine-Russian Icon Painting," July 6-11; "Impressionist Landscape Painting," August 2-6. Contact: School of Living Arts; 719/256-4611; artandsoul@bbs.slv.org.



Meetings Set the Stage for Phase II

The 87th CAA Annual Conference is behind us! As the theme chairs observe in their reports (page 3), the majority opinion was very favorable. The plethora of interesting sessions, host-committee organized events, and beautiful weather added to the general sense of enlightenment and enjoyment. For all of this we are very grateful to the theme chairs and the program committee who planned the sessions, the session chairs and speakers who contributed to our enlightenment, the host committee for organizing a broad range of events and the hosts who opened their doors to CAA conference attendees, and to the CAA staff for making sure that everything ran smoothly. The weather, well we are just grateful. . . Attendance was quite good; despite the American Airlines strike, which made travel difficult and inconvenient, but apparently not impossible for most people, around 4,000 attendees!

At this year's conference, the Board of Directors sponsored two Town Meeting Sessions in order to give members a chance to participate in the planning process that CAA has been undergoing for more than a year. The

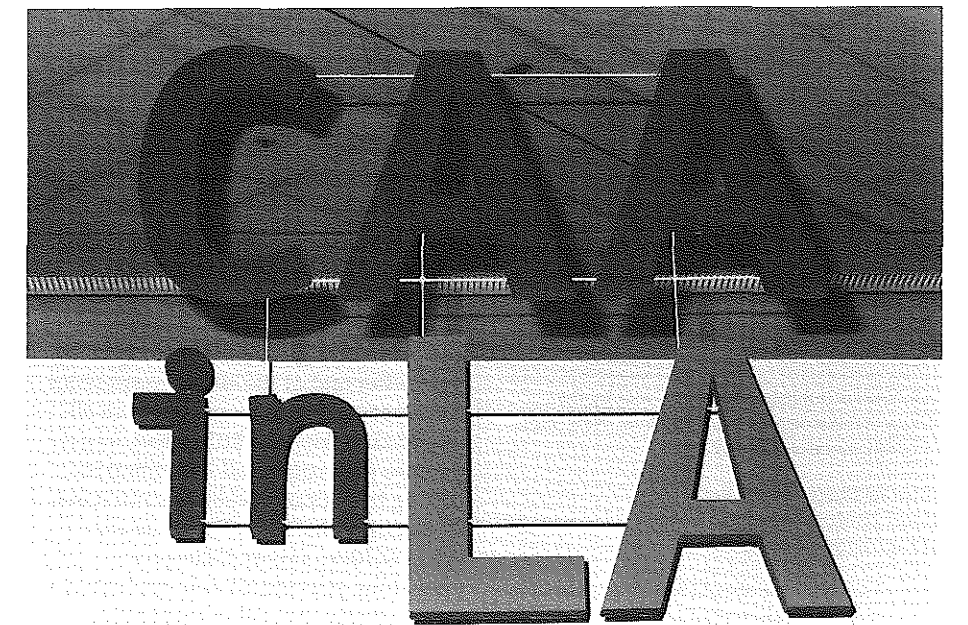
Town Meetings were very productive and informative. All questions and answers were recorded, will be transcribed, and circulated to the Planning Committee and CAA management consultant. I have written updates in CAA News in September 1998 and January 1999 and have received many thoughtful responses. The results of the first phase of the planning process were seen in the extensive by-laws revisions that were approved by the board, officers, and by more than 1,000 members who returned their proxies. We are now moving into the second phase. At each of the Town Meetings, the same three questions, which the planning committee and consultant will address, were asked:

•As a member, what do you want from CAA?

•Thinking about the future, what core activities are we not attending to?

•What do you like best about the annual conference, and how can it be improved?

We want to give you, the members, another chance to answer the above questions, in case you were not able to attend the Town Meetings or have had additional thoughts since then. We encourage you to send your comments, to be active participants in the planning process. Please respond by email to alantz@collegeart.org, by March 30, 1999.
—John Clarke, President



CAA held its Annual Conference in LA last month
PHOTO: JACQUELINE VAVRICK



March 1999

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

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Material for inclusion should be sent via e-mail to Kari Grimsby at caanews@collegeart.org. Photographs may be submitted to the above address for consideration. They cannot be returned.

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Monograph Series Suspended

The CAA Board of Directors voted at its meeting in December 1998 temporarily to suspend publication of the Monograph Series, to reallocate the designated interest from the Monograph Series Endowment to the Meiss Publication Subvention Fund, and to charge the staff to investigate alternative options, especially those by electronic means, for publishing scholarly monographs.

The decision was long in coming, having been under discussion since 1989, when CAA contracted a consultant to study all of CAA's publishing operations. At that time, the consultant recommended that the original purpose of the Monograph Series, to support publication of scholarship in art history in English by American scholars, would be better served by applying the proceeds of the Monograph Series Endowment Fund to the Meiss Publication Subvention Fund, which supports the publication of art history scholarship by CAA members (for description and application details, see the CAA website).

In 1989 the *Art Bulletin* Editorial Board felt strongly that the apparent lack of interest in the Monograph Series could be corrected by various means, among them changing publishers, instituting a more aggressive acquisitions policy, using cover illustrations, and announcing the publications in the newsletter and at the annual conference convocation. These measures were all undertaken, but had little effect, largely because they coincided with libraries' cutting back dramatically on purchases of monographs, fewer monographs being written, and an increase in publishing opportunities in art history. Concurrently, two other publication subvention opportunities, one at the NEH and another at the Getty, were

discontinued, resulting in increased applications to the CAA Meiss Publication Subvention Fund.

CAA contracted the same consultant to undertake a follow-up study in 1997. As members have noticed and, for the most part, complimented staff and the editorial boards, significant changes have taken place in CAA's publications, many of which were recommended in the initial study in 1989. The one unresolved area was the Monograph Series. Despite the efforts of staff, board, editorial board, and, above all, Monograph Series editors, the situation described in 1989 had worsened. Therefore, the consultant reiterated the recommendation made in 1989 that the series be suspended and that the proceeds be applied to support art-historical publication via the Meiss Publication Subvention Fund. The Ad Hoc Committee that reviewed all the recommendations in the consultant's report deferred a decision on the Monograph Series to the CAA Board of Directors; but the *Art Bulletin* and Monograph Series Editorial Board recommended unanimously to continue the series (see post-decision article, page 14). The CAA Board of Directors then considered the initial recommendation, the changes, the current situation, the subsequent recommendation, and the opinions of the editor and the editorial board.

The Board of Directors, taking, as they always do, their fiduciary responsibility very seriously, decided that the original goal of the monograph series, to support publication of art-historical scholarship, was better served by the Meiss Publication Subvention Fund. They were not willing to cancel the Monograph Series, nor to fold the Monograph Series Endowment into the Meiss Fund, but rather voted to suspend the series and, during suspension, reallocate the proceeds from the endowment to the Meiss Fund for distribution to CAA authors.

The Board of Directors recognizes the impressive history of the Monograph Series and the distinguished work of the editors on behalf of scholarly publishing; the Board further, in charging the staff to investigate alternative publishing options which may be more appealing both to prospective authors and libraries, acknowledges that it expects to resume the series in

CONTINUED ON PAGE 14

LA Chairs Wrap-Up

Studio Art

By many accounts, this year's conference was comprehensive, provocative, and very successful, although many of us decried the convention center's lack of seating areas and inaccessibility to restaurants. We also heard some grumbling about too much of this and not enough of that, to which we always asked, "Did you by chance submit a proposal to address those issues?" The overwhelming response was "no." We hope that those of you with whom we had this conversation will, in future years, propose sessions for the annual conference. We need your direct involvement and participation to truly succeed as an organization.

The Conference Program Committee took great pains to develop a balanced conference. Special thanks are due to the members of the committee, especially co-chairs Norie Sato and Jeffrey Chips Smith. They did an excellent job. Theme-inspired panels, which accounted for approximately one-



CAA former board member Jonathan Fineberg with board member Michi Itami, Program Committee Co-Chair Norie Sato, and Studio Art Theme Co-Chair Joe Lewis
PHOTO: JACQUELINE VAVRICK

third of the sessions, were broad-based and explored such diverse issues as biennials, the Pacific Rim, curatorial and museum practices, and virtual reality. A number of sessions illuminated contemporary concerns seeping into studio practice: community partnerships, economic and political activism, and the relationship of artists to society. Also, there were informative field-specific presentations dealing with assessment, theory, and practice about the teaching of art, dispute resolution, part-time

employment, and the IRS and taxes.

Conference highlights abound and here are a few of ours. The artist interviews with Rachel Rosenthal and Noah Purifoy were spectacular! Technology panels chaired by Robert Nideffer, David Trend, and Niranjana Rajah provided an international flavor and a diverse perspective to the growing field of new media; the open session in experimental photography sizzled. Alessandra Moctezuma's and Leda Ramos's "Contemporary Artists in LA: Strategies for Social and Political Participation" was an excellent introspective look at independent artists tackling the relationships between community, ideology, and studio. Impassioned responses from the audience were generated by a panel titled "The Biennial Virus" as well as a panel on contemporary art in the Asia Pacific chaired by Caroline Turner.

Kudos to the Host Committee, especially to co-chairs Ruth Weisberg and Steven Lavine, whose dedication and insight were inspirational. The committee's innovative programming really opened up Los Angeles and provided comprehensive opportunities for members to experience its multifarious arts and culture scene. We hope CAA continues two of these original ideas—providing registration fellowships to graduate students of local advanced degree-granting institutions and for local community-based organi-



Host Committee Co-Chair Ruth Weisberg and friend
PHOTO: JACQUELINE VAVRICK



Studio Art Theme Co-Chair Yong Soon Min speaks out at Town Meeting
PHOTO: JACQUELINE VAVRICK

zations. Furthermore, the M.F.A. exhibition was fantastic. There is much talent in the wings around the City of Angels. We also wish to acknowledge the tireless efforts and dedication of the CAA staff, especially Conference Director Emmanuel Lemakis and former Conference Director Mary-Beth Shine.

Finally, we think it is important to remember the history of this particular conference. Initially, the CAA Board of Directors voted to boycott California as a conference site, because of the passage of Proposition 187 (see "Ring of Fire," *Art Journal* Winter 1998, and "No-Cal CAA," *Art in America*, December 1995). As it turns out, 187 was the first of a number of voter-lead initiatives that culminated with the passage of Proposition 209 removing all affirmative-action programs at the state level. Did the conference do anything to address the aforementioned issues? As we walked through the cavernous halls of the Los Angeles Convention Center, we did not hear anyone mention it. . . .

This is Joe Lewis's last official duty as a CAA Board Member. It has been an honor and privilege for him to serve you these last four years. (Yong Soon Min is on the board until 2000.) We thank you for your confidence and support of our efforts on your behalf.
—Joe Lewis and Yong Soon Min
1999 *Studio Art Theme Chairs*

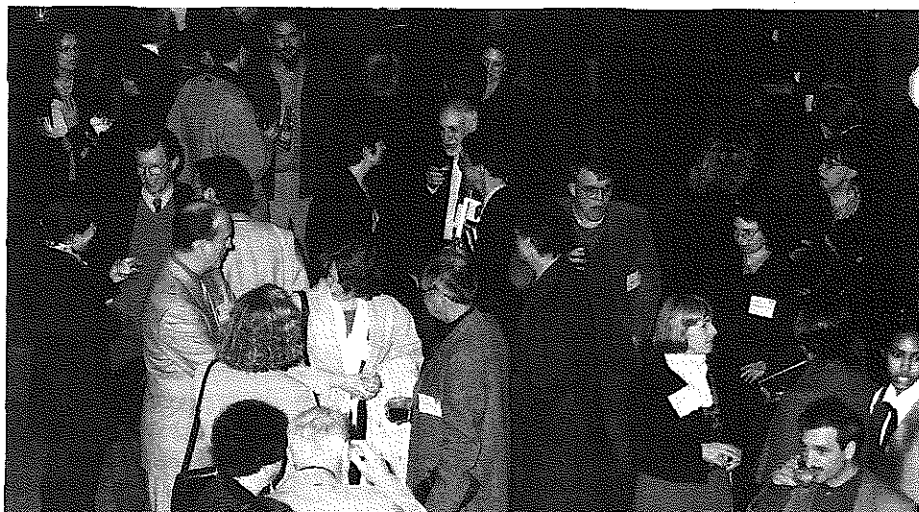
Art History

This year's annual conference in Los Angeles provided a rare opportunity for scholars and students from Latin

America and the U.S. to learn of the tremendous diversity currently shaping art history. The theme of the conference, "From Another Place: Difference, Encounter, Acculturation, Resistance," certainly fit the locale. Los Angeles rivals New York as a metropolitan immigrant destination and exemplifies the stimulating expression of hybridity and mixture of influences. The theme-oriented sessions reflected this concern. We had a chance to learn about the multinational influences on expatriate and immigrant art expressions in such sessions as "Immigration, Americanization, and Labor in U.S. Visual Culture" and "Crossing Boundaries: Hybridization, Cultural Differentiation." Most notable were the number of sessions devoted to Latin American and Mexican

discussions within the traditional boundaries of art history, which profited from this challenge. One memorable session had to do with erasure and the evidence that any object may hold as the residue of an earlier system; while erasure may suppress the other, a ghost remains. In other sessions, there were lively discussions of the notion of hybridization—its meaning and usefulness. The concept of movement—of styles, peoples, influences, and counter-influences, regardless of time or stylistic considerations—informed a great many of these sessions. We believe that the trajectory outlined in our original proposal was successfully realized.

One of the advantages of meeting in Los Angeles was the opportunity to



Revelers at the Wednesday evening Getty Museum reception
PHOTO: JACQUELINE VAVRICK

art history, including the first CAA session on Cuban art, as well as a number from the Pacific Rim. This kind of exchange is a promising development for the future of American art history.

The theme purposely spread a very broad net, hoping to open up the opportunity for discussions that would reveal an underlying truism of art history, that is, a history of cultures in constant flux. The intention was not just to invoke current work involved in multicultural issues, but to propose the theme as a different but viable way of entering a discussion on the historical and global production and reception of art.

Many sessions responded productively to this overarching theme, notably

experience first hand the rich cultural mix provided by recent immigration and the proximity of the border. The excursion to San Diego/Tijuana and the Cultural Tour of Los Angeles were eye-opening events for many. The complex and exhausting work of organizing such a large and varied conference had its rewards in meeting new colleagues and renewing acquaintances. The success of this event is owed to the CAA staff, especially Mary-Beth Shine, the outgoing conference director, to the Program Committee and its co-chairs Jeffrey Chipps Smith and Norie Sato, and incoming Conference Director Emmanuel Lemakis.

—Joan Hugo and Richard Griswold Castillo
Art History Theme Chairs

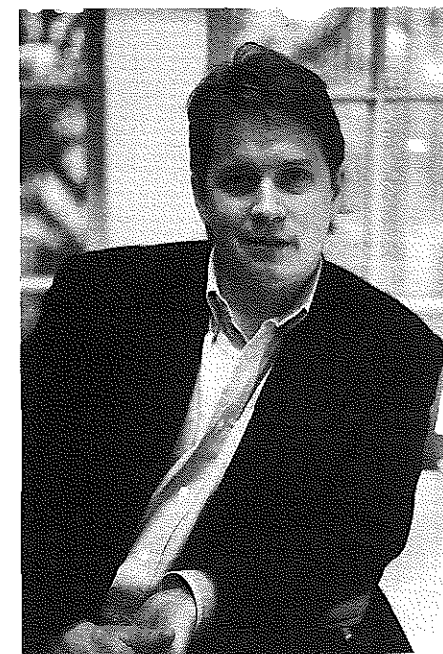
Awards for Excellence

CAA's annual convocation ceremony was held on Wednesday, February 10, at the Los Angeles Convention Center. President John Clarke made remarks and presided over the presentation of awards for excellence in teaching, scholarship, creativity, and conservation. John Walsh, director of the J. Paul Getty Museum, delivered the keynote address.

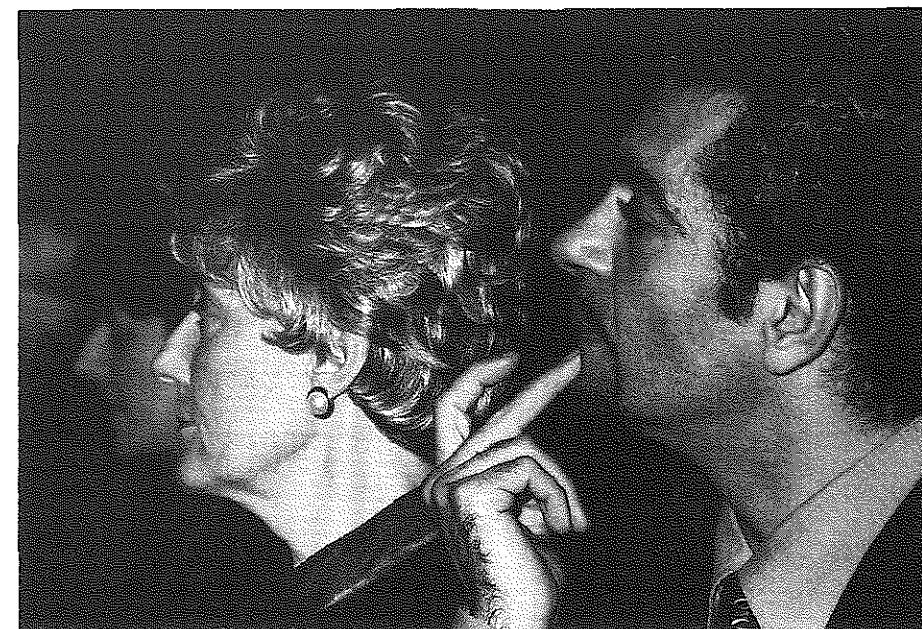
Arthur Kingsley Porter Prize

Awarded to Alfred Acres

Alfred Acres's multifaceted study of Rogier van der Weyden's Columba altarpiece offers an intriguing and open-ended view of this masterwork of early Netherlandish painting ("The Columba Altarpiece and the Time of the World," *Art Bulletin*, Vol. LXXX, Number 3, pp. 422–51). The author's principal concern is with an important but understudied problem: the representation of time



Alfred Acres, Arthur Kingsley Porter Prize



Helen Ibbitson Jessup and Thierry Zéphir, winners of the Alfred H. Barr, Jr., Award
PHOTO: JACQUELINE VAVRICK

through pictorial means. The primary observation focuses on Rogier's method of interweaving diverse time zones, while addressing the contemporary spectator. The argument comprises nuanced iconographical interpretations but resists the explicatory model of a stable reading based on symbols. The pictorial elements are best understood not as symbols nor as allegory or narrative illustration, but rather as "situations" and "representational rhetoric." Meaning is produced through "contextual things, like a city, pathway, building, or star," which together form a "setting." The setting functions as a grounding localization determined by multiple chronological eras, including that represented by the scriptures and that of the donors, the painter, and the audience.

Acres's elegantly written essay is also noteworthy for its use of evocative language, close description, and illuminating comparisons. In addition, the article is methodologically exemplary in that, through a close analysis of a single work, it raises significant general questions concerning the visual representation of time and the interpretive mode through which meanings are determined.

Committee: Irving Lavin, Princeton University, chair; Ruth E. Iskin, University of California at Los Angeles; Holly Pittman, University of Pennsylvania

Alfred H. Barr, Jr., Award

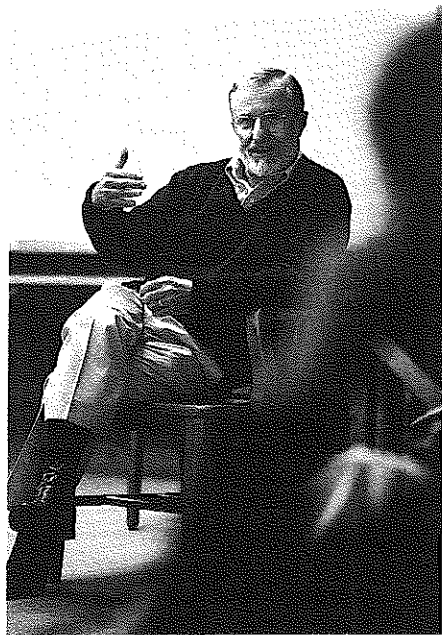
Awarded to Helen Ibbitson Jessup and Thierry Zéphir

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

This year the award goes to *Sculpture of Angkor and Ancient Cambodia: Millennium of Glory*, published by the National Gallery of Art, Washington, D.C., with the Réunion des Musées Nationaux and Thames and Hudson.

Sculpture of Angkor and Ancient Cambodia: Millennium of Glory represents an extraordinary international collaboration that has resulted in the most comprehensive text on Cambodian sculpture available in any Western language. The essays that make up the catalogue cover a broad variety of topics, including history, religion, architecture, sculpture, iconography, and epigraphy. Together they provide the general public, as well as scholars, access to materials that were previously unavailable or extremely difficult to find.

We congratulate **Helen Ibbitson Jessup and Thierry Zéphir**, who edited



Clifton Olds, Award for Distinguished Teaching of Art History

the catalogue, and their collaborators: Kamaleswar Bhattacharya, Jean Boisselier, Ang Chouléan, Jacques Dumarçay, Maud Girard-Geslan, Jean François Jarrige, Pich Keo, Albert Le Bonheur, Wibke Lobo, Saveros Pou, John Sanday, Son Soubert, and Ashley Thompson.

Committee: Alan Wallach, College of William and Mary, chair; Christine Kondoleon, Worcester Art Museum; Elizabeth W. Easton, Brooklyn Museum of Art; Gail Feigenbaum, New Orleans Museum; Nancy Steinhardt, University of Pennsylvania

Award for Distinguished Teaching of Art History

Awarded to Clifton Olds

Clifton Olds has made the teaching of art history the centerpiece of his professional life. A Phi Beta Kappa graduate of Dartmouth College, he received his Ph.D. from the University of Pennsylvania in 1966. His first job at San Diego State required him to teach five courses a semester, including surveys of art history from antiquity to the present as well as classes in studio art. His ability to do so demonstrated both his pedagogical mettle and the breadth of knowledge and ability that have so characterized his subsequent career.

In 1964, Olds accepted a position at the University of Michigan where he remained for the next eighteen years, establishing a national reputation as an extraordinary teacher and gifted administrator. The university recognized him in 1970 with its highest accolade, the Award for Excellence in Undergraduate Teaching.

From Michigan he moved on to Maine in 1982 to hold the Edith Cleaves Barry Chair in the History of Art and Criticism at Bowdoin College. A specialist in medieval and Renaissance art, Professor Olds has taught an extraordinary range of subjects from surveys to special seminars. He introduced courses on East Asian art to Bowdoin and has always had a keen interest in interdisciplinary approaches. Refusing to repeat himself, he constantly reinvented himself as a teacher, keeping the content of his courses fresh and pertinent. Such adjectives as "spellbinding," "mesmerizing," and "magical" are used by his students to describe his lectures. One former graduate student who now teaches art history wrote that, "To this day, when on that rare occasion I finish what I think was a really good lecture, I compare it to my recollections of Clif's daily output. It is always a humbling experience, but it is also a comparison that reminds me what a truly important responsibility it is to be a good teacher. That more than anything is what I learned from Clif Olds."

Even in his scholarly publications, Olds found another means of creative pedagogy. Many of his publications have been part of university museum catalogues. At both Michigan and Bowdoin he organized exhibitions to give students the chance to encounter firsthand the joys and trials of curatorial scholarship.

Distinguished for his intellect, articulateness, versatility, and generosity, Olds is also exceptional in his quiet modesty. Although he did once play God in a Noah play, he has never aspired to professional or personal stardom. As one former student noted, "For him, the scholar's role was to illuminate not himself but art and artists for generations of students." His passion for art history and commitment to excellence has benefited not only his many students but our profession as well.

CAA is proud to present its Distinguished Teaching of Art History

Award to Clifton C. Olds, a man who has brought honor to the profession of teaching and to our discipline of art history.

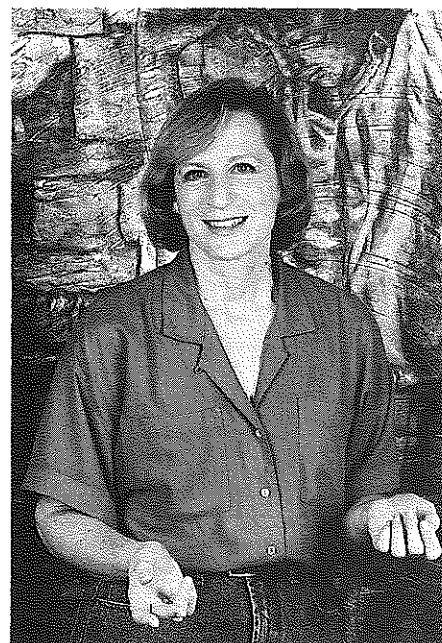
Committee: Pamela H. Simpson, Washington and Lee University, chair; Ellen T. Baird, University of Illinois; Jack Flam, Brooklyn College, CUNY; Joanna Williams, University of California, Berkeley

Award for Distinguished Teaching of Art

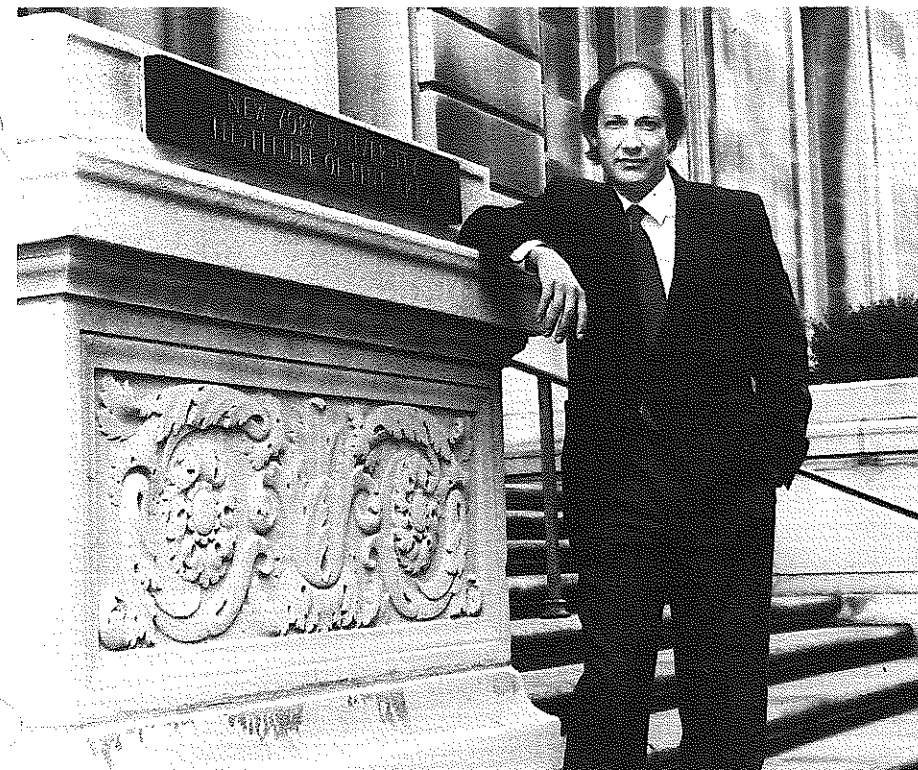
Awarded to Ruth Weisberg

Ruth Weisberg is a gifted artist and teacher who has helped to shape the lives of individual students, professional colleagues, and institutions throughout the nation. Her impact on the teaching and critical discourse of prints and drawings extends far beyond the borders of her own institution. She has been a catalytic force in the lives of countless young women and men, who today trace their own understanding and passion for the arts back to a class or even a single conversation with Ruth. For a surprising number of these same individuals, Ruth continues to serve as an active mentor and inspirational source, even years after their graduation. There is no statute of limitations on Ruth's teaching.

In addition to her extraordinary



Ruth Weisberg, Award for Distinguished Teaching of Art



Marvin Trachtenberg, Charles Rufus Morey Award

legacy in the lives of individual students, Ruth has played a transformative role in institutions as varied as University of Southern California, the Graphics Arts Council of the Los Angeles County Museum, the Women's Caucus for Art, *Artweek*, and of course, CAA itself, which she served as president from 1990 to 1992. Her impact on our association is so significant that many CAA members are tempted to mark time as B.R.W. (Before Ruth Weisberg) and A.R.W. (After Ruth Weisberg). As with her work with individual students, generosity and commitment have been the hallmarks of Ruth's service to institutions.

At the foundation of her strength as teacher and administrator is Ruth's own artistic soul. She has been described by one USC alumna as "melding her spirit as an artist with the vigilance, stamina, and integrity of a fine teacher." With more than seventy solo and two-person exhibitions and more than 150 group shows to her credit, Ruth's personal artistic vision has been clear and evocative for audiences around the world. If ever there was an artist who challenges and teaches through her own creative work, it is Ruth.

We are honored and enriched by Ruth's remarkable commitment to

teaching and to her service on behalf of those who teach. In recognition, we are proud to present the 1999 Distinguished Teaching of Art Award to Ruth Weisberg.

Committee: John S. Gordon, Pratt Institute, chair; Archie Rand, Columbia University; Joseph M. Ruffo, University of Nebraska; Norie Sato, independent artist

Charles Rufus Morey Award

Awarded to Marvin Trachtenberg

The Charles Rufus Morey Prize for the outstanding art history book is awarded to **Marvin Trachtenberg** for *Dominion of the Eye: Urbanism, Art, and Power in Early Modern Florence* (New York: Cambridge University Press, 1997). The Morey Committee was impressed by the depth of Trachtenberg's research, the far-reaching implications of his study, and the clarity of his methodology.

Through his examination of the major city squares of Florence, all built in the trecento, Trachtenberg challenges some of the principal truisms about Renaissance art history. Most notably, he demonstrates through his spatial and historical analyses of the major squares of Florence that the rational planning

credited to the innovation of Alberti and the other Renaissance theorists finds precedent in trecento Florence.

The volume succeeds in providing a convincing revisionist view of the shaping of Florence that defines the fundamental contributions of the fourteenth century. While it focuses on architecture and urban planning, it is ultimately concerned with the fashioning of a visual culture in the broadest sense. The methodology, it is hoped, will serve as a model for further studies of urban growth and design in places other than trecento Florence.

Beautifully written, clearly organized, and illustrated with excellent new drawings and photographs, the volume is a model of what the discipline of art history at its contemporary best should be.

Committee: Susan Huntington, Ohio State University, chair; Linda Hults, College of Wooster; John Pinto, Princeton University; Martica Sawin, independent scholar

Frank Jewett Mather Award for Art Criticism

Awarded to Mira Schor

The Frank Jewett Mather Award committee for 1998 acknowledges the critical brilliance of **Mira Schor**, an artist, teacher, editor, and writer who has, over the past two decades, shaped a crucial counterdiscourse through her efforts as an essayist and editor of the



Mira Schor, Frank Jewett Mather Award for Art Criticism
PHOTO: SARAH WELLS

highly regarded New York-based art journal *M/E/A/N/I/N/G*, published from 1986 to 1996.

From the time of her apprenticeship as an artist and intellectual in the famed Feminist Art Program at California Institute of the Arts in Valencia in the early 1970s to her co-founding of *M/E/A/N/I/N/G* in 1986 and beyond, Schor has worked at the forefront of feminist practice, focusing a decisive critical eye on the contradictions and exclusions within and outside of the feminist art movement. As a practicing artist, writer, editor, and teacher, Schor successfully interweaves the concerns of critical debate, aesthetics, pedagogy, and painting practice in all of her work; each mode of expression cross-pollinates every other.

Schor's opinions are art-historically grounded, aggressively taken, and emphatically wielded, making clear her critical position and beckoning further debate. Her essays are useful for all students of aesthetics and art theory; many studio and art criticism classes have turned to her book of collected criticism, *Wet: On Painting, Feminism, and Art Culture* (Chapel Hill, N.C.: Duke University Press, 1996), as a sourcebook for feminist pedagogy (*Wet* quickly went into a second printing after its release). As expressed in such essays as "Figure/Ground" (1989) and "The Erotics of Visuality" (1992), Schor has remained a partisan of painting, hardly the most favored modality in circles where political engagement is stressed as an effective feminist practice. ("I do not advocate painting as the last refuge for lazy, escapist sensualists, but as a still vital site for conceptual art within a field of visual interest . . .")

Schor's writing is direct, accessible, and both polemical and poetic at once ("paintings are vague terrains on which paint, filtered through the human eye, mind, and hand, flickers in and out of representation"). Her essays attack art world sacred cows (such as the damning of painting as reactionary in the 1980s or the continuing tendency to celebrate [masculine] genius) with rhetorical flair, humor, and bite.

It is our great pleasure to reward Schor with this award, which recognizes her important contribution to critical thinking about contemporary art.

Committee: Amelia Jones, University of California, Riverside, chair; Richard Martin, Metropolitan Museum of Art; Joseph Masheck, Hofstra University; John Hallmark Neff, Terra Museum of American Art

Artist Award for a Distinguished Body of Work, Presentation, or Performance Awarded to Nam June Paik

By honoring **Nam June Paik** with CAA's Artist Award for a Distinguished Body of Work, we recognize six decades of artistic achievement, reaching from the 1950s through the year 2000, when the Guggenheim Museum will honor him with a major retrospective.

Paik's universally recognized role as the "father of video art" stems less from his having been the first artist to acquire a video handset and to record imagery than from the intellectual and aesthetic engagement with television and electronic media he has displayed ever since emerging as an experimental musician in Germany in the late 1950s. Critic Peter Frank has described Paik "as one of John Cage's most devoted, and yet most radical and puckish disciples—and concomitantly, as one of the more prominent and individualistic of the Fluxus artists—who has consistently bridged, and even filled in, the gaps between disciplines. In fact, a persistent

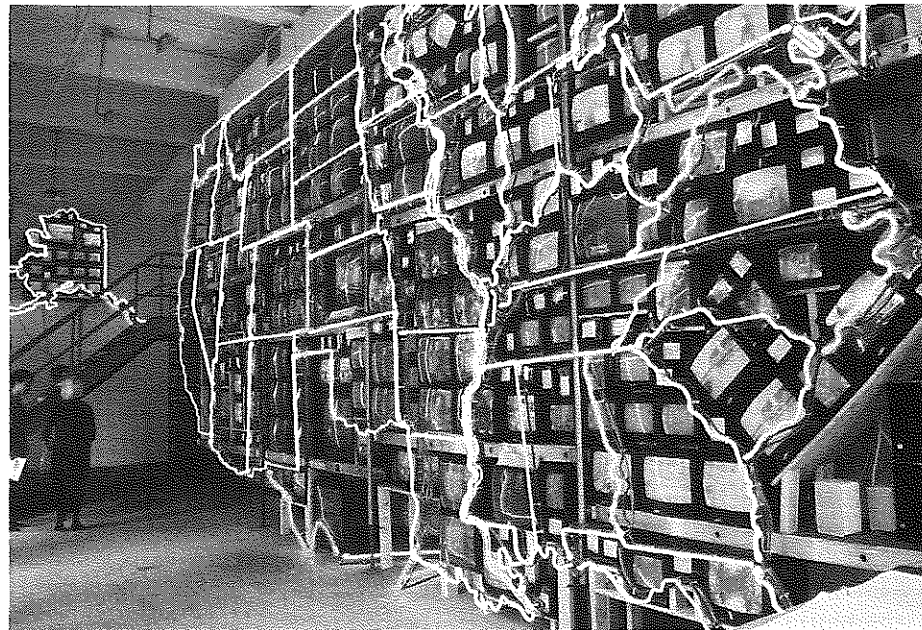
thread of Fluxus spontaneity co-mingles with careful, systematic thinking throughout his career." Adopting video as a statement to the power of the intuitive moment in art, he uncovered the relationship between the fleeting moment of the screen image and his sense of art's own temporality. The advent of the Internet has provided yet another platform from which to work to close the gap between art and receiver-ship. Paik embraces technology while remaining aware of its flaws; in his own words, "high tech is not a panacea. It is just a local anesthetic."

As a tireless exploiter of both the technology and the content of television, Paik has deconstructed the entire mass medium according to Zen tenets, rendering it a vast cosmic giggle—neither less sinister nor less aggressive than it really is, but less potent and more beautiful and human-scaled.

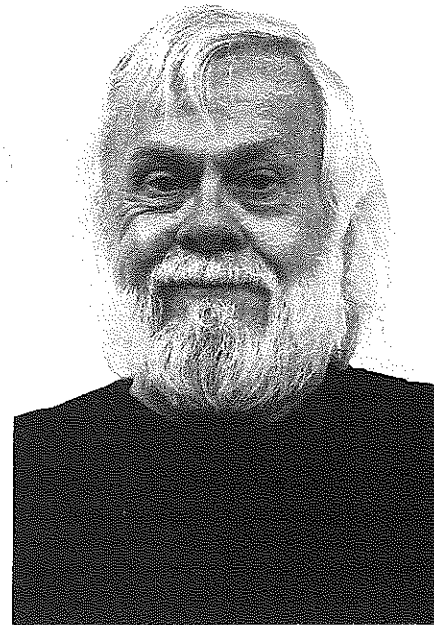
Committee: Judith Stein, independent critic, curator, chair; Nancy Frieze, Rhode Island School of Design; Joanna Frueh, University of Nevada

Distinguished Artist Award for Lifetime Achievement Awarded to John Baldessari

It is fitting that for this annual conference, held in California, we honor the noted West Coast artist **John Baldessari**.



Electronic Superhighway (installation view), Nam June Paik, Artist Award for a Distinguished Body of Work, Presentation, or Performance
PHOTO: HOLLY SOLOMON GALLERY



John Baldessari, Distinguished Artist Award for Lifetime Achievement

As a legendary conceptual artist of the 1960s and as a teacher of art, Baldessari has had a national and international influence on contemporary art. He often states that his art has been informed by his teaching and that his teaching is similar to his production of art. Today, generations of text-based and media-based postmodern artists have either studied with him or are indebted to his means and methods of artmaking.

Through the influences of his environment, the mass media, and the everyday setting of his hometown, National City, California, Baldessari developed a practice devoted to ideas rather than skills, which to this day still remains unique. In the 1960s he shifted from abstract painting to work that incorporated texts and photographic materials of mass media, creating a vocabulary that was concerned with communicating with a larger audience. The artist's seminal works of the late 1960s juxtaposed large images of "drive-by" photos with words, having brash results—one-liners, usually raising questions or making comments that challenge the viewer and the public simultaneously.

His art plays with narrative, and his language and texts are often a strategy linked to storytelling and the making of banality compelling. Transforming the everyday, making art from the use of text, news media, and snapshot photo-

graphs from southern California were the main elements from his early works and most notably his home surroundings of National City.

Represented by the Sonnabend Gallery of New York since the 1970s, Baldessari was also selected to participate in the 1997 Venice Biennale. He has taught high school, college, and university students for almost thirty years at the University of California at San Diego, California Institute of the Arts in Valencia, and the University of California at Los Angeles.

Baldessari's art continues to evolve. He once said, "Brinksmanship does interest me. Pushing art to the limit, and pushing myself further and further."

CAA wishes to recognize John Baldessari's achievements and his contributions to contemporary art, issues, and practice.

Committee: William D. Paul, Jr., University of Georgia, chair; Holly Block, Art in General; Younghee Choi Martin, independent artist; Joe Deal, Washington University, St. Louis

Thanks to Mentors

Many thanks to the artists, curators, and art historians who served as mentors for the Career Development Workshops and the Artist Portfolio Review sessions. Special thanks also go to Michael Auerbach and Ellen Konowitz of Vanderbilt University, for their continuing work on the Career Development Workshops, as well as staff members Nichelle Matherson and Angela Herren.

1999 Career Development Workshop Mentors: Catherine Angel, University of Nevada, Las Vegas; Ron Bechet, Xavier University; Anne Beidler, Agnes Scott College; Michael Bloom, National Gallery of Art; Laurie Beth Clark, University of Wisconsin-

Madison; Andrew Cohen, University of Central Arkansas; Austin Collins, University of Notre Dame; Brad Collins, University of South Carolina; Irina Costache, Loyola University of New Orleans; Debra Drexler, University of Hawaii-Manoa; Moira Geoffrion, University of Arizona; Jane Gilmor, Mount Mercy College; Shifra Goldman, University of California, Los Angeles; Richard Gray, University of Notre Dame; Martha Horvay, University of Nebraska-Lincoln; Dennis Ichiyama, Purdue University; Virginia Jansen, University of California-Santa Cruz; Carlyle Johnson, Middle Tennessee State University; Cary Keown, Southeastern Louisiana University; Elaine King, Carnegie Mellon University; William Lew, Clemson University; Robert Martin, Wayne State University; Judith McCrea, University of Kansas; Phyllis McGibbon, Wellesley College; Mary Jo McNamara, State University of New York, Postdam; Jon Meyer, Townson University; Bonnie Mitchell, Bowling Green State University; Robert Mode, Vanderbilt University; Clarence Morgan, University of Minnesota; Dewey Mosby, Picker Art Gallery, Colgate University; Ljubica Popovich, Vanderbilt University; Carol Purtle, University of Memphis; Gary Radke, Syracuse University; Joe Seipel, Virginia Commonwealth University; David Sokol, University of Illinois-Chicago; Lauren Soth, Carleton College; John T. Spike, Biennale Internazionale Dell'Arte Contemporanea; Marilyn Stokstad, University of Kansas; and Ann Tsubota, Raritan Valley Community College

1999 Artist Portfolio Review Mentors: Suzann Boettger, City College, CUNY; Susan Canning, College of New Rochelle; Collette Chattopdhyay, independent critic; Vicky A. Clark, Pittsburgh Center for the Arts; Sandra Dupret, Wayne State University; Peter Frank, independent critic and curator; Terry Gips, Art Gallery, University of Maryland; Carol Kuoni, independent curator; Thomas Morissey, Community College of Rhode Island; Seth Rosenberg, District Fine Arts; William J. Rushing, University of Missouri, St. Louis; Rachael Sadinsky, University of Kentucky Art Museum; Jan Schall, Nelson-Atkins Museum of Art; John Spike, Biennale Internazionale Dell'Arte Contemporanea; and Diane Tepfer, U.S. Department of State.

Eight Theses for Art Historians and Museums

One of the charming traditions of Dutch academic life that survives from the Middle Ages is the requirement that you submit a list of theses with your doctoral dissertation. They are called *stellingen*: statements printed on a loose sheet of paper that's inserted in the copies of your dissertation. When the day finally comes and you're brought in a horse-drawn carriage to the university senate chamber to face the music, dressed in a frock coat (or I don't know what for women) and escorted by a sort of best man called your "paranymph," you are supposed to defend your theses before a committee of examiners, the faculty, and the public.

These days the event is ceremonial, since your dissertation has already been accepted *de facto*. The list of theses on that piece of paper is ceremonial, too, but it provides a certain kind of droll entertainment for the candidate and the audience. Some theses are straight and actually relate to the accompanying dissertation: for example, "The importance of Flemish emigré artists working in Amsterdam around 1600 has been persistently underestimated, especially by Dutch art historians." Some theses are written with tongue in cheek, or finger in eye: "The tradition exemplified by Pieter de Hooch's paintings of idealized bourgeois domestic interiors culminates in the stage sets representing apartments in *Seinfeld* and *Friends*." Other theses wander off the reservation completely into politics, agriculture, space flight, or whatever. I'll spare you.

This little speech at convocation has, for me, some of the ceremonial and scary aspects of a doctoral defense. I'm

going to defend myself today by presenting you with some theses. The connections among them are loose at best, but each is heartfelt, and each is based on an embarrassing number of years of experience, much of it in museums, some of it in universities. I hope you will pardon a certain bias toward the public functions of art institutions and art historians.

1. Graduate schools produce art historians with serious weaknesses.

I should say "still produce," because weaknesses have always been there, and none of us was strong in every respect, I least of all. But for the past twenty years or more, the weaknesses have had a pattern: a lack of direct firsthand experience with, and study of, works of art in the original. Of course this is not a sudden or mysterious event, like the epidemic of blindness in the wonderful novel by Jose Saramago. It's a consequence of the much discussed shift in our field since the 1960s toward contextual and theoretical questions about art and its functions, questions that can generally be dealt with without consulting original works of art, let alone grappling with their visual subtleties and complexities. The shift has gained us a great deal: there has been a broadening of our subject, more tools for analysis, and a more useful role for art and architecture

in other disciplines. Read the latest *Art Bulletin* (with a work of art on the cover at last!) and you will find a healthy mix of subjects, from narrative in Chinese scrolls to ornament in European architecture, and a variety of approaches using philology, traditional iconography, and sort of unpolemical feminism, among others.

The field is richer and it's poorer. In most graduate programs, students seldom learn anything about how works of art are engraved, or modeled, or painted, or how buildings are actually constructed. They aren't required to explore the inner logic of why objects come to look the way they do. They have little empathy for possibilities the artists seized or avoided, the boundaries that the artist observed or stretched. Nor are they taught the discipline of judging the condition of things: the physical changes they have undergone, whether disfiguring or enhancing or merely misleading. Without these skills they can't hope to develop satisfying explanations of how works of art or architecture actually evolved and worked on their audiences.

Ironically, we have been seeing a return among art historians in their forties and fifties to individual objects as subjects for case studies: papers on what can be learned from a single work of art by asking many different questions about it and applying a gamut of methods. Assuming this becomes attractive to graduate students, who is going to teach them the skills of grap-

pling with the work itself and answering the most basic questions about it? These can be taught—but usually not by universities, unaided.

2. Teaching from original works takes the help of museums.

The skills that need reviving and teaching do survive, not in art history faculties for the most part, but in museums: in the training and daily practice of curators. Fortunately it's a rare art faculty that's located far from a collection and curators somewhere. Curators need to be co-opted into part-time teaching, especially courses using real objects. These collaborations with graduate programs are good for museums, too, which have some acute needs of their own. The shift away from original objects has had real consequences for museum people. There is a shrinking pool of talented young people with the training and inclination to take museum jobs. Museums could help readily enough with the training; inclination is something else again.

If museum work is going to appeal to this generation of graduate students and the next few to come, I think museums will have to be more open to newer ways of investigating and understanding their collections and the museums' historical role in society—less skeptical about these investigations, less threatened. They will need to be more adventurous in the exhibitions they organize. They especially need to overcome their objections to shows organized around ideas, to what are often dismissed as "thematic" exhibitions, to which curators don't want to lend because of a traditional but unexamined belief that original objects aren't really needed for such shows. Museums, rather than ignoring the results of untraditional kinds of interpretation, will find ways to introduce the most illuminating results to their audiences. A museum that's more intellectually adventurous will have less trouble recruiting the best people.

3. Every graduate student in art history ought to have experience drawing, painting, modeling, and photographing.

That experience is at least as important as the reading knowledge of

German and French that most programs require on entering. There is no substitute for the knowledge and empathy that you develop through your own struggle with the materials. When I was at the University of Leiden, entering art history students were required to take a year learning to use the camera. They learned the disciplines of picture making in the process, and afterward few of them ever looked at art, or the world, with quite the same eyes. That was a very good idea. My own art-historical education was deficient in this way. It wasn't until I got up the nerve to ask artist friends to let me look over their shoulders in their studios and pester them with questions that I began to see patterns in how artists make decisions and began to connect those patterns to the art of the past.

4. Every graduate student specializing in architectural history should be required to study structural principles and to design and actually build something intended for a particular purpose.

My reasons are the same as those I gave for art historians being obliged to make things. When I say "build something for a particular purpose," I stress purpose, the element of function that in the analysis and criticism of buildings for a generation or more has taken a back seat, the same back seat occupied by the firsthand study of objects. Most architectural writers are remarkably uncurious about what clients told the architect they wanted, and how tradeoffs and accommodation shaped the designs. Little gets written about how the buildings serve or don't serve their purpose, and when they are photographed, they are usually empty—pure structures unsullied by human use. All this perpetuates the myth of architect as autonomous creator. I can speak with feeling about art museums, which simply can't be understood without taking function into account. They can't be judged successful unless they make works of art look their best—any more than a concert hall can be successful without good acoustics—and unless they put the visitor in a receptive frame of mind.

5. There are many legitimate ways to profit from a visit to an art museum. Why would I tell you something so obvious?

Because it wasn't obvious to me when I was an art-historical zealot starting out in the field. Then, I thought that museums were mostly another way to teach, and that the visitors, although less securely captive than if they were in a classroom (unfortunately), were there to learn, or else should be. There is a lot to learn, and part of our business is to be good teachers; but the rest of our business, I believe, is to be respectful of the amazing variety of satisfactions people can take from a visit. I mean their uncritical delight at the place itself. I mean the personal associations that works of art can evoke in them, the ways in which their reverie flows and is deflected and reshaped by what they see. I mean the social experiences that parents and children have looking at the same things and talking about them. It's a long list, and these experiences may be more powerful than anything we tell them about atmospheric perspective in Renaissance landscapes, or bronze-casting, or the family members of Degas. Most museum visitors are browsing. The pedagogical ruse, of course, is to put out bait in little snares: juxtapositions of objects, and well-chosen bits of observation with real consequence; with these you catch the visitors' attention and you point them to more information.

6. Temporary exhibitions can be a drug. They can cure indifference, awaken desire, stimulate scholarship, teach, and even lead to understanding.

They have been a vital element of museums' contribution. They can also cause a kind of addiction. Exhibitions have certainly been addictive for museums, which for thirty years have relied on them more and more to bring an audience and generate revenue. (The two motives are often hard to disentangle.) Formerly it was the permanent collection that was the attraction for museumgoers, like the animals in the zoo, which are always there. Of course, zoos learned the magic that a borrowed panda cub could do for attendance! Museums learned not only the pulling



John Walsh, CAA Convocation, February 10, 1999, Los Angeles
PHOTO: JACQUELINE VAVRICK

power of well-advertised temporary displays, but in effect they erected a permanent marquee that they can't afford to have empty, since visitors come when there's a show and tend to stay away when there isn't.

Visitors, despite gaining so much from exhibitions, have been drugged by them, too. They have come to expect a story line, nuggets of information to master, connections and comparisons built into the installation; and they expect to keep moving (and unfortunately rarely to be allowed to sit down). People who get used to this kind of programmed experience in a temporary exhibition are apt to have feelings of withdrawal in the permanent collection: disorientation and impatience. Visitors habituated to the linear experience and the bustle of shows need encouragement when they hit those relatively quiet galleries where the optimum experience comes with random movement and slow absorption.

What kind of "encouragement" am I talking about that would make an unguided browse in the permanent collection as satisfying as a one-way trip through an exhibition? Some things seem to work. Obviously a calm atmosphere and physical comfort help, including seats, so that the message is "slow down, look, think." So does a ready supply of information, or interpretive ideas of all kinds, that isn't pushed at visitors, doesn't glow or gabble or cover the walls, but, if it's wanted, can be drawn on readily by the visitor, whether by traditional low-tech methods or electronically. We need interpretation that's proposed in a suggestive way rather than prescribed. The suggestions are best made by different voices with different points of view, not a single anonymous voice of authority. Like any kind of good teaching, ours ought to aim to build visitors' confidence so that they will be less willing to walk, or think, in a straight line.

7. We have little to fear from technology.

A few years ago I worried that having lots of digital images on their home computers might begin to satisfy people who might otherwise be visiting museums. Maybe the luminous image would have more allure than the original. Maybe sitting there and click-

ing from one masterpiece to the next, without walls or boundaries, might be more fun than going downtown and trudging through the galleries.

That doesn't seem to be what is actually happening. Perhaps we shouldn't be surprised, since history has encouraging precedents for the relation of advances in imaging technology to museumgoing. The founding and multiplying of art museums in the eighteenth and nineteenth century was propelled not only by democratic ideals but also by cheap reproductions of paintings, turned out in vast numbers on fast presses from durable printing stones or plates. In our century, the museum boom of the 1960s and 1970s was fueled by color printing: a huge increase in magazines and popular art books with color reproductions, making unfamiliar works of art not only familiar but inviting to visit, like Yucatan or Bavaria as pictured in *National Geographic*. Digital reproductions distributed free on the Internet are going to add to the aura of the originals, not tarnish it, and have a similar effect of stimulating people to go and see the originals for themselves.

8. College is too late.

That's "college" as in College Art Association, whose members mostly teach young adults, not many of whom arrived as freshmen having had much exposure to art of any kind, let alone the discipline of looking at works of art, investigating them, or making them. And they are the lucky ones—they made it to college. There are countless tens of thousands of other intelligent kids left behind every year who could be in college if they had been awakened by art, motivated by its challenges, made aware of a potential for response to the visual in themselves that they didn't suspect they had.

Those awakenings actually happen every day in elementary schools and high schools where art is taught as a subject or woven into the curriculum. Those probably don't number more than half America's schools, however, and even in that half, art teaching is often rudimentary at best. A high proportion of our children are not getting skills whose value everyone in this room knows very well: skills in decoding and connecting, skills in verbalizing, skills in visualizing, skills in patient making and

improving. They don't get to look out the windows onto human history that art provides or sort through its vivid evidence of what's similar and what's different among epochs and cultures. In the competition for hours in the school day, art has not done well, and that's partly because the power of art to change children's lives hasn't been put forward cogently enough. What group of citizens could do that more persuasively than the people in this room?

Where do art teachers in elementary and high schools, and those who train them, go to talk about these issues? To meetings of the National Art Education Association, the NAEA, which has 17,000 members—about the same as CAA—and with whom the CAA has had very little contact for years. * I've noticed that among the few art historians who are even conscious of this whole other body of professionals, their kindest attitude toward them is indifference. How can we afford a situation like this? A case in point: tens of thousands of undergraduate education majors in universities across the country—people preparing to be schoolteachers—are given lame, tedious survey courses in art history, their only academic exposure to art. In a few years they are teaching live children. With nothing more than a poorly taught survey, is it any wonder they don't have the materials or the motive to include art in their teaching?

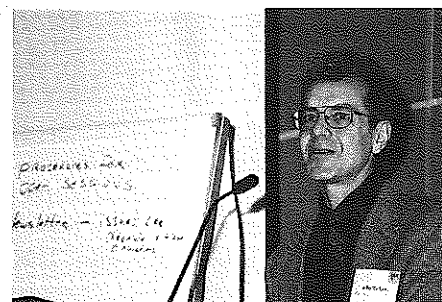
Have we no help to offer? In most universities, there are art historians and artists across the campus who could inspire future teachers, equip them, or, after they have begun teaching, help supply what was missing in their training. There simply must be ways for well-intentioned people, many of them in this room, to cross the gap that separates people who teach America's schoolchildren and people who teach in colleges and universities.

Fellow members of the College Art Association, I am grateful to have been asked to speak at this calling-together of our profession. I wish you who are visitors to Los Angeles a good stay in this fascinating city. Bundle up! And I wish us all a productive meeting.

—John Walsh, Director, Getty Center

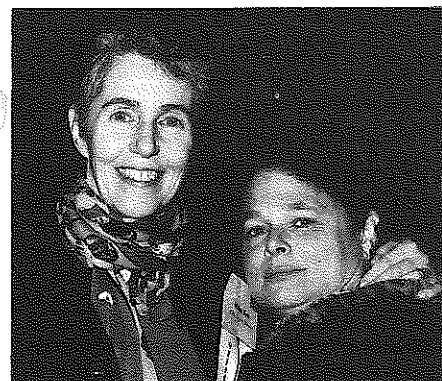
*Editor's Note: The NAEA has recently become an affiliated organization of the CAA, owing to the efforts over several years of Susan Ball. A link to the NAEA is also in place on the CAA website.

CAA in LA



President John Clarke leads the 1999 Town Meetings

PHOTO: JACQUELINE VAVRICK



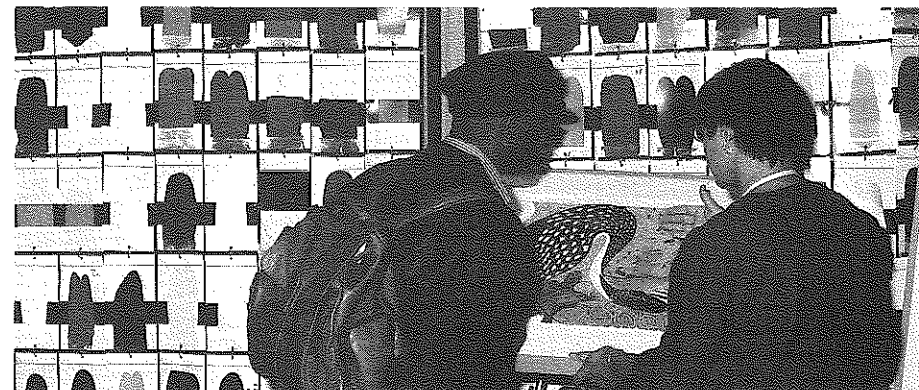
Deputy Director Elaine Koss with Janet Kaplan, executive editor of *Art Journal*

PHOTO: JACQUELINE VAVRICK



The Committee on Women in the Arts honored Samella Lewis (second from left) with its 4th Annual Recognition Award

PHOTO: JACQUELINE VAVRICK



A vendor demonstrates products at the Book and Trade Exhibit Hall

PHOTO: JACQUELINE VAVRICK



1998 Professional Development Fellows Veena Cabreros Sud, Ricardo J. Miranda, and Cristina Cruz González

PHOTO: JACQUELINE VAVRICK



Interviewers tables at rest

PHOTO: JACQUELINE VAVRICK

Monograph Series Suspended

CONTINUED FROM PAGE 2

another, more appropriate guise in the near future. For a discussion of this issue, see "The New Age of the E-Book" by Robert Darnton (*The New York Review of Books*, March 18, 1999).

We welcome your comments on all publication issues. To voice your opinion on this action of the Board of Directors, please contact Susan Ball, CAA Executive Director, at sball@collegeart.org. Please indicate whether or not you have expressed an interest in publishing in the series and if not, why not; also indicate if you have purchased and/or read any CAA monographs.

— Susan Ball

Statement Against Monograph Suspension

The decision of the Board of Directors to suspend the Monographs on the Fine Arts was made despite the strong recommendation of the *Art Bulletin* and Monograph Series Editorial Board that the College Art Association maintain this distinguished series of publications. The members of the Editorial Board remain unanimous in the opinion that the Monographs on the Fine Arts are integral to the CAA's quest for academic and intellectual excellence and that the fifty-six titles in the series, published over the past fifty-five years, have contributed significantly to the field of art history. We believe that removing the Monographs from the CAA masthead represents a disservice to our fellow CAA members, particularly to junior colleagues writing on

topics too specialized to command the audiences nowadays required by university and other presses. The Editorial Board urges the Board of Directors to resume publication of the Monographs, perhaps through media appropriate to the current technological age, at the earliest possible opportunity. The Monographs can, and should, continue to play an important role in CAA's long-standing mission to advance the professional interests and support the scholarship of its members at colleges, universities, and museums in North America and beyond.

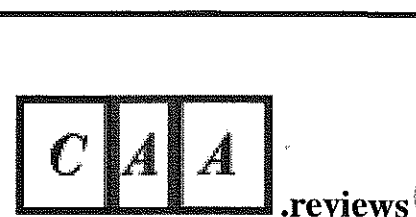
Art Bulletin Editorial Board: Marilyn Brown, Tulane University; Creighton Gilbert, Yale University; Babatunde Lawal, Virginia Commonwealth University; Robert S. Nelson, University of Chicago; John T. Paoletti, Wesleyan University; Peter Parshall, Reed College; Debra Pincus, National Gallery of Art; Linda Seidel, University of Chicago; Richard Shiff, University of Texas, Austin; Marianna Shreve Simpson, Walters Art Gallery, chair; Nancy J. Troy, University of Southern California; Mimi Hall Yiengpruksawan, Yale University

CAA News

Call for Millard Meiss Committee Member

The *Art Bulletin* Editorial Board seeks nominations and self-nominations for an individual to serve on the Millard Meiss Committee for the 1999–2003 term. The Millard Meiss Publication Fund awards grants twice a year for purpose of subsidizing book-length scholarly manuscripts in the history of art. Committee members serve a term of four years. For more information, see CAA website.

Candidates must submit a c.v. and a letter explaining their interest in and



CAA reviews, www.caareviews.org, published by the College Art Association, is an online publication devoted to the peer review of new books relevant to the field of art history. The journal is made possible by a generous grant from The Andrew W. Mellon Foundation. CAA reviews is published on a continual basis, reviewing museum and gallery exhibitions, academic conferences, and electronic media, as well as books on art-historical criticism, arts education and policy, film, curatorial studies, and more. Articles for CAA reviews are commissioned from major scholars, critics, artists, and curators around the country.

qualifications for appointment. Nominations and self-nominations should be sent to the *Art Bulletin* Editorial Board, Attn: Millard Meiss Nominations, CAA, 275 7th Ave., New York, NY 10001. Deadline: April 9, 1999.

Art Bulletin Seeks Reviewers

In response to inquiries made at the Association of Art Editors' (AAE) session at the CAA annual conference last month, individuals wishing to write reviews for the *Art Bulletin* are encouraged to send their c.v.s along with a short statement detailing their expertise to Linda Seidel, *Art Bulletin* Book Reviews Editor, c/o CAA, 275 7th Ave., New York, NY 10001.

While requests for specific projects should not be made (in order to avoid potential conflicts of interest), the expression of enthusiasm for a particular subject area is welcome and will be duly and warmly noted. Other suggestions regarding CAA's publications are also appreciated.

Solo Exhibitions by Artist Members

Only artists who are individual CAA members will be included in this listing. Group shows or exhibitions cannot be listed. Send name, membership number, venue, city, dates of exhibition, and medium (or website address of online exhibits). Photographs are chosen at the discretion of the editors; they will be used only if space allows and cannot be returned. Listings and images may be reproduced on the CAA website. Submit to: Solo Show Listings, 275 7th Ave., New York, NY 10001; caanews@collegeart.org.

ABROAD

Alyssa Dee Krauss. Barbican Centre, London, February 19–March 28, 1999. *Memorandum*; Musée des Arts Décoratifs, Paris, March 9–May 30, 1999. Jewelry and sculpture.

Creighton Michael. Galerie Trois Points, Montreal, January 23–February 20, 1999.



Pablo Delano, b/w photograph

MID-ATLANTIC

Judy Hiramoto. Sol Mednick Gallery, University of the Arts, Philadelphia, January 15–February 12, 1999. *Nuclear Journal*.

Sharon Loudon. Delaware Center for the Contemporary Arts, Main Gallery, Wilmington, Del., January 19–March 20, 1999. *Agents*.

Younghee Choi Martin. Cedar Crest College, Tomkins College Center Gallery, Allentown, Pa., January 25–February 28, 1999. Paintings and drawings.

Julia Merkel. West Virginia Wesleyan College, Buckhannon, January 11–February 18, 1999; Ann Taylor Gallery, Charleston, W.Va., February 19–March 27, 1999. Equine and bovine figure paintings.

Ira Tattelman. Glenview Mansion Art Gallery, Rockville Civic Center Park, Washington, D.C., January 10–February 2, 1999. *Fading into View*, photography.

MIDWEST

Les Barta. Western Michigan University, Kalamazoo, January 4–28, 1999. *Computer Constructions*; Ohio State University, Mansfield, January 10–February 7, 1999. *Design as Main Element*; Rosewood Arts Centre Gallery, Kettering, Ohio, April 12–May 14, 1999. *Photoconstructions*.

Joe Deal. Washington University Gallery of Art, St. Louis, Mo., January 22–March 21, 1999. *The Getty Center: Photographs by Joe Deal, Models by Richard Meier*.

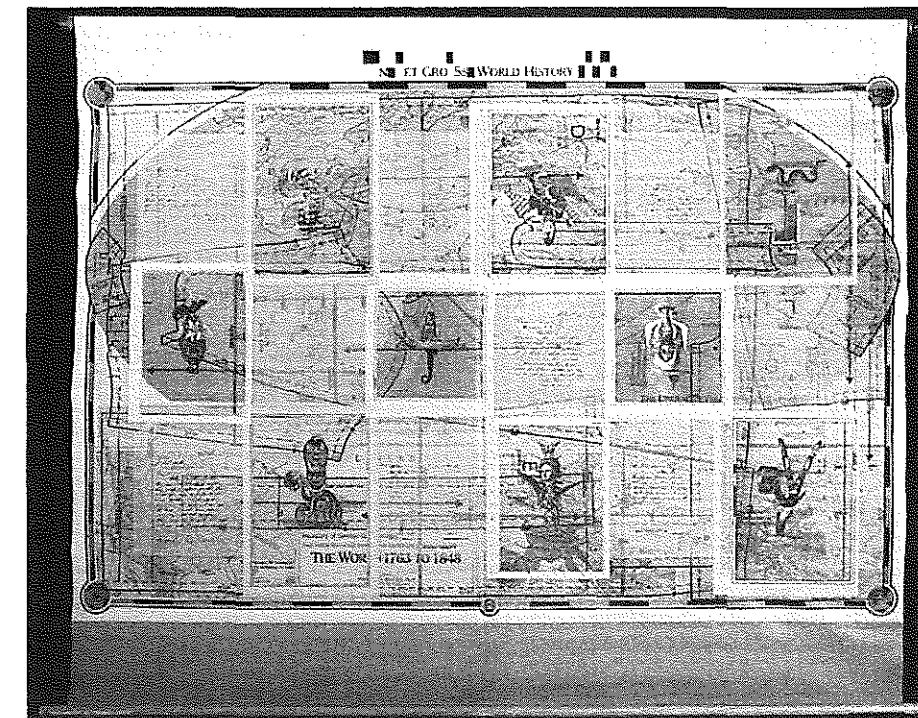
NORTHEAST

Michael Amato. Sherman Gallery, Boston University, Boston, January 15–February 21, 1999. *Tijuana Tavolettas*.

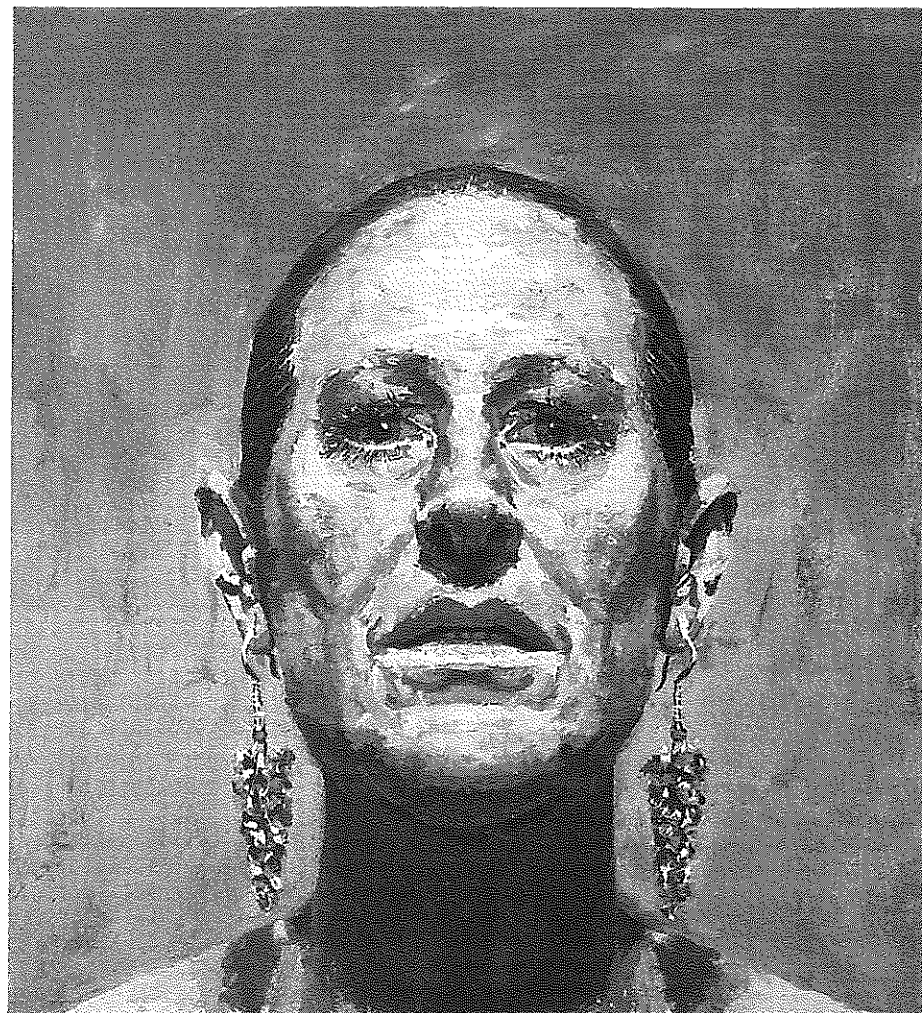
Flavia Bacarella. Prince Street Gallery, New York, March 19–April 7, 1999. *Portraits of the Land*, paintings.

Marjorie Blackwood. Shelter Rock Art Gallery, Manhasset, N.Y., December 19, 1998–February 3, 1999. *Crossing*, acrylic paintings; Cooper Union Great Hall, New York, December 17, 1998, February 18, 1999, and April 22, 1999. Art IST Concert Series, acrylic paintings.

Susan Breary. Spheris, Walpole, N.H., December 5, 1998–January 15, 1999. *Northern Forest*, oils and monoprints.



Dan Mills, *Marginalia*, mixed media, 52.5" x 67.5" x 2"



Susanna Coffey, *Self Portrait (oh, soon)*, oil on canvas, 20" x 18"

Susanna Coffey. Tibor de Nagy Gallery, New York, January 7–February 6, 1999. *Recent Paintings.*

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

Deborah Garwood. Scott Pfaffman Gallery, New York, February 4–28, 1999.

Douglas R. Giebel. Visions Gallery, Albany, N.Y., January 8–March 2, 1999. *Figures & Landscapes*, paintings.

John Jacobsmeyer. Kougeas Gallery, Boston, December 11, 1998–January 23, 1999. *Frontier Fever*, oil painting and wood engravings.

Rhoda Juels. Wheeler Gallery, University of Massachusetts, Amherst, March 30–April 16, 1999.

Niki Lederer. Washington Square Windows, New York University, New York, December 18, 1998–February 15, 1999. *Shoes.*

Dan Mills. 76 Varick, New York, November 13–December 11, 1998. *Revisions*, mixed media.

Annette Morriss. 55 Mercer Gallery, New York, December 22, 1998–January 9, 1999.

Mary Murphy. dfn Gallery, New York, February 4–March 20, 1999. *Translations*, paintings and drawings.

Tracy Salvage. Manhattan Center Gallery, New York, September 8–November 5, 1998. *Paintings and Works on Paper*, oils, prints, mixed media; Adelphi University Gallery, Garden City, N.Y., September 8–October 1, 1998. Oil, prints, drawings.

Marian I. Schoettle. Bernard Toale Gallery, Boston, April 9–11, 1999. Concept oriented clothing.

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

Roger Shimomura. Steinbaum Krauss Gallery, New York, January 16–February 13, 1999. *An American Diary.*

Loret Gnivecki Steinberg. University of Rochester Art Library Gallery, Rochester, N.Y., September 21–October 18, 1998. *These Are Not Ozzie and Harriet's Children*, quadtone digital ink-jet prints on artist's paper and texts displayed on a video kiosk.

SOUTH

Les Barta. Fine Arts Gallery, Seminole Community College, Sanford, Fla., February 5–March 22, 1999. *Photoconstructions.*

Kate Kretz. Trehearn Gallery, Austin Peay University, Clarksville, Tenn., January 19–February 7, 1999.

Creighton Michael. Reynolds Gallery, Richmond, Va., February 19–March 27, 1999. Drawings.

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

Tom Wagner. Arkansas River Valley Arts Center, Russellville, January 10–February 2, 1999. *Rituals of Dance*, paintings, drawings, and collage.

WEST

Basil Alkazzi. Las Vegas Art Museum, Las Vegas, February 10–March 14, 1999. *Recent Paintings.*

Enrique Chagoya. Crocker Art Museum, Sacramento, January 1–March 21, 1999. *Recent Works.*

Erica Daborn. University of Denver, School of Art and Art History Gallery, Denver, January 8–March 13, 1999. *Out of Place*, paintings and drawings.



Erica Daborn, *High Climber*, oil on masonite, 59" x 47"

People in the News

In Memoriam

Mary F. Linda, associate director of the Cummer Museum of Art and Gardens, died suddenly on November 26, 1998, at the age of 50. Previously, Linda held positions as assistant and interim director at the Palmer Museum of Art at Pennsylvania State University, and curator at the Asia Society in New York. Well known as a specialist in Southeast Asian art, Linda received her Ph.D. from the University of California at Berkeley. She held fellowships from the J. Paul Getty Museum, the University of Pennsylvania, and the American Institute of Indian Studies in New Delhi.

Lois Orswell, Cambridge, Mass., a benefactor of the Harvard University Art Museums, died on December 9, 1998.

Orswell's numerous gifts to the Harvard University Art Museums both during her lifetime and at her death enriched every curatorial department. Among her greatest gifts were modern drawings, paintings, and sculpture, including especially major works by the artists of her own generation, Willem de Kooning, Arshile Gorky, Franz Kline, and David Smith. Her gift of more than 40 works by David Smith in 1994 make the Fogg Museum the single largest, public repository of his work anywhere in the world.

Orswell's gifts began modestly 45 years ago with the donation of an ancient stone sculpture, but in 1955 the scope and focus of her collecting were announced by her gift of *The Actors*, the magisterial Max Beckmann triptych. Over the next few years, she moved from Rhode Island to Pomfret Center, Conn., and her personal commitment moved from art collecting to environmental rights concerns. She continued to donate works from her art collection or put them on deposit at the Fogg for future donation and bequest, without ever losing her commitment to the value of art or her interest in museums. "You must know," she once wrote, "I begin to shrivel up if I do not see a work of art for a few days."

Orswell's allegiance to Harvard was based on her sense that the works in her collection would not only find their place in exhibition, they would be studied and they would be sources of inspiration and learning. To this end she gave not only her collection of David Smith's works, 43 in all, but also a group of 66 letters from the artist to her, hoping they would be useful to scholars. Orswell did many things over her long life, and at the end she was entirely

devoted to her work, both personal and philanthropic, with animals, plants, and the earth.

Beauty was everything to Orswell, and although she committed herself entirely to the natural world, she never lost her passion for art, the collection she has formed, and the welfare of museums. Living in the country, she felt her isolation from art strongly, and she was always grateful for every report from the Fogg. After her death, her gifts over 45 years and her ultimate bequest, totaling more than 300 works of art to the Harvard University Art Museums, have ensured that Lois Orswell's passion for the beauty found in man's creations, as well as nature's, will survive and be understood.
—*Marjorie Cohn, Fogg Art Museum*

Academe

Mark Antliff has been appointed associate professor with tenure in the Department of Art and Art History at Duke University.

Patricia Leighton has been appointed professor with tenure in the Department of Art and Art History at Duke University.

Deborah Marrow, director of the Getty Grant Program, has been appointed interim director of the Getty Research Institute following **Salvatore Settis's** transition from director of the Getty Research Institute to Getty Distinguished Scholar-in-Residence.

Tracy Salvage has been appointed visiting professor, artist-in-residence in the Department of Art and Art History at Adelphi University, Garden City, N.Y., for the 1998–1999 academic year.

Judith Tannenbaum, associate director and curator of the Institute of Contemporary Art at the University of Pennsylvania, has been named interim director of ICA following the departure of **Patrick T. Murphy**.

Mark Weil, professor and chair of Washington University's Department of Art History and Archaeology, has been named the first E. Desmond Lee Professor for Collaboration of the Arts. The professorship was established by a gift from E. Desmond Lee to foster a stronger relationship between Washington University and St. Louis arts institutions, including the Saint Louis Art Museum.

Gennifer S. Weisenfeld has been appointed assistant professor in the Department of Art and Art History at Duke University.

Fikret Yegül, professor at University of California, Santa Barbara, served as chief adviser for an episode of NOVA produced by PBS. The episode is part of a planned mini-series titled "Secrets of Lost Empires II." Yegül's episode involves the construction of a functioning replica Roman bath on an archaeological site near Sardis, Turkey. The episode will be broadcast in the spring of 2000.

Museums and Galleries

Sandra Dupret has recently been appointed curator of exhibitions for the Elaine L. Jacob Gallery and the Community Arts Gallery at Wayne State University in Detroit.

Barbara Haskell has been appointed curator of painting and sculpture (1900–1950) at the Whitney Museum of American Art.

Chrissie Iles has been named curator of film and video at the Whitney Museum of American Art.

David Kiehl has been named curator of prints at the Whitney Museum of American Art.

Janie C. Lee has been named curator of drawings at the Whitney Museum of American Art.

Barbara Buhler Lynes, curator of the collection at the Georgia O'Keeffe Museum and Emily Fisher Landau Director of the Georgia O'Keeffe Museum Study Center, has relocated to Santa Fe, N.Mex., where she will work onsite at the museum.

David E. McKinney has been appointed president of the Metropolitan Museum of Art. McKinney will report to director **Philippe de Montebello**, who has been given the additional title of chief executive officer. Outgoing president **William J. Luers** is to become chairman and president of the U. S. United Nations Association.

Lisa Phillips has been appointed director of the New Museum of Contemporary Art, New York.

Eugene Tsai, previously associate curator at the Whitney Museum of American Art, has been promoted to senior curator.

Grants, Awards, & Honors

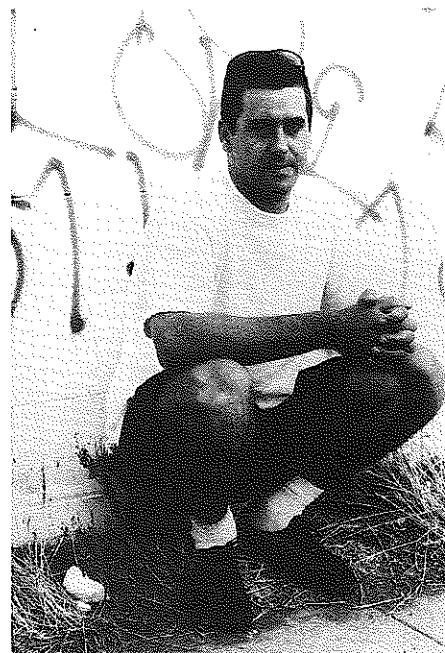
Sandow Birk was recently awarded the 1998 Basil H. Alkazzi Award.

David Brody, University of Washington, was recently awarded the 1998 Basil H. Alkazzi Award in painting. The award funds will be used to support Brody's continuing studio work.

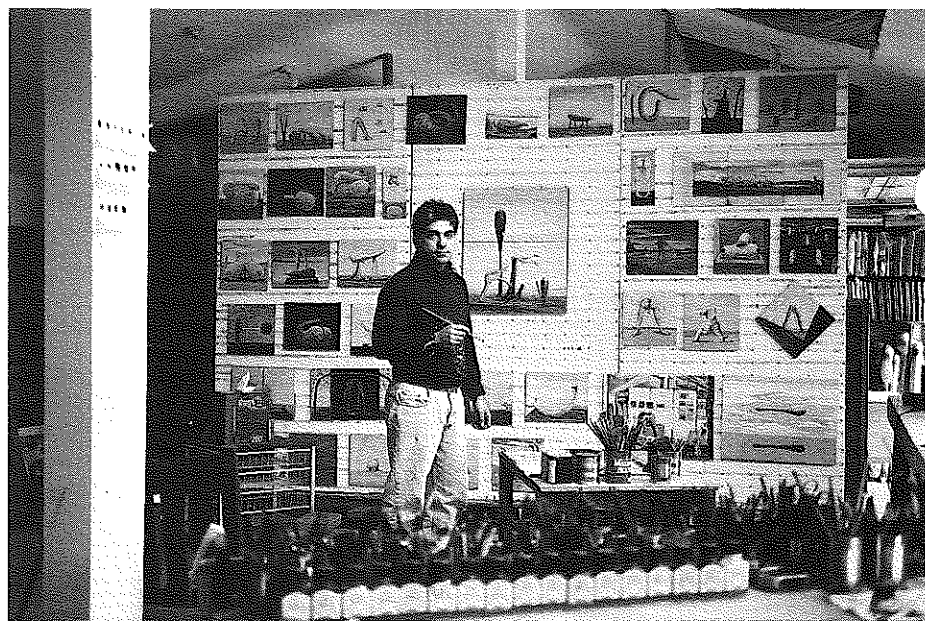
Maureen Clyne received a 1-month residency at the Cill Rialaig Project Artist's Retreat in County Kerry, Ireland, for March 1999.

Natasha Goldman, University of Rochester in Visual and Cultural Studies, received a fellowship with the Graduiertenkolleg "Politische Ikonographie" Kunstgeschichtlichen Seminar at the University of Hamburg, Germany.

Fredrika H. Jacobs, Virginia Commonwealth University, received an honorable mention from the Society for the Study of Early Modern Women's 3rd Annual Book Awards for her book, *Defining the Renaissance Virtuosa: Women Artists and the Language of Art History and Criticism* (Cambridge University Press, 1997).



Sandow Birk



David Brody

Geraldine A. Johnson, Harvard University and Villa I Tatti, and **Sara F. Matthews-Grieco**, Syracuse University, received a collaboration award from the Society for the Study of Early Modern Women's Third Annual Book Awards for *Picturing Women in Renaissance and Baroque Italy* (Cambridge University Press, 1997).

Elaine A. King, Carnegie Mellon University, was recently awarded a 1999 Pennsylvania Fellowship in Art Criticism. In addition, she received a grant from the Juliet Lea Hillman Simonds Foundation for the Diane Samuels retrospective exhibition opening at the Municipal Museum of Art in Gyö, Hungary, this month.

David Kohan, Wichita State University, has received a University Research/Creative Projects Award for 1999. The grant will be used to travel to Rome and Vienna to study specific paintings.

Juliet Koss, Ph.D. candidate in art history at Massachusetts Institute of Technology, is a 1998-2000 fellow at the Getty Research Institute, where she is completing her dissertation "Empathy and Estrangement in German and Russian Modernism."

Bridget Lynch was recently awarded the 1998 Sheldon Bergh Award.

Nancy Macko has been awarded a Scripps faculty research grant, which she will use to fund the multimedia installation *New Constellations: From Bees, Stars, Words* for the exhibition *Other Spaces* at the Williamson Gallery, Scripps College, in 2000.

Constance Pierce was appointed research fellow at the Institute of Sacred Music and the Arts at Yale University and resident artist at Yale Divinity School for the 1998-99 year.

Conferences & Symposia

Calls for Papers

3rd Annual Indiana Limestone Carving Symposium, Bloomington Area Arts Council, June 20-26, 1999, to be held at the Bybee Stone Company. Tuition: \$450, includes daily instruction, 8 cubic feet of top quality carving stone, evening lectures, and 2 meals per day. Symposium is geared to serve all levels of carvers. For information: Bloomington Area Arts Council, 122 S. Walnut St., Bloomington, IN 47404.

24th Annual Meeting of the Society for Utopian Studies, San Antonio, Tex., November 11-14, 1999. The society is an international, interdisciplinary association devoted to the study of utopianism in all its forms with an emphasis on literary and experimental utopias. The annual meeting provides an ideal venue for intellectual interchange in a cooperative, noncompetitive, congenial, and convivial environment. An award will be given for best paper. For more information, visit <http://www.utoronto.ca/utopia>.

"The Art Market in Italy (15th-17th centuries)", an interdisciplinary conference, Florence, June 19-21, 2000, hosted by Georgetown University,

Fiesole, and Syracuse University, Florence. The conference will provide a forum for art historians, as well as economic, cultural, and visual communications and consumer culture historians to share research. A 350-word abstract should be sent to both of the conference organizers. Papers should be 20 minutes long, and will be organized in 6 thematic sessions of 5 papers each. For information: Louisa Matthew, Dept. of Visual Arts, Union College, Schenectady, NY 12308; 518/388-6371; fax 518/388-6567; matthewl@union.edu; or Sara F. Matthews-Grieco, Dept. of Humanities and Social Sciences, Syracuse University, Piazza Savonarola 15, Firenze 50132, Italy, 39/055-50-31-31; fax 055/500-05-31; sfmatthe@syr.fi.it. **Deadline: March 15, 1999.**

Social Theory, Politics, and the Arts 25th Annual Conference will be held October 7-10, 1999, at Vanderbilt University. Papers are sought on the theme "In Review: Arts Policy, Freedom and Organization" or whatever concerns the theory, sociology, and politics of the visual (or performing) arts. Submit proposed title and brief summary of paper topic to: Robert Mode, Dept. of Fine Arts, Vanderbilt University, Nashville, TN 37235. **Deadline: April 10, 1999.**

"Restoration & Renovation," Charleston, S.C., November 7-9, 1999, and Boston, February 27-29, 2000, the largest commercial trade exhibition and conference for the preservation, maintenance and re-creation of traditional buildings, period design, and craft, invites proposals for a conference relating to restoration, renovation, and rehabilitation, as well as historically inspired new construction. Proposals are invited for both venues. Include a letter indicating chosen venue, plus a brief abstract or summary, a brief résumé or biography of speaker(s), and contact information. Conference Manager, ECI Exhibitions, 129 Park St., North Reading, MA 01864; 978/664-6455; fax 978/664-5822; show@egiexhib.com; <http://www.egiexhib.com>. **Deadlines: Charleston: April 1, 1999; Boston: June 1, 1999.**

"Technology and the Home," at the Mid-Atlantic Popular Culture Annual Conference, November 5-7, 1999, Valley Forge, Pa., will treat the various ways in which technology has affected the home. Papers should be concerned with how technology has influenced what type of homes we live in, how efficient or ostentatious homes may be, division of labor within the home, and what we do in/at home. Appropriate topics include: construction, hygiene/plumbing, appliances, lighting, computers, entertainment/television, automobiles/transportation, communications/telephones. Send proposal and c.v./résumé to: Loretta Lorange, [Graduate Center, CUNY], PO Box 2473, Long Island City, NY 11102; fax 718/721-6359; lorlorance@aol.com. **Deadline: July 15, 1999.**

8th Front Range Art Symposium, Denver Art Museum, November 5-6, 1999, sponsored by the Denver Art Museum's College Advisory Committee, Alliance for Contemporary Art, and Cooke-Daniels Memorial Lecture Fund. The

College Advisory Committee invites proposals for 20-minute papers and presentations or panel discussions that address any aspect of public sculpture, from any time period and all parts of the world. Part of the symposium will be devoted to public sculpture in Denver. Send proposals to: Annette Stott, Program Chair, 8th Front Range Symposium, School of Art and Art History, University of Denver, Denver, CO 80208-2846; astott@du.edu. **Deadline: August 15, 1999.**

To Attend

Symposium at the Wadsworth Atheneum, Hartford, Conn., Saturday, March 27, 1999. In conjunction with the special exhibition *Norman Lewis: Black Paintings, 1946-1977*, the symposium will explore the arts scene in New York during Lewis's career with a particular focus on the debate over abstraction among African American artists since the 1960s. Speakers and paper topics will include among others, Lowery Stokes Sims, Metropolitan Museum of Art, speaking on "The African American Artist and Abstraction: The Case of Norman Lewis." This symposium is sponsored by a grant from the Connecticut Humanities Council. For information: 860/278-2670, ext. 3049; shelly.casto@wadsworth.atheneum.org.

"Russian Modernism: Methods and Meaning in the Post-Soviet Era," April 9-10, 1999, is sponsored by the Department of Art History and Archaeology at the University of Maryland and the Kennan Institute of the Woodrow Wilson International Center for Scholars and organized by the Society of Historians of East European and Russian Art and Architecture (SHERA). The symposium will be held at University of Maryland, College Park. For information: Jane A. Sharp, Dept. of Art History and Archaeology, University of Maryland, College Park, MD 20742; js293@mail.umd.edu.

"There's No Place Like Home: Public and Private Life in America's Places," 2nd Annual Graduate Student Conference, April 9-10, 1999. Held by the Society for the Preservation of New England Antiquities (SPNEA) and Boston University's American Studies Program, this interdisciplinary conference will provide a forum for analyzing notions of the public and private and discussing how they differ from one region to another. The keynote speaker will be Richard L. Bushman, Columbia University. For information: Carolyn Wahto, Site Administrator, Harrison Gray Otis House; 617/227-3957, ext. 256; amnesgsc@bu.edu.

"The Resurrection in Art: Christ Corporeal or Surreal?" will be held at the Gallery at the American Bible Society, 1865 Broadway, on April 12, 1999, in conjunction with the exhibition *The Stations of the Cross*. The symposium is intended as a discussion about the nature of the Resurrection as depicted in art and its conceptual, symbolic, sociocultural, and spiritual implications. Moderator: David Morgan, Valparaiso University. For information: Ena

Heller, Gallery at the American Bible Society; 212/408-1236; eheller@americanbible.org.

"Ceramics in America 1999," A conference to be held by the Winterthur Museum, Garden, & Library, April 16-17, 1999, will explore recent discoveries in the field through a series of papers presented by curators, consultants, archaeologists, and scientists. Topics to be discussed include Chinese export porcelain, green-glazed earthenware, pottery of native people in southwestern North America, redware of northern New England, and English porcelain made for the American market. For information: Sandra Soule, Winterthur Museum, Garden, & Library, Winterthur, DE 19735; 800/448-3883; 302/888-4600; TTY: 302/888-4907; <http://www.winterthur.org>.

"Embodied Utopias: Gender, Social Change, and the Built Environment," a conference sponsored by the Center for Gender Studies at the University of Chicago with a grant from the Graham Foundation, will be held April 16-18, 1999, in Chicago. Speakers include philosophers, architects, historians of art and architecture, and social scientists; the conference focuses on relations among the politics of gender and sexuality, social reform movements, and the utopian ambitions of modern architecture and urban planning. For information: Center for Gender Studies; 773/702-0278; rezorach@midway.uchicago.edu.

The 29th Annual Middle Atlantic Symposium in the History of Art will be held April 20-May 1, 1999. The symposium is hosted jointly by the Department of Art History and Archaeology at the University of Maryland at College Park and by the Center for Advanced Study in the Visual Arts at the National Gallery of Art. Friday evening, April 30, at the University of Maryland. Thomas Crow of Yale University will deliver the George Levine Lecture, on "Painting and Its Doubles in a Mediated Era: Richter, Bleckner, Wool." On Saturday, May 1, graduate students from 13 Middle Atlantic universities will present papers on a variety of art-historical topics. For information: Geneva Kornbluth, Dept. of Art History and Archaeology, University of Maryland at College Park, College Park, MD 20742; 301/405-1482.

"Sizzling Sands: Engulfed in Glass," 29th Annual Glass Art Society Conference, Tampa, April 29-May 2, 1999. Over 1,000 glass art enthusiasts will convene for demonstrations, discussions, lectures, local and regional exhibitions, workshops, tours, the second G.A.S. International Expo, the Annual Auction, Technical Display, and more. For information: Glass Art Society, 1305 4th Ave. #711, Seattle, WA 98101-2401; 206/382-1305; fax 206/382-2630; glassartsoc@earthlink.net.

Cyberart '99, a co-production of the Cooper Union and ASCI, May 9, 1999, Great Hall, Cooper Union, 7 E. 7th St. (at 3rd Ave.), New York, will focus on how artists and museums are dealing with the unique challenges of this rapidly developing "virtual" art. As a medium

that cannot be sustained by the traditional commercial gallery model, webart requires new solutions regarding its production, presentation, and maintenance. This all-day event brings together some of the world's most creative digital minds in a unified effort to invent concrete and viable models of support. \$15 preregistration (until April 15); \$20 at the door. Print out registration form (<http://www.asci.org/cyberart99>) and send with check to: ASCI, PO Box 358, Staten Island, NY 10301; 718/816-9796. Sponsorship opportunities are available: Cynthia Pannucci; 718/816-9796.

"School for Scanning: Chicago," Issues of Preservation and Access for Paper-Based Collections, Chicago Historical Society, June 2-4, 1999, funded in part by the Andrew W. Mellon Foundation and the National Endowment for the Humanities. Co-sponsored by the Getty Information Institute, the Chicago Historical Society, and the National Park Service. This conference provides a rationale for the use of digital technology by managers of paper-based collections in cultural institutions. For information: Gay Tracy, Northeast Document Conservation Center, 100 Brickstone Sq., Andover, MA 01810; 978/470-1010.

27th Annual Meeting of the American Institute for Conservation of Historic and Artistic Works (AIC), St. Louis, Mo., June 7-13, 1999. The general session will focus on 2 topics: "The Costs of Conserving Our Cultural Heritage: Can We Afford It?" and "Used or Misused: The Responsible Preservation of Functional Cultural Objects Still in Use." For information: American Institute for Conservation of Historic and Artistic Works (AIC), 1717 K St., N.W., Ste. 301, Washington, DC 20006; 202/452-9545; fax 202/452-9328; InfoAIC@aol.com; <http://palimpsest.stanford.edu/aic/>.

"From Here to Eternity: Collaborative Case Studies in American Archaeology and Conservation," American Institute for Conservation of Historic and Artistic Works Presession, June 8, 1999. This all-day session will focus on approaches that have proven effective in building the relationship between archaeologists and conservation professionals. For information: American Institute for Conservation of Historic and Artistic Works (AIC), 1717 K St., N.W., Ste. 301, Washington, DC 20006; 202/452-9545; fax 202/452-9328; InfoAIC@aol.com; <http://palimpsest.stanford.edu/aic/>.

"War and Peace," International Festival of Arts and Ideas, Yale Center For British Art, New Haven, Conn., June 19-July 3, 1999. Festival will include a conference on the theme of "War and Peace," chaired by Paul Kennedy, Yale University. Festival will also include lectures, poetry readings, a concert, and a feature film series. For information: 203/432-2800.

9th National Ceramics Conference, "Accommodation for Edge: Identity and Change," Perth, Western Australia, July 5-8, 1999. EDGE will consider questions that relate to ceramics as we

move toward the year 2000. Whatever your relationship with the medium, EDGE will provide an opportunity to investigate possibilities for the practice and appreciation of ceramics. For information: Conference Coordinator, PO Box D178, Perth 6840, Western Australia; 08-9298-9143; fax 08-9298-9752; edge@ceramicartswa.asn.au.

SIGGRAPH '99, 26th International Conference on Computer Graphics and Interactive Techniques, August 8-13, 1999, Los Angeles. After more than 3 decades of astounding technical, creative, and artistic achievement, the field of computer graphics and interactive techniques has matured. It now reaches a broad audience and fosters unique bonds among a diverse collection of communities including education, science, art, medicine, industry, government, entertainment, and more. SIGGRAPH '99 is the premier forum where it all takes center stage. For information: <http://www.siggraph.org/s99/cfp/>.

"The Visual Culture of American Religions," will be held at the Winterthur Museum, Garden, & Library, October 22-23, 1999. This conference will examine a variety of topics from the public display of religion to the use of sacred spaces. Using an interdisciplinary approach to the theme, speakers will address religion, art, material culture, and mass media as well as intersecting traditions of belief. For information: Sandra Soule, Education, Public Programs, and Visitor Service Div., Winterthur Museum, Garden, & Library, Winterthur, DE 19735; 800/448-3883; 302/888-4600; TTY: 302/888-4907; <http://www.winterthur.org>.

Opportunities

Awards

Basil H. Alkazzi Award (USA), established in 1987, has become an annual acquisitive award. As of now, the award is \$10,000. The award acquires one work of the winner for a collection. The purpose is to support individual artists who show a firm commitment to their art form and whose work also shows promise at any stage in a creative career. The monetary award allows the winner to withdraw, reaffirm, renourish, and recreate a new body of work without outside pressure, or it may be used for travel and study. No application or entry fee. Only painters are eligible. **The Sheldon Bergh Award**

(USA) is a discretionary and complimentary acquisitive award of \$5,000 for the runner-up to the Basil H. Alkazzi Award. Send 6 slides and 4-color or b/w prints (10 different images), full résumé including date of birth and photograph, handwritten statement, and proposal for use of funds. Entry envelope must be no larger than 10" x 13", include SASE. Applicants must be U.S. citizens, 25 or older. Send entries to: Basil H. Alkazzi Award (USA), PO Box 2130, New York, NY 10021-0053; 212/486-3972. *Deadline: October 15, 1999.*

Graphic Artists Guild's Walter Hortens Distinguished Service Awards have been expanded to honor individuals in 5 categories: Legislative Advocacy; New Technologies; Education; Professional Practices; and Outstanding Client. The Outstanding Client Award recognizes individuals or entities who have demonstrated adherence to the principles outlined in the *Graphic Artists Guild Handbook, Pricing & Ethical Guidelines* and who, through their actions, represent the highest standards in ethical business practices. Nominations for all awards except Outstanding Client may be submitted by any member of the industry. Nominations for Outstanding Client must may be submitted only by members of the Graphic Artists Guild. Awards are voted on by the membership of the guild and presented at a dinner reception in the spring of the following year. *Nominations deadline: December 31, 1999.*

Calls for Entries

Department of Art Gallery at Mississippi State University invites artists to submit work for review for exhibitions in 1999-2000 and subsequent school years. 1- and 2-person shows will be considered, and artists should be willing to have their work in group exhibitions as well. Review is ongoing. Artists are responsible for shipping of work and in-transit insurance, although small honoraria may be available to offset these costs. The gallery covers in-house insurance, reception, and publicity. Send résumé, cover letter, 5-10 slides, and SASE or stamped postcard to verify receipt to: Walter Smith, Dept. of Art Gallery, PO Box 5182, Mississippi State University, Mississippi State, MS 39762-5182.

The Sanctity of the Family, a national b/w photography exhibition, May 14-29, 1999. May include montage, 3-D, or manipulated images. Winners will receive solo or featured show. SASE to: Hunger Artist Gallery, 1001-E Yale Blvd. SE, Albuquerque, NM 87106; 505/843-7250; fax 505/843-9630.

Andrews Gallery at the College of William & Mary is currently seeking artists for possible exhibition during the 1999-2000 year. Gallery offers approximately 200 ft. of wall area and 960 sq. ft. of floor space. Artwork is insured while on-site, and the Department of Art and Art History promotes exhibitions. College will reimburse artists for one-way shipping costs up to \$150. Send 10-15 labeled slides, current

résumé, list of slides with title, size, media, and SASE to: Petie Bogen-Garrett, Andrews Gallery at Andrews Hall, Dept. of Art and Art History, College of William and Mary, PO Box 8795, Williamsburg, VA 23187-8795. *Deadline: March 30, 1999.*

Brew House SPACE 101, Pittsburgh. Proposals sought in all media for juried exhibition series, 1999-2000. Artists must live within 150 miles of Pittsburgh. For a prospectus, send SASE to: Brew House SPACE 101, 2100 Mary St., Pittsburgh, PA 15203. For information: 412/381-7767. *Deadline: April 1, 1999.*

Brownson Gallery at Manhattanville College, Purchase, N.Y. is seeking artists interested in 1- and 2-person exhibitions for the 2000-2001 seasons. All media considered. Gallery will print an announcement with an image and host reception. Artist responsible for transportation and insurance. Send 15 slides of current work, résumé and SASE to: Exhibition Committee, Brownson Gallery, 2900 Purchase St., Purchase, NY 10577. *Deadline: April 1, 1999.*

Schoharie County Arts Council 1999 Small Works Exhibition invites slide entries of 2- and 3-dimensional works (drawings, paintings, prints, mixed media, or sculpture) from artists residing in USA, Canada, and Mexico. Photography is not eligible. Works may not exceed 18" x 18" including frame, 12" in any direction for sculpture. All works must be sent in a reusable shipping package, not exceeding 40 lbs, total. Pieces must be ready to hang. Submitted work must not have been shown in previous years of this exhibition. For further instructions and entry form: SCAC National '99, PO Box 730, Cobleskill, NY 12043. *Deadline: April 1, 1999.*

National Juried Competition, July 2-21, 1999. Juror: Bernard Chaet. Open to all artists working in 2-D media. For prospectus, SASE to: Bowery Gallery, 121 Wooster St., New York, NY 10012. *Deadline: April 10, 1999.*

6th Annual Jewish Video Competition, encouraging independent video, audio, and interactive media on Jewish themes. Entries of video, audio, and interactive media invited on Jewish themes from every category and level of production. Each work will be judged on its own merits. Entries must have been produced in the last 3.5 years and may be up to 100 minutes long. Submit work on VHS only or any interactive format. PAL acceptable for foreign entries. Mark entries with title and total running time, entrant's name, address, and phone number. Entries must be in English or Israeli (or subtitle/voiceover in English). Entry fee: \$30/30 min.; \$40 for 31-100 min. Awards: \$250-\$750. For information and entry form: Bill Chayes, Judah L. Magnes Museum, 2911 Russell St., Berkeley, CA 94705; 510/549-6952; fax 510/849-3673; jewsvideo@aol.com. *Deadline: April 15, 1999.*

1999 UAB Samuel B. Barker Outdoor Triennial Sculpture Competition, University of Alabama

at Birmingham. 5 sculptures will be chosen for display at selected sites on campus for 1 year, starting October 1, 1999. A fee of \$1,000 will be paid for the 1 year showing, up to \$1,000 is available for transportation expenses, and \$15,000 is available for purchase of the winning piece. Send SASE for prospectus. For information: Janice Kluge, UAB, Dept. of Art and Art History, 113 Humanities Bldg., Birmingham, AL 35294-1260. *Deadline: April 15, 1999.*

First Street Gallery, National Competition. Juror: Graham Nickson. Selected artists show in beautiful, established Soho gallery, June 22-July 9, 1999. Send #10 SASE for prospectus to: Showcase '99 c/o First Street Gallery, 560 Broadway, New York, NY 10012; 212/226-9127. *Deadline: April 15, 1999.*

The Inquisitive Object: A Biennial Review of Northwest Art & Craft, Hoffman Gallery, Oregon College of Art & Craft. The first series of biennial exhibitions devoted to handmade work in the Northwest, this show seeks submissions that address the definitions of art and craft. Designed to attract the best recent work from artists in Ore. and Wash., the organizers of this exhibition seek submissions that engage one or more of the following issues: traditional form of the object; traditional materials associated with certain categories of objects; traditional forms of certain categories of objects; how any one of the preceding issues can be altered by new contexts of use or viewing that challenges the function, form, or materials of the object; the reassessment of the object as an "art object." Submissions of up to 3 entries allowed, on 35-mm slides (cardboard or plastic mounts only). Open to artists working in ceramic, fiber, wood, metal, glass, drawing, painting, book arts, papermaking, photography, and printmaking. For information: Arthur DeBow, Hoffman Gallery, Oregon College of Art & Craft, 8245 S.W. Barnes Rd., Portland, OR 97225. *Deadline: April 19, 1999.*

Exposure, the Journal of the Society for Photographic Education is planning an issue on the topic of eating disorders and disordered eating in contemporary culture. We are seeking submissions of visual work on this topic, which may be an entire body of work or individual pieces. Work needs to be photo-based, including installations, video, mixed media, digital, etc. Please send slides, a personal statement about the work, a short bio, SASE to: Kathryn Sylva and Robin Lasser, 1 Shield Ave., Dept. of Environmental Design, University of California, Davis, CA 95616. *Deadline: April 20, 1999.*

1999 National Juried Competition, Phoenix Gallery, July 7-28, 1999. Juror: Lisa Dennison. All media. Award: solo/group show. Send SASE for prospectus to: Phoenix Gallery, 568 Broadway, New York, NY 10012. *Deadline: April 23, 1999.*

16th Annual Art Competition, The Artist's Magazine. For its 1999 competition the magazine will award over \$16,000, recognizing 15 major award winners and more than 200 finalists. Competition open to amateur and

professional artists in 5 categories: portraits, landscapes, still life, and experimental art. A new category, animal art, has been added this year. Award-winners and honorable mentions will be featured in the December 1999 issue; 12 finalists will also be spotlighted as "Artist of the Month" throughout 1999 issues; 12 winners will be featured in the magazine's calendar. Submit 35-mm transparencies of original, unpublished art. Send SASE for entry form to: *The Artist's Magazine* 1999 Art Competition, Attn. Terri Boes, Dept. PR, 1507 Dana Ave., Cincinnati, OH 45207; fax 513/531-1843. *Postmarked deadline: May 3, 1999.*

Montana Institute of Arts 20th Juried Art Exhibition will be held at the Arts Chateau Museum, July 14-August 27. Jurors: Leta and Rudy Autio. Original art: paintings, sculpture, jewelry, weavings, and photography. 3 slides: \$25. Cash awards. Send SASE for prospectus to: Vonnice Nuthak, 3236 Sanders Ave., Butte, MT 59701; 406/494-2218. *Deadline: June 1, 1999.*

Calls for Manuscripts

Exposure, the Journal of the Society for Photographic Education is planning an issue on the topic of eating disorders and disordered eating in contemporary culture. We are interested in articles that deal with photography and its relationship to eating disorders/disordered eating; articles on such "unseen" topics as male connections to eating disorders or eating issues facing people of color; media's relationship to eating disorders; visual history; or other topics. Please send an abstract and short bio to: Kathryn Sylva and Robin Lasser, 1 Shield Ave., Dept. of Environmental Design, University of California, Davis, CA 95616. *Deadline: April 20, 1999.*

Exposure, the Journal of the Society for Photographic Education, is looking for articles on photography, race, and American society for its fall 2000 issue. Submissions should address the role of photography in the construction of race as a cultural phenomenon and may pertain to any area of culture, including anthropology, art, economics, history, popular culture, psychology, and science. Manuscripts may range from 5,000 to 7,500 words. Submissions should be sent to *Exposure* guest editor: Joel Eisinger, 4505 Oakland Ave. S., Minneapolis, MN 55407. *Deadline: May 31, 1999.*

Grants and Fellowships

National Gallery of Art Center for Advanced Study in the Visual Arts Fellowships, Washington, D.C. The Senior Fellowship Program awards approximately 6 senior fellowships and 12 visiting senior fellowships each year for study of the history, theory, and criticism of art, architecture, and urbanism of any geographical area and of any period. Applicants should have held the Ph.D. for 5 years or more or possess a record of professional

accomplishment. Scholars are expected to reside in Washington throughout their fellowship period and participate in the activities of the center. All grants are based on individual need. Fellows are provided with a study and subsidized luncheon privileges. The center will also consider appointment of associates who have obtained awards for full-time research from other granting institutions and would like to be affiliated with the center.

Visiting Senior Research Fellowship Program for Scholars from East and South Asia. Fellowships include a period of 2 months at the center for research in Washington libraries and collections, followed by an additional 2 months of travel to visit collections, libraries, and other institutions in the U.S. Applications will be considered for study in the history, archaeology, theory, and criticism of art, architecture, and urbanism of any geographical area of any period. The fellowships are open to scholars from East and South Asia who hold appropriate degrees in the field and/or possess an equivalent record of professional accomplishment. Knowledge of English is required. 2 visiting senior research fellowships will be awarded annually. The fellows receive a stipend for travel, research, and housing.

Samuel H. Kress/Ailsa Mellon Bruce Paired Fellowships for Research in Conservation and Art History/Archaeology. Applications are invited from teams consisting of 2 scholars: 1 in art history, archaeology, or another related discipline in the humanities or social sciences, and 1 in conservation or materials science. Fellowship includes a 2-month period for field, collections, and/or laboratory research, followed by a 2-month residency period at the center. Applicants will be considered for study in history and conservation of the visual arts of any geographical area and any period; focus on National Gallery collections not required. Open to applicants who have held the appropriate terminal degree for 5 years or more and who possess a record of professional accomplishment. For information: CASVA, National Gallery of Art, Washington, DC 20565; 202/842-6482; fax 202/842-6733; <http://www.nga.gov/resources/casva.htm>. *Deadline: March 21, 1999.*

Medieval Institute of the University of Notre Dame sponsors 2 residence fellowships in a year-long interdisciplinary research seminar, "Urban Space Urban Culture," open to scholars in all fields who have completed the Ph.D. or its equivalent and who are conducting research in any area of medieval urban culture, society, and history. Fellows will be expected to be in residence at the university, to participate in the seminar, and to be a part of the institute's intellectual community. Stipends will cover salary replacement to a maximum of \$40,000 per academic year or \$20,000 per semester. For information: Patrick J. Geary, Medieval Institute, University of Notre Dame, 715 Hesburgh Library, Notre Dame, IN 46556-5602. *Deadline: March 30, 1999.*

Creative Artists Network (CAN), offers a 2-year service grant affiliation for visual artists. CAN is a Philadelphia-based nonprofit organization

whose mission is to meet the needs of emerging visual artists who are at least 1 year out of school and who are not affiliated with a commercial gallery. Since 1984 these needs have been met by providing 5-6 group exhibitions in CAN's gallery and in other venues with no commission taken. There are 4-6 annual seminars with noted professional in the arts and paid teaching and mural painting opportunities throughout the year. Technical assistance including grantwriting, tax, legal, research, and employment. Send SASE for brochure and application to: CAN, PO Box 30027, Philadelphia, PA 19103; 215/546-7775. *Deadlines: June 1 and December 1, 1999; Photography: May 1, 1999.*

Society for the Preservation of American Modernists Publication Grants are offered to independent scholars, students, and professionals to prepare articles for publication in the following areas: the artistic contributions of the American modernists, and the history of public and private support for the arts in the U.S. Grants will not exceed \$1,200; they are intended to encourage nonacademics to do original research and to encourage them to make their research accessible to the public. Applications are welcome from all individuals. Send 1) a description of the proposed publication and, if applicable, the project (i.e., book, dissertation, exhibition catalogue) of which it is part; 2) a detailed publishing plan, including a list of potential publication venues and their criteria (please describe why such venues are appropriate for the project and what, if any, contact has been made with the publisher); 3) a current résumé; 4) a budget; 5) a list of other funding sources for the project, if any. 3 copies of the application packet should be mailed to: Society for the Preservation of American Modernists, 388 8th St., #8, Brooklyn, NY 11215. *Deadline: May 1, 1999.*

Internship

Philadelphia Museum of Art Curatorial Internship, Department of Prints, Drawings, and Photographs. 2-year program beginning on July 1, 1999. M.A. in art history or related field required. Interns participate in all activities of a large, active curatorial department: exhibition and loan preparation; object research and cataloguing; shared supervision of studyroom; travel stipend and benefits. Send résumé and letter of application stating goals to: Deborah Posner, Dept. of Human Resources, Philadelphia Museum of Art, Box 7646, Philadelphia, PA 19101-7646; fax 215/684-7977; <http://www.philamuseum.org/html/position.html>. No calls please. *Deadline: March 31, 1999.*

Online

Art Deadlines List, <http://rtuh.com/adl>, is a monthly newsletter providing juried exhibitions/competitions, jobs, internships, call for entries/proposals/papers, writing contests, scholarships, residencies, design and architec-

ture competitions, auditions, fellowships, grants, financial aid, and other opportunities for artists, art educators, and art students of all ages.

Getty Provenance Index, <http://piedi.getty.edu>, directed by Burton Fredericksen and operating under the Getty Research Institute, collects and disseminates information related to the history of collecting and the provenance of individual works of art, primarily Western European paintings, providing scholars and museum curators with important information about the history of taste and collecting. 6 online searchable databases have recently been made available to the public via the Internet, facilitating access to more than 9,000 17th- and 18th-century European family inventories, 5,000 18th- and 19th-century European auction catalogues, and basic cataloguing information on more than 32,000 paintings from various American and British public collections.

National Museum of American Art, Smithsonian Institution, <http://www.nmaa.si.edu>, first launched in 1995, has been fully redesigned to accommodate the museum's continuing growth as a major online research and education presence. More than 3,000 digital images from the NMAA collection are available through the museum's site, linked to a new collection information database. The site is also home to NMAA's online art reference librarian, who handles nearly 7,000 queries about American art each year from adults and students of all ages.

Programs

Institute for the Study of Classical Architecture's 6th Annual American Summer Program in Classical Design, June 5-July 17, 1999, New York. This program is for architects, designers, preservationists, builders, educators, and students in design professions. The most concentrated course of study in classicism, the program covers design, proportion, construction, literature, theory, rendering, and decoration. In addition, daily workshops and field trips to New York institutions and artisan's facilities are offered. Guest lecture series is included. Base tuition: \$1,920. For information: Institute for the Study of Classical Architecture, 60 E. 42nd St., Ste. 2140, New York, NY 10165; 212/681-2761; fax 212/681-2760; institute@isca-ny.org. *Deadline: May 14, 1999.*

M.A. Program in Art History at Studio Art Centers International (SACI), Florence, Italy. Announcing a new, fully-accredited art history M.A. program, being offered in cooperation with Bowling Green State University, Bowling Green, Ohio. This 15-credit program offers concentrations in Etruscan-Roman art history, Renaissance Italian art history, modern and contemporary Italian art history. For information: Laura Deer Moore, Studio Art Centers International, 809 U.N. Plaza, New York, NY 10017-3580; 800/344-9186; 212/984-5548; fax 212/984-5325; saci@ie.org.

Programs for Museum Advancement and Excellence, American Association of Museums. This new department unites 3 well-established AAM programs—the Accreditation Program, Museum Assessment Program (MAP), and Technical Information Service (TIS). PMA&E provides the museum community with a comprehensive network of support that motivates, encourages, and recognizes museums as they strive to raise their level of public accountability. For information: AAM, 1575 Eye St., N.W., Ste. 400, Washington, DC 20005; 202/289-1818; fax 202/289-6578; <http://www.aam-us.org>.

School of the Art Institute of Chicago Exhibition Studies Curriculum is being offered for the first time this fall for School of the Art Institute of Chicago graduate students through the school's Arts Administration Program and its departments of art education, art history, theory and criticism, historic preservation, and visual communications. A key component of the program is the opportunity for students to develop exhibitions at an art space called "1926." The 1926 N. Halsted St. facility and collection can be viewed by contacting Lisa Stone: 773/929-2452.

Publications

Albertiana, Volume II, a scholarly journal from The Société Internationale Leon Battista Alberti (SILBA). Scholars in North America and Canada with an interest in Alberti are invited to join the society and receive the journal. Annual dues: \$37. For information: David Marsh, North American Secretary of SILBA, Dept. of Italian, Rutgers University, New Brunswick, NJ 08903; dmars@rci.rutgers.edu.

1999 Archaeological Fieldwork Opportunities Bulletin, published by Archaeological Institute of America (AIA), is a comprehensive guide to excavations, field schools, and special programs with openings for volunteers, students, and staff throughout the world. The 1999 AFOB lists almost 300 opportunities. Listings are divided into the major geographical regions and each entry includes information about the site, age requirements, application deadlines, costs, and contacts for more information. A bibliography of related organizations and state archaeologists and historic preservation officers is included. \$10 for AIA members; \$12 for nonmembers (plus \$4 shipping for 1 copy, 50¢ each additional). Call with Visa or MasterCard: 800/228-0810; 319/589-1000; or send checks to: Kendall/Hunt Publishing Company, Order Dept., 4050 Westmark Dr., Dubuque, IA 52002. For information: Margo Muhl Davis, AIA Publications Manager; 617/353-8708; aiapub@bu.edu.

Cast-Iron Architecture in America: The Significance of James Bogardus. Through the Alumni Association of the Victorian Society Summer Schools, Margot Gayle, a founder of the Victorian Society in America and president of the Friends of Cast Iron Architecture, kindly offers the proceeds of signed copies of her new

book, to go toward summer school scholarships. If desired, Ms. Gayle will personalize the dedication. The cost is \$45 including shipping and handling. Send payment to: John Martine, VSSS Alumni Association, 2122 Sarah St., Pittsburgh, PA 15203.

Foundation Center's Guide to Grantseeking on the Web includes abstracts of hundreds of grantmaker websites and a variety of related nonprofit sites of interest. This volume provides both novice and experienced web users with a gateway to the numerous online resources available to grantseekers. \$19.95 (plus \$4.50 shipping for 1 copy, \$2.50 for each additional). Checks payable to Foundation Center in U.S. Dollars, Visa, MasterCard, and AMEX. To order: 800/424-9836 (New York: 212/807-3690); Foundation Center, Dept. NW17, 79 5th Ave., New York, NY 10003-3076; <http://www.fdncenter.org>.

RES, A Journal of Anthropology and Comparative Aesthetics, is dedicated to the study of objects, in particular, cult and belief objects of art. The journal brings together, in an anthropological perspective, contributions by philosophers, art historians, archaeologists, critics, linguists, architects, artists, and others. Its field of inquiry is open to all cultures, regions, and historical periods. RES also presents textual and iconographic documents of importance for the history and theory of the arts. Subscription: \$30. To subscribe: 617/495-3938; fax 617/495-7535. For information: RES Subscriptions, Peabody Museum Publications, 11 Divinity Ave., Cambridge, MA 02138.

Workshops and Schools

Art Workshop in Mali (West Africa), July 4-20, 1999. Mali is well-known for its historic past and its culturally rich present. In 17 days, tour Niger River towns and then apprentice with a Malian artist of your choice. College credit available. For information: Webster University, 800/984-6857.

Coupeville Arts Center. Join photographer Martha Casanave to beautiful, "undiscovered" Bulgaria, May 30-June 15, 1999. This tour is in conjunction with watercolor instruction by Karlyn Holman. Workshops on Whidbey Island include Bruce Davidson, Pat O'Hara, Robert Glenn Ketchum, Phil Borges, Nevada Weir, Lisl Dennis, Nick DelCalzo, Brenda Tharp, and more. Coupeville Arts Center, PO Box 171, Coupeville, WA 98239; 360/678-3396; cac@whidbey.net.

French Painting Workshop. 11-day vacation, all levels. \$2188/workshop. "Painting the Visual Feast of the Senses," "Painting Pilgrimages to the Light from Soreze to Collioure," "Ecstatic Colors, Outrageous Environment and Foods to Die For . . . Anything Else?" For information: 736 Pine Crest Ave., Sebastopol, CA 95472; 707/823-9663; fax 707/823-8202; liveart@sonic.net; <http://www.artfully.com>.

Art on a Greek Island. The Art School of the Aegean on the Greek Island of Samos, now in its 9th year, will offer the following classes June 20-July 9, 1999: Handmade Paper and Installation Art; Painting the Landscape; Pinhole Photography; Ceramic Relief Construction; Multimedia Sculpture; also seminars on Greek Culture, Art History and Language. For brochure: Susan Trovas, Art School of the Aegean, PO Box 1375, Sarasota, FL 34230; greece3@gte.net.

Split Rock Arts Program, offers 37 week-long summer intensive workshops in visual arts, fine crafts, creative writing, and creativity development. Held at University of Minnesota's Duluth and the Cloquet Forestry Center. Workshops begin each Sunday from July 11-August 14, 1999. College credits available. On-campus housing and food services available. For catalogue: Split Rock Arts Program, University of Minnesota, 335 Nolte Center, 315 Pillsbury Dr. S.E., Minneapolis, MN 55455; 612/624-6800; fax 612/624-5891; srap@mail.cee.umn.edu; <http://www.cee.umn.edu/splitrockarts/>. *Registration begins: March 29, 1999.*

Institutional News

Rutgers University Librarian Bequeaths \$450,000 to Art Library. Beatrice Bouchier MacCarter left a bequest of approximately \$450,000, essentially her entire estate, to the Art Library at Rutgers University in New Brunswick. MacCarter passed away in October 1997 and the university received most of this bequest in December 1998. A library advisory committee for this bequest, consisting of librarians and art history faculty, will determine how to use these funds to enhance the Art Library and best reflect MacCarter's memory.

Getty to Partner with U.S. Department of Education, NEA, NASA, and the White House on Mars Millennium Project, an official White House Millenium Council youth initiative that will challenge kindergarten through high-school students to design the first community on Mars. In the interdisciplinary program, the students will work in teams with teachers, artists, scientists, engineers, and community groups. According to Theodore R. Mitchell, Vice President for Education and Strategic Initiatives, "The Getty is pleased to be a part of this program that weaves together the arts, sciences, and the humanities in conceptualizing an ideal community for the future." For information: <http://www.mars2030.net>.

Marlborough Gallery Opens New Gallery in Boca Raton, Fla., January 8, 1999. Marlborough Florida will be the 10th venue for the gallery worldwide. This venue will allow Marlborough to continue to develop a strong relationship with Latin American countries. The gallery will be located in the Gallery Center, 608 Banyan Trail,

Boca Raton, Fla; 561/991-9932; fax 561/999-9610;
http://www.marlboroughgallery.com.

Museum World, Santa Monica, Calif., has formed an alliance with Comspan Communications to launch a new digital television network in 1999. This 24-hour, 7-day a week channel, delivered via satellite, will explore the wonders of museums from around the globe. The channel will be hosted throughout the day by charismatic "video curators." Its programming will be divided into 4 major blocks: News and Current Events, Childrens & Educational, Special Events and Themed Programming.

Skidmore College Announced the Creation of the Tang Teaching Museum and Art Gallery—Interdisciplinary Arts Center. To open in fall of 2000, this 34,000 sq. ft. building, designed by Antoine Predock, will be located in Saratoga Springs, N.Y. The Tang's director is Charles Stainback.

Southern Arts Federation New Address: 1401 Peachtree St., Ste. 460, Atlanta, GA 30309; 404/874-7244; fax 404/873-2148; TDD 404/876-6240; http://www.southarts.org.

Theodore Roosevelt Collection now at New York State Library, Albany. Personal documents, manuscripts, and memorabilia—one of the largest private collections (formerly owned by Lyall Squair of Syracuse)—including books, magazines, and artifacts relating to Theodore Roosevelt and his era will now be part of the library's collection. New York State Library, Cultural Education Center, 7th Fl., Empire State Plaza, Albany, NY; 518/474-5355; http://www.nysl.nysed.gov.

Information Wanted

Charles Herbert Moore (1840-1930). Information sought for research on the career of this late 19th-century artist who participated in the American Pre-Raphaelite movement. Please send information about the location of Moore oils, watercolors, drawings, or prints to: Stefan Schatzki, Department of Drawings, Fogg Museum, 32 Quincy Street, Cambridge, MA 02138; fax 617/495-9936.

CAA Directories Make the Grade!

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

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

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Friday, April 9, and Saturday, April 10, 1999

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The program will be divided into four sessions:

FRIDAY MORNING: PERSPECTIVES Dawn Ades, Andreas Beyer, Stephen Deuchar, Sybille Ebert-Schifferer, Ivan Gaskell, Barbara Stafford

FRIDAY AFTERNOON: THE EXHIBITION AS DISCURSIVE MEDIUM Eckhart Gillen, Richard Kendall, Patricia Mainardi, Mark Rosenthal, William H. Truettner

SATURDAY MORNING: IMPRESSIONISM—THE BLOCKBUSTER AND REVISIONIST SCHOLARSHIP Richard Brettell, John House, Griselda Pollock, Gary Tinterow, Michael Zimmermann

SATURDAY AFTERNOON: PANEL DISCUSSION to include James Cuno, Robert Rosenblum, Monika Wagner

Admission: \$50 for the conference or \$25 per day. For information or reservations, call 413-458-2303, extension 324. Fax 413-458-5902.

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Datebook

April 1, 1999

Deadline for submissions to the May issue of *CAA News*

Deadline for applications for the EDUCAUSE/CAA Award (see January *CAA News*)

April 9, 1999

Deadline for nominations and self-nominations for the Millard Meiss Committee

May 7, 1999

Deadline for submissions to the June issue of *Careers*

May 14, 1999

Deadline for receipt of preliminary proposals for participation in sessions of the 88th Annual Conference in New York, February 23-26, 2000

June 1, 1999

Deadline for submissions to the July issue of *CAA News*

July 2, 1999

Deadline for submissions to the August issue of *Careers*

September 10, 1999

Deadline for receipt of abstracts of papers accepted for the 88th Annual Conference in New York

December 1, 1999

Deadline for receipt of dissertation titles begun or completed in 1999 from American and Canadian art history departments

December 3, 1999

Deadline for receipt of papers accepted for the 88th Annual Conference in New York

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- ☐ I90211-050AB • ... Technical Examinations and the Practice of Art History
- ☐ I90211-060AB • ... Post-Lingua: The Interraciality of Tongues
- ☐ I90211-070AB • ... Studio Art Open Session: Experimental Photography
- ☐ I90211-072AB • ... Erasure: The Arts of Destruction from Late Antiquity to Early Modernity
- ☐ I90211-075AB • ... Off The Mainstream, Into the Mainstream
- ☐ I90211-080AB • ... Transformation, Invocation, and Magic in Contemporary Latin American Art
- ☐ I90211-090AB • ... Art History Open Session: Asian Art
- ☐ I90211-100 • ... Institutions of Art: Museums, Department Stores and Living Rooms
(Does not contain presentation by C. Duncan)
- ☐ I90211-110AB • ... Old Technology/New Ideas: The Place of Painting Today
- ☐ I90211-120AB • ... Local and Global Photographic Practice at the End of the Millennium
- ☐ I90211-130AB • ... Reinventing Aztec Art
- ☐ I90211-140 • ... Competing Territories: Modernities, Art Histories and Architectures Elsewhere
- ☐ I90211-150 • ... Art History Open Session: Printmaking
- ☐ I90211-155AB • ... Imaging Immigration
- ☐ I90211-160AB • ... Monks and Nuns as Patrons, and Subjects in Buddhist Art
(Does not contain presentation by W. Hung)
- ☐ I90211-165AB • ... Expatriate Artists of the Renaissance: Becoming the Other
- ☐ I90211-170AB • ... Performance Art by Women: Best Foot Forward - or - Is Her Foot in the Door or in Her Mouth?
- ☐ I90211-175 • ... Books by or About Contemporary Women Artists: An Important Contribution or a Passing Thread?

- ☐ I90211-180AB • ... Camp Rules!
- ☐ I90211-190AB • ... Who Chooses? Reconfiguring Curatorial Practice
- ☐ I90211-200AB • ... Beyond the Core: Uniting the Peripheries of Medieval European Art (Does not contain presentation by D. Wolfthal)
- ☐ I90211-210AB • ... Art History Open Session: Latin American Art
- ☐ I90211-220AB • ... Feminist Art and Maternal Representation
- ☐ I90211-225AB • ... Between Time and Place: Liminality, Gender, and Social Status in Representations of Donors, Venerators, and Devotional Figures - Part I
- ☐ I90211-230AB • ... "Don't Stand So Close to Me": Sexual Harassment and the Teaching of Art
- ☐ I90211-240AB • ... Cuban Art: Encounters, Divergences, Transculturation, and Crossovers
- ☐ I90211-250AB • ... Remote Relationships/Distance Education
- ☐ I90211-260AB • ... Korea and Neighbors
- ☐ I90211-270AB • ... Warhol: The Artist Behind the Mirror (Does not contain presentation by C. Breitz)
- ☐ I90211-280AB • ... Reality Bites! Take Action: Culture Production in a Social Movement
- ☐ I90211-290AB • ... Photographic Landscapes of Identity, Memory, and Irony
- ☐ I90211-300AB • ... Occidentalisms: Imaginative Geographies of the West as Seen in the Art of South and Southeast Asia
- ☐ I90211-310AB • ... Indigenous Artists and European Intruders: Visual Strategies of Empowerment in Colonial Mexico
- ☐ I90211-315AB • ... Different Locations: Contemporary Visual and Performance Artists Seeking Alternatives in Japan
- ☐ I90211-320AB • ... Trash: Value, Waste, and the Politics of Legibility
- ☐ I90211-330 • ... Looking Eastward
- ☐ I90211-340AB • ... Image, Identity, Icon: Constructions of Femininity in Viceregal (Colonial) and Nineteenth-Century Latin American Art and Architecture
- ☐ I90211-350AB • ... Changing Boundaries: National, Ethnic, and International Themes in Russian and Soviet Art (Does Not Contain Speaker M. Burleigh-Motley)
- ☐ I90211-360AB • ... Between Time and Place: Liminality, Gender, and Social Status in Representations of Donors, Venerators, and Devotional Figures - Part II
- ☐ I90211-370AB • ... Work in Progress: Presentations by CAA Professional Fellowship Development Recipients

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