March 1999

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

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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 undertaking 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 responses. 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 you 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 alants@collegeart.org, by March 30, 1999.

— John Clarke, President

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Classified Ads

The CAA newsletter accepts classified ads of a professional or semiprofessional nature. $1.25/word for members, $1.40/word for nonmembers. Classified ads must be prepaid. CAA News also accepts boxed display advertising throughout the publication. Contact the Listings Editor at 212-614-1553 for details.

Academia Carile 1999 Summer Programs:
- Fresco Painting & Scagliola, August 5-25, 25 miles north of Rome in Ciel, Italy. 12hr/week in unisual 16th-c. palace amid verdant Roman hills. Intensive workshop extended by field trips. Call, fax, email for information: 914/271-3000, fax 914/271-1238, a.carile@att.net.

Meetings Set the Stage for Phase II
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 corvocation. 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, complemented 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 reitersted 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 18). The CAA Board of Directors then considered the initial recommendations, 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 Editorial Board, nor to charge the staff to review all the recommendations in the consultant's report. They were not willing to cancel the Monograph Series, nor to fold the Monograph Series Editorial Board, nor to charge the staff to review all the recommendations in the consultant's report. They were not willing to cancel the Monograph Series, nor to fold the Monograph Series Editorial Board, nor to charge the staff to review all the recommendations in the consultant's report. They were not willing to cancel the Monograph Series, nor to fold the Monograph Series Editorial Board, nor to charge the staff to review all the recommendations in the consultant's report.
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 Angeles. We also wish to acknowledge the tireless efforts and dedication of the CAA staff, especially Conference Director Emmanuel Leznik and former Conference Director Mary-Beth Shin.

Firstly, 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. As we walked through the conference 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 these last four years. (Yong Soon Min is on the board until 2003.) 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: Differences, Frontsweater, Acculturation, Resistance," certainly fit the locale. Los Angeles rivaled New York as a metropolis of immigrant destination and exemplifies the stimulating expression of hybridity and mixture of influences. The thematically oriented sessions reflected this concern. We had a chance to learn about the multilingual lexicon in the expanding and immigant art expressions in each session as "Immigration, Americanization, and Labor in U.S. Visual Culture" and "Crowning Boundaries: Hybridization, Cultural Differentiation." Most notable were the number of sessions devoted to Latin American and Mexican 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 underlining trust among art directors, 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 migration 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 opening events for many. The complex and exhausting work of organizing such a large and varied conference had its opening events for many. The complex and exhausting work of organizing such a large and varied conference had its opening events for many. The complex and exhausting work of organizing such a large and varied conference had its opening events for many. The complex and exhausting work of organizing such a large and varied conference had its opening events for many. The complex and exhausting work of organizing such a large and varied conference had its opening events for many. The complex and exhausting work of organizing such a large and varied conference had its opening events for many. The complex and exhausting work of organizing such a large and varied conference had its opening events for many.

One of the advantages of meeting in Los Angeles was the opportunity to 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 explanatory 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, pastry, 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 script and that of the dresses, the colors, 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. Ekirch, University of California at Los Angeles; Holly Pittman, University of Pennsylvania.

Helen Ibbitson Jesse and Thierry Zephir, winners of the Alfred H. Barr, Jr., Award for Excellence...
Clifton Olds, Award for Distinguished Teaching of Art History

For more than four decades as a gifted artist and teacher, Clifton C. Olds has given students the chance to encounter some of the principal truisms about the lives of individual students, professional colleagues, and institutions throughout the nation. His impact on the teaching and critical discourse of print and drawings extends far beyond the borders of her own institution. She has been a panoramic 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.

To a surprising number of these same individuals, Clifton 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 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.

Minerv Trachtenberg, Charles Rufus Morey Award

Awarded 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. Haub, University of Illinois; Jack Ham, 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 print and drawings extends far beyond the borders of her own institution. She has been a panoramic 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.

