



May 2000

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

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CAA Welcomes New Officers

At its meeting in February, the CAA Board of Directors elected officers from among the existing board. They took office at the April meeting of the Board, along with six new directors elected by the membership. In accordance with the new governance structure approved by the membership in 1999, the ladder of succession has been eliminated, two additional vice president positions were added, each with a specific portfolio, and all elected positions were contested. The president is elected for a two-year term; the vice presidents for one-year terms, renewable once.

John W. Hyland, Jr., was re-elected Treasurer, **Jeffrey P. Cunard** was re-elected Counsel, **Joe Deal** was re-elected Secretary, and **E. Bruce Robertson** was re-elected Vice President for the Annual Conference. **Michael Aurbach** was elected Vice President for Committees and **Vanalyne Green** was elected Vice

FROM THE EXECUTIVE DIRECTOR

President for External Affairs.

Ellen (Bebe) T. Baird was elected President succeeding **John R. Clarke**, who stays on the Board for one year as past president. Baird, former Dean of the



New CAA President, Ellen (Bebe) T. Baird

College of Architecture and the Arts, is currently Professor of Art History and Acting Director of the Latin American Studies Program at the University of Illinois, Chicago. A member of CAA since 1969, Baird has a long and distinguished record of service. Most recently, Baird co-chaired the CAA Education Committee with Joe Lewis, 1996-99. She

was elected to the CAA Board of Directors in 1996, Secretary of the Board in 1998, and Vice President for Committees in 1999. As an officer, Baird served on the Executive Committee and on the Planning Committee, which worked with the staff and membership over the past two years to develop the Strategic Plan that was presented in its final form to the membership in February 2000.

As Baird indicates in her statement below, she is committed to the implementation of the Strategic Plan, focusing primarily on diversity, education, advocacy, and internationalization. Her dedication, enthusiasm, congeniality, and diligence in tackling any task at hand will serve her well as she sets out to meet the challenges she has set for herself.

I look forward to a successful year ahead working with the newly elected officers and Board Members together with the existing members of the Board and the staff as we enter the new millennium poised and ready to tackle the goals set forth in the Strategic Plan in our service to the 14,000+ members of CAA.

—Susan Ball, Executive Director

Read more about 2000 election results inside.

INSIDE: CALL FOR 2002 SESSION PROPOSALS. See page 5.

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CAA
NEWS

As a CAA Member, you are a part of one of the largest membership organizations of visual arts academics and professionals world wide. Did you know that CAA News is one of the most effective ways of reaching 13,000 other people like yourself—artists, art historians, curators, critics, independent scholars, and students?

Learn more about advertising opportunities in CAA News by contacting Lehadima Land, Listings Editor, at 212/691-1051, ext. 217, or visiting our website at www.collegeart.org/caa/news/adinfo.html. Membership discounts available for classified advertisements.

CAA Election Results 2000

Meet Our President

As CAA President, I am dedicated to working with Board members and CAA staff to implement the changes outlined in our Strategic Plan, especially strengthening the Annual Conference and the work of CAA committees. I also think it is essential that we continue to listen to and be responsive to the needs of CAA membership and be aware of the changing arts environment in which we work. The following issues are particularly important to me:

Diversity: CAA should continue to be inclusive, multivocal, and responsive to its diverse constituencies, divergent points of view, and the multiple challenges that we face as arts professionals.

Education: I want to emphasize the significant role of the arts in elementary through university education through continued Annual Conference sessions on teaching, the dissemination of innovative ideas on teaching, and the documentation of standards of quality in teaching the arts.

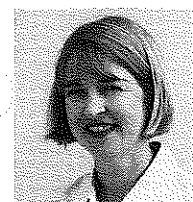
Advocacy: I am committed to CAA's proactive advocacy and leadership role, informing the public of the essential and necessary role of art and artists in society. I want to develop collaborative relationships with other arts, architecture, and humanities organizations in pursuit of this goal.

Internationalization: The arts are inherently international and interdisciplinary. I am interested in implementing efforts to develop members in countries beyond North America and to form affiliations between CAA and other international arts organizations.
—Ellen T. Baird, CAA President

Editor's Note: For more information on CAA's international interests, please see the report from James Rubin, CAA's representative to the United Nations, on page 6.