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Minerv Trachtenberg, Charles Rufus Morey Award

Ruth Weisberg

Awarded to Marvin Trachtenberg for Dominant 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 between 1400 and 1500, 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 crediting 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 Franks, Princeton University; Marissa Sarrin, 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 last two decades, shaped a crucial countercurrent through her efforts as an essayist and editor of the
highly regarded New York-based art journal MУА/NУАI/NУАI, 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 the early 1970s to her co-founding of MУА/NУАI/NУАI in 1986 and beyond, Schor has been a voracious proponent of feminist practice, focusing on a decisive critical eye on the contradictions and excusions 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 made 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 a book of collected criticism, Wet: On Painting, Feminism, and Art Culture (Chapel Hill, N.C.: Duke University Press, 1994), 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 partion 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 [massive] genius) with rhetorical humor, bluntness, 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 Mtack, Hofgina University; John Hallmark Jeff, Terra Museum of American Art

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

By honoring Nam June Paik with CAA’s 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 handout and to record imagery from than from the field of emerging as an experimental German-American in the late 1960s. Critic Peter Frank has described Paik as “one of John Cage’s most devoted, and yet most radical and parodistic disciples— and consequently, 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 platform 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 seek 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 asphodea.”

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 cipig— 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; Nancy Princenthal, Rhode Island School of Design; Joanna Frush, 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

John Baldessari, Distinguished Artist Award for Lifetime Achievement

As a legendary conceptual artist of the 1960s and as a teacher of art, Baldessari has 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 influence of his drive, the media mass, 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 into mass media, creating a vocabulary that was concerned with communicating to 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-line, usually amusing questions or 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, “Brinkmanship 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 Black, Art in General; Younghee Choi Martin, independent artist; Joe Daal, University of 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 Arnold and Ellen Drvicek and their students at Vanderbilt University, for their continuing work on the Career Development Workshops, as well as to the artists Nicole Michelson and Angella Henon.

1999 Career Development Workshop Mentors: Catherine Angel, University of Nevada, Las Vegas; Ron Buet, Xavier University; Anne Buelter, Agnes Scott College; David 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 Hawaii; Costache, Loyola University of New Orleans; Debra Dresler, University of Hawaii; Debra Dresler, University of Oregon; Arizona; Jane Gilmore, Mount Mercy College; Shilts Goldman, University of California, Los Angeles; Richard Gray, University of Notre Dame; Martha Horvay, University of Nevada-Reno; Isabell Ichiyama, Purdue University; Virginia Jansen, University of California-Santa Cruz; Carlyle Johnson, Middle Tennessee State University; Kaye Knows, Southeastern Louisiana University; Blaine King, Carnegie Mellon University; William Lewis, Clemson University; Robert Martin, Wayne State University; Mark Mark; University of Kansas; Phyllis McGibbon, Wellesley College; Mary Jo McNamara, State University of New York, Potsdam; Jon Meyer, Townsend University; Bonnie Mitchell, Bowling Green State University; Robert Mode, Vanderbilt University; Clarence Morgan, University of Minnesota; Dewey Mosby, Flicker Art Gallery; Melissa Napolitano, Laj Simpson; University; Carol Pusht, University of Memphis; Gary Radke, Synecdoche, Inc.; University of Virginia Commonwealth University; David Sokol, University of Illinois-Chicago; Donald Stetten; University of Kentucky; John T. Spike, Biennial International Contemporary Art; Marilyn Stokstad, University of Kansas; and Ann Tautota, Raritan Valley Community College

1999 Artist Portfolio Review Mentors: Suzanne Boettger, City College; CUNY; Susan Canning, College of New Rochelle; Collette Chatthopayay, independent critic; Vicky A. Clark, Pittsburgh Center for the Arts; Sandra Dupre, Wayne State University; Peter Frank, independent critic and curator; Terry Gips, Art Gallery, University of California-Los Angeles; Carol Kuro, independent curator; Thomas Morrisey, Community College of Rhode Island; Seth Rosenberg, District Fine Arts; William J. Rushing, University of Missouri, St. Louis; Rachael Salinsky, University of California, Los Angeles; Jan Schaff, Underground Museum; and Andrew Cohen, University of Wisconsin-Madison; Tane Tepfer, U.S. Department of State.
Eight Theses for Art Historians and Museums

One of the charming traditions of Dutch academic life is the tradition of the convocation talk. This talk is a unique event that occurs when a student receives their degree. It is a time for reflection and celebration, and often includes a speech by the student about their academic journey. Convocation talks have been held for over a century, with topics ranging from serious to humorous.

The following are eight theses for art historians and museums, each with a unique perspective on the art world.

1. Graduate schools produce art historians with serious tendencies.
   - I should say “still produce,” because weaknesses have always been there, and some of us were strong in every respect, I confess 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 and effects on individual objects as subjects for case studies: papers on what can be learned from a single work of art by studying its influence on other works.
   - This has gained us a great deal: there has been a broadening of our subject, more tools for analyzing 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 unpolished 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 experienced, or modeled, or painted, or how buildings are actually constructed. They aren’t required to explore the more serious or mystical questions or 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 diagnosing or confirming 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 faculties and editors to individual objects as subjects for case studies: papers on what can be learned from a single work of art by studying its influence on other works.

2. Teaching from original works takes the help of museums.
   - The skills that need to build 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 current museums. 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 scatological needs of their own. The shift away from original objects has had real consequences for museums. People there, and none of us was strong in any of these things, have undergone, whether diagnosing or confirming 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.

3. Temporary exhibitions can be used to teach.
   - Museums learned not only the pulling of scrolls to ornament in European architecture, but also the amazing variety of satisfactions works of art can evoke in them, the uncritical delight at the place itself. I mean the social experiences that parents and children have looking at the same thing and talking about it. It’s a long list, and these experiences may be more powerful than anything we tell them about perspective in Renaissance landscapes, or bronze casts of heads, or Chardin’s still life. Museums are the most visible institutions to which the public goes for a generation or more has taken a back seat, the same back seat occupied by the fin de siècle study of objets d’art. Most architectural writers are remarkably uncritical about what clients told the architect they wanted, and how trade shows 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 unveiled by human use. All this perpetuates the myth of architect as autonomous creator. I can speak with feeling about 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.

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 specialize in architectural history: to learn the disciplines of picture making in the process, and afterward struggle with the materials. When I was a student of art history students were required to take a year learning to use the camera. They learned the disciplines of photography in the process, and afterward few of them ever looked at art, or the world, with quite the same eyes. That is 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 art artists 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.

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 a student. It was a long time before I was starting out in the field. Then, I thought that museums were mostly another way to teach that was the attraction for me. I didn’t understand it. There is a huge amount we need to learn, and part of our business is to be good teachers, but the rest of our business, I believe, is to be helpful to the amazing variety of satisfactions people can take from a visit. I mean the personal associations that works of art can evoke in them, the ways in which their reverie flows and is deflected and redissipated by what we see. I mean the social experiences that parents and children have looking at the same things and talking about it. It’s a long list, and these experiences may be more powerful than anything we tell them about perspective in Renaissance landscapes, or bronze casts of heads, or Chardin’s still life. Museums are the most visible institutions to which the public goes for a generation or more has taken a back seat, the same back seat occupied by the fin de siècle study of objets d’art. Most architectural writers are remarkably uncritical about what clients told the architect they wanted, and how trade shows 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 unveiled by human use. All this perpetuates the myth of architect as autonomous creator. I can speak with feeling about 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.
power of well-advertised temporary displays, but in effect they erected a permanent marquee that they can't withdraw at will. (A link to the permanent collection as satisfying as a one-way trip through an exhibition?)

Visitor, whether by traditional low-tech means or 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 gleam or gobble 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 prescriptive. 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 "slow absorption." 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 the whole body of professionals, theirs kind of attitude toward them is indifferent. 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 course, is it any wonder 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 on the faculty at the university who teaches 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 invited to speak at this exciting city. Bundle up! And I wish us all a productive meeting.

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*Editor's Note: The NAEA has recently become an organization separate from the CAA, but the NAEA has always been the association of the CAA, and the NAEA's meeting is an important part of the CAA's annual meeting. A link to the NAEA is also in place on the CAA website.

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@caaconline.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 recommendations of the Art Bulletin Editorial Board and the 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 integral to the CAA's quest for academic and intellectual excellence and as such remain an essential resource for art historians, art education, and art criticism.

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 the purpose of publishing distinguished book-length scholarly manuscripts in the history of art. Committee members serve a term of four years. For more information, see the CAA website. Candidates must submit a c.v. and a letter explaining their interest in and 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.


Art Bulletin Seeks Reviewers

In response to inquiries made at the Association of Art Editors' (AAE) AAG session at the CAA annual conference last month, individuals writing to write reviews for the Art Bulletin are encouraged to send their c.v. 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 in Solo Show Listings, 275 7th Ave., New York, NY 10003; caareviews@CAA.org.
People in the News

In Memoriam

Mary F. Linder, associate director of the Cranmer Museum of Art and Gardens, died suddenly on November 26, 1998, at the age of 60. Previously, Linder held positions as assistant and interim director at the Fuller Museum of Art at Pennsylvania State University, and curator at the Art Society in New York. Well known as a specialist in Southeast Asian art, Linder 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.

Linda, Cambridge, Mass., a benefactor of the Harvard University Art Museum, died on December 5, 1998. She made generous gifts to the Harvard University Art Museum 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 Barnett Newman, Mark di Suvero, and David Smith. Her gift of more than 40 works by David Smith in 1998 made the Fogg Museum the single largest public repository of his work anywhere in the world.

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Grants, Awards, & Honors

Sandow Birk was recently awarded the 1998 Brazil H. Alkazr Award.

David Bredy, University of Washington, was recently awarded the 1998 Brazil H. Alkazr Award in painting. The award funds will be used to support Bredy’s continuing studio work.

Maureen Clyne received a one-month residency at the Cull Building Project at the Rotunda in County Kerry, Ireland, for March 1999.

Natalie Goldman, University of Rochester in the Visual and Cultural Studies, received a fellowship with the Graduate院 in Visual and Cultural Studies, received a fellowship with the Graduate Institute for the Study of Early Modern Women’s Third Annual Book Awards for her book, "Women and Art in the Language of Art History and Criticism" (Cambridge University Press, 1997).

Fredrika H. Jacobs, Virginia Commonwealth University, received an honorable mention from the Virginia Commonwealth University for her book, "Women’s Influence in English and American Art, 1800-1970".

Elaine A. King, Carnegie Mellon University, was awarded a fellowship in 1999 from the National Endowment for the Arts and the National Endowment for the Humanities. She holds a fellowship to write her book on "The Russian Avant-Garde and Its Cultural Impact on American Art".

David Brody


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Maurice A. Mihailovic, University of California, Los Angeles, received a grant from the National Endowment for the Arts to support his current project, "The Art of the Blackman in America: A Social History of African American Art".

Eloise A. King, Carnegie Mellon University, was awarded a fellowship in 1999 from the National Endowment for the Arts and the National Endowment for the Humanities. She holds a fellowship to write her book on "The Russian Avant-Garde and Its Cultural Impact on American Art".

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accomplishment. Scholars are expected to reside in Washington throughout their fellowship period. The stipend is $19,000 for the year, plus all related expenses.

Visiting Senior Research Fellowship Program for Scholars from East and Southeast Asia

The Center for East and Southeast Asian Studies at the University of Notre Dame, 715 Hesburgh Library, Notre Dame, IN 46556, invites applications for 2 residence fellowships in a large, active curatorial department: exhibition planning and organizing, teaching, and students in design and administration. The postdoctoral fellow will be expected to be in residence at the university, to participate in the seminars and activities of the center for East and Southeast Asian Studies, and to engage in an active intellectual community. Stipends will cover salary supplementation and living costs of $30,000 per academic year or $20,000 per semester. For more information contact: Robert J. Davie, University of Notre Dame, 715 Hesburgh Library, Notre Dame, IN 46556-6022. Deadline: March 15, 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 recognized art center. All grants are based on individual need and address specific aspects of a visual artist's career and related personal priorities.

Gettysburg Provenance Index, http://geid.geid.org, founded by Burton Friedlander and operated under the Gettysburg Research Institute, collects and preserves records for works listed in the Gettysburg Price Guide to American Paintings and Sculpture, 1650-1880, and other publications. Applications are encouraged to access tools and services provided on the website. For information: Beatrice Bouchier, Technical Information Service (TIS). PMA&I provides the museum community with a comprehensive network of support, including: the TIS, membership opportunities, and conferences and workshops. For information: 703/670-3800; fax 703/670-6765; http://www.sfm.org.


The School of the Art Institute of Chicago, 964 S. Michigan Ave., Chicago, IL 60607, invites applications for 2 postdoctoral fellowships for research in the history of 20th- and 21st-century European art. This opportunity is available to the public. For information: 312/642-3350.

Programs


Internship

Philadelphia Museum of Art: Museum Education Department, Philadelphia, PA 19103-2899; 215/629-9333. For information: Jennifer Uhl. The Philadelphia Museum of Art, 212th-21st-century European art. This opportunity is available to the public. For information: 312/642-3350.

Publications

Afterlives, Volume II, a scholarly journal from The Center for Art History, Architecture, and Design (CAHAD) of the University of Notre Dame, 715 Hesburgh Library, Notre Dame, IN 46556, invites applications for 2 postdoctoral fellowships in art and design. For information: 212/246-3533. Deadline: May 1, 1999.

Programs


Art on a Greek Island, The Art School of the Greek Island of Syros, now in its 7th year, is accepting applications for the 1999 Summer Session, to be held from July 9, 1999. Handmade Paper and Installation Art: Painting the Landscape: Pulpic Photographic and Mixed Media Sculpture; also reviving Greek Culture, Art History and Language. For brochures: Tessa, Art School of the Argo, PO Box 1375, Irakleia, Folegandros, 84200, Greece. FAX 222812. Split Rock Fellowships, offers 3-week-long internships in split rock and castle mining, to encourage nonacademics to do original research. For information: http://www.cee.umn.edu/spli­trockarts/.}

Institutional News

Rutgers University Libraries distributes $50,000 to Art Library. Seaview Bouchard Miller, director of libraries at Rutgers University Libraries, is pleased to announce the distribution of $50,000, essentially her entire legacy to the Art Library at Rutgers University in New Brunswick. Marcus passed away in October 1998 at the age of 81. This bequest will enable the library to begin each Sunday &omJuly 1-August 14, 1999. This tour is in

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.getty.edu/pubs/exhibitions/1999/contemporary.html.

Marlborough Gallery Opens New Gallery in Boca Raton, Fla., January 6, 1999. Marlborough Galleries will be the 28th venue for the gallery worldwide. This venue will allow Marlborough to continue its development with a strong relationship with the cultural community of South Florida. The gallery will be located in the Gallery Center, 608 Barrymore Trail,

Arts in Education, American Association of State Colleges and Universities (AASCU), is a comprehensive guide to arts in education and education presence. More than 3,000 digital images from the NMAA's collection are available through the museum's site, linked to a new digital information database. The site is also home to NMAA's online art reference librarian, who handles nearly 750 questions about American art each year from adults and students of all ages.

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CAADirectories
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, art administration and education, and more. ($13.00 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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Fax: 212/966-3217. Web: www.nyaa.edu, E-Mail: info@nyaa.edu

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's works, engravings, drawings, or prints to Stefan Schubert, Department of Drawings, Print Museum, 21 Quincy Street, Cambridge, MA 02138; fax 617/495-9936.

CAANews

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MARCH 1999

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Datebook

- April 1, 1999 Deadline for applications to the May issue of CAA News
- April 9, 1999 Deadline for applications to the EDOCAUSE/CAA Award (see January CAA News)
- April 1, 1999 Deadline for applications to the 88th Annual Conference in New York, February 23-26, 2000
- June 1, 1999 Deadline for applications to the 88th Annual Conference in New York, February 23-26, 2000
- July 2, 1999 Deadline for applications to the August issue of CAA News
- September 10, 1999 Deadline for receipt of abstracts of papers submitted 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