They Represent You: Board Members 2000–2004

Ballots were mailed to CAA's more than 15,000 members in December 1999 to elect the new class of Board members whose term will run from 2000 to 2004. Six new Board members were elected from a slate of fine arts, art history, and museum professionals. Following are their statements of candidacy:



Nicola Courtright, Amherst College. Statement: As someone who teaches actively with historians and literary critics of

early modern Europe, I applaud CAA's expansion of the traditional horizons of art history. I would like to examine how to make CAA dedicated to a more intimate and intellectually exciting exchange of ideas among those attending, however. One way is to schedule more small workshops, in which, after brief presentations, all participants discuss the issues. CAA should also provide a forum for more frequent exchange between artists and art historians. Such interaction would make the historical dimension of current artists' work explicit, and would imbue past works with meaning attributed to them by contemporary creators. Given the attacks upon art fostered by the current political climate, I think that exploring consonances and contradictions in past and present art asserts not only the historical dignity and intellectual integrity of art, but also its centrality to our culture.



Michael Ann Holly, Sterling and Francine Clarke Art Institute.

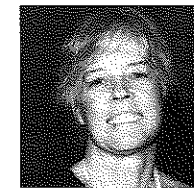
Statement: While I am an avid proponent of change and unsettlement, I do believe that CAA has been functioning very well as it is over the past few years. The Association has been very responsive to changes in the visual arts, and its numerous conferences, grants, and publications all testify to the lively forum it provides for the discipline at large. The intellectual landscape of art history, studio arts, and visual studies in general has been enormously enriched by new methodological perspectives, as well as forms of interpretation that depend upon the construction and questioning of received traditions. The vigorous debates and varied voices of this particular historiographic moment deserve sustained welcome and recognition. Were I to become a Board member, I would actively work to make sure that these gains not be rolled back in the interests of a "return to order."



Ellen K. Levy, The Cooper Union for the Advancement of Science and Art. Statement: CAA should expand opportunities for

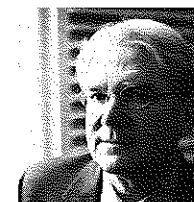
scholarship, art, and new media, attract more members, reinforce links between academic and nonacademic communities, and then link those communities to the world-at-large. While editing an interdisciplinary art and science issue of *Art Journal* ("Art and the Genetic Code") and chairing the *Modeling Nature* studio component of CAA 2000, I have attracted key participants from the scientific and technological communities. I would now also seek support from the business, political, and economics sectors. Primarily as an artist and occasional writer, I know we need exposure within both academic and commercial communities. As an educator, I know we need to create public opportunities for scholarship and also strengthen the position of adjuncts. I would urge CAA to use its meetings, website, online reviews, journal publications, exhibitions, and job announcements to broaden the membership, increase members' opportunities, and

promote multicultural and interdisciplinary activities.



Andrea Norris, Spencer Museum of Art, University of Kansas. Statement: During twenty years of membership in CAA, I have been

pleased to see the organization's leadership diversify and the conferences become more varied and inclusive of nontraditional methods and approaches. I think CAA must support both new approaches to art and art history and traditional methodologies. CAA has been an important venue for networking and in that role needs to draw in the full variety of academic art people. Art museums can play a more important role to increase communication among all of us and offer opportunities for better vision and viewing. As a Board member, I would work to refine CAA's important role in our professional, intellectual, and social lives, and I would seek better ways to use art museums, art museum scholarship, and works of art themselves in CAA programs. And I would encourage CAA to play a strong role in advocating the arts and arts education in the United States.



Thomas F. Reese, Tulane University. Statement: Art, images, and heritage have never before been so prominently foregrounded in

global consciousness. Artists, art historians, and museum professionals have a critical role to play in expanding the borders and impact of our social and professional practices, and to developing new fields of collaboration and audiences in order to promote a greater understanding of the meanings of art and artifacts in past and present cultures. (1) building networks and points of access that can facilitate communication among makers and interpreters of cultural objects from across the globe; (2) supporting comparative studies across the cultures and across disciplines and discursive practices; (3) forging new ways of representing and teaching the history of cultural objects; (4) establishing new points of focus and debate within annual

meetings; (5) forging coalitions to develop new bases of public and financial support for the arts and humanities; (6) developing new opportunities for artists and historians to move out of the isolated precincts of academia to assume greater responsibilities as public intellectuals; (7) creating new vehicles of access to build a more diverse profession.



Joyce Hill Stoner, Winterthur/University of Delaware Program in Art Conservation. Statement: I have been a practicing painting conservator for 30 years and recently earned a Ph.D. in art history. This has made me very aware of the gap between the worlds of art conservation, art history, and the practicing artist. I am now trying to serve as a bridge between art historians and art conservators. I also established and conducted an artists' interview project in the 1970s and 80s so that artists' intentions could be available to practicing conservators in order to prevent misinterpretation of works through treatment. I hope to work with joint conferences and other projects along these lines.

Focus on the Future

My two years as President of CAA have addressed the "organization of the organization." The Board undertook the Planning Process in order to address growth. My personal stake in the Planning Process was to do everything in my power to make CAA into an organization that served you, its members, better. My reason for serving is that CAA had served me, especially in

the years when placement helped me find jobs. I wanted to give service in return for CAA's good service. I just didn't expect to have to give so much! The intense self-searching and self-evaluation that was a necessary part of the Planning Process has already borne fruit. We now have a governance system that will never again pit the art historians and artists against each other on the Board level; it is a governance system that reflects and encourages a spirit of cooperation among Board members even while recognizing their diverse professional identities. And yet, when I stepped into the first Planning Meeting in February 1998, the question on the table was: Should CAA split into two separate organizations? Now that's unthinkable; then it was a real question.



A candid moment shared by (from left to right) past CAA Presidents Ruth Weisberg, John R. Clarke, and current President Ellen (Bebe) T. Baird at a Conference reception in February

PHOTO: MARIA POLITARHOS

Substituting open, contested elections for all the offices on the Board put our core values into clear focus. The three Vice-Presidents each address a core activity: the Annual Conference, the work of CAA committees, and external affairs, including development. We are already seeing the positive effects of these Vice-Presidents' work in better Conference planning, reinvigorated committees, and effective fundraising. Our office is a much smoother-operating entity than it was two years ago. Following the model of the already enhanced Publications Department, we have strengthened the Annual Conference team by hiring individuals with

professional credentials and a commitment to the history of art and studio practice. Similarly, Budget and Finance have a new Director and clearer direction. Despite constraints of space and budget, we have managed to "grow" the New York office bigger and better—always with an eye to you, the members whom we serve.

And what about the future? It looks very good to me. If you had asked me two years ago where I thought CAA was headed, I could not have answered you with confidence. Now I can point you to the Strategic Plan and proudly announce that we've already accomplished some of the goals of that plan. I can say with confidence that your organization has a direction dictated by what *you* told us you wanted.

It has been an honor to serve on the Board and as an officer. It's also been a great pleasure to get to know many wonderful human beings who have given so much time and effort to fulfilling CAA's goals. The organization is 8,000 members larger than in 1990, when I came on the Board. I like to think that we're 8,000 members *better* too. Finally, I encourage all of you to take an active part in CAA for your own enrichment. I urge you to contribute to the development of the visual arts professions. What we do makes a visible difference in the world.
—John R. Clarke, CAA President (1998–2000)

Annual Conference 2002: Call for Session Proposals

CAA will hold its 90th Annual Conference in Philadelphia from Wednesday, February 20, to Saturday, February 24, 2002. This Conference will be the second to implement the changes recommended to the Board of Directors by the Annual Conference Committee (see May 1999, *CAA News*). The success of the new program criteria and categories is evident in the exciting program developed for the 2001 conference in Chicago. The new system has produced a Conference program that embraces more effectively the diversity of CAA's growing membership and the variety of methodological approaches to the study and practice of art. An equally stimulating program is expected in Philadelphia, where CAA returns after an absence of almost 20 years.

Introduction and Call for Proposals

The Annual Conference Committee invites session proposals that cover the breadth of interest in current thinking and research in art, art and architectural history, theory and criticism, pedagogical issues, museum and curatorial practice, conservation, and developments in technology.

The process of fashioning the programs is a delicate balancing act. The 2002 program will be shaped by three broad submission categories: Historical Studies, Contemporary Issues/Studio Art, and Educational and Professional Practices. Also included in the mix are sessions presented by Affiliated Societies, committees of the CAA Board of Directors, and, for balance and programmatic equity, open sessions. The majority of sessions, however, are drawn from submissions

by individual members, and the committee depends heavily on the participation of CAA membership in the Conference.

The committee welcomes session proposals that include the work of senior scholars and artists, along with that of younger scholars, early-career artists, and graduate students. Particularly welcome are those that highlight collaborative and interdisciplinary work. Artists are especially encouraged to propose sessions that are appropriate to dialogue and information exchange relevant to artists. Session organization need not conform to traditional panel formats; indeed, experimentation is highly desirable. Sessions might bring together scholars in a wide range of fields, including but not limited to anthropology, history, economics, philosophy and religion, literary theory, and new media. In addition, the committee is seeking topics that have not been addressed in recent conferences or areas that are underrepresented.

Session Categories

Historical Studies. This category broadly embraces all art historical proposals up to the early twentieth century.

Contemporary Issues/Studio Art. This category is intended for studio art proposals, as well as those concerned with contemporary art and theory, criticism, and visual culture.

Educational and Professional Practices. This category pertains to session proposals that develop along more practical lines and address the professional concerns of CAA members as teachers, practicing artists and critics, and museum curators.

Proposal Submission Guidelines

The Proposal. Prospective chairs must submit eighteen copies of their session proposals to the Conference Director, at the College Art Association office. Each copy must include:

- 1) a completed session proposal form (see p. 19);
- 2) a one-page statement describing the topic of the session and explaining any special or timely significance that it may have for a particular field or discipline;

3) a c.v. of *no more than* two pages in length; and

4) a self-addressed, stamped postcard, so that CAA can acknowledge receipt of the proposal (or send your proposal via certified mail).

Guidelines. The Annual Conference Committee will consider proposals from CAA members only, and, once selected, session chairs must remain members in good standing through 2002. No one may chair a session more than once in a three-year period (i.e., individuals who chaired sessions in 2000 or 2001 may not chair a session in 2002).

The Annual Conference Committee will make its selection solely on the basis of merit. Where proposals overlap, CAA reserves the right to select the most considered version, or, in some cases, to suggest a fusion of two or more versions from among the proposals submitted.

The committee may invite open sessions—submissions from members who have not submitted proposals, but whose expertise and range of knowledge would, in the committee's opinion, be important to shaping a balanced program. In doing so, the committee will consider a number of factors, including what topics were not covered in recent conferences.

Each CAA Affiliated Society and Committee of the Board of Directors may submit *one* proposal that follows the call for proposals and the guidelines outlined above. The Annual Conference Committee will consider it, along with the other submissions, on the basis of merit.

Proposals should be sent by mail to: Conference Director, Sessions 2002, CAA, 275 7th Avenue, New York, NY 10001. **Deadline: September 15, 2000.**

Report from CAA's UN Representative

A little over a year ago, at the meeting of CAA's International Committee in Los Angeles, Executive Director Susan Ball asked me to become CAA's first representative to the United Nations. Based on an initiative from the Executive Board, the CAA had just been registered as a recognized nongovernmental organization (NGO) with the UN's Department of Public Information. United Nations NGO's are, for the most part, advocacy groups representing specific interests and points of view. During this past year, CAA was further recognized by the UN Economic and Social Council (ECOSOC), thereby allowing our organization to attend and offer input at meetings of a higher level than most NGO's, which usually have a smaller membership than ours. I accepted Susan's nomination not only because I live in New York City and am a member of the International Committee, but because, having been something of a news junkie all my life, I thought this would be an interesting way to combine my commitment to the arts with my interest in current events.

The first question to occur to me was what exactly would CAA's role at the UN be? Although CAA's presence at the UN seemed natural and useful, I was not sure how it would translate into specifics. The question is especially pertinent because the international body dedicated to cultural and artistic matters is UNESCO. However, the United States withdrew from UNESCO in 1984. It is unclear whether CAA could become a UNESCO-recognized NGO under those circumstances.

There are only a few arts organizations registered as NGO's with the UN. It was with the help of two of them in

particular—The Ribbon International, headed by Michele Peppers in New York, and Kultural Information and Koordination (KIK), headed by Annélise Hansen in Copenhagen—that I got started. Working closely with, Katie Hollander, CAA's Director of Development and Special Projects, who has provided much information and wonderful assistance, I began attending NGO briefings on Thursdays (except when my classes conflicted). I felt that by attending those briefings and meeting people from other NGO's, I would be able to develop some idea of what CAA's role could be. The briefings cover almost every conceivable kind of international issue, from pressing political and military matters such as the peacekeeping mission in East Timor, to more general questions such as population aging, environmental change, and the notion of "global public goods." I mention this last one because the idea that knowledge is a commodity that should be shared globally raises issues relating to artistic and cultural property and access.

Quoting from a letter of February 10, 2000, to U.S. Senators from the Peace Caucus about the International Year of the Culture of Peace: "The Declaration defines the culture of peace as a set of values, attitudes, traditions, modes of behavior and ways of life based on respect for life, ending of violence and promotion and practice of non-violence through education, dialogue and cooperation; commitment to peaceful settlement of conflicts; respect for and promotion of the right to development, equal rights and opportunities for men and women, the rights of everyone to freedom of expression, opinion and information; and adherence to the principles of freedom, justice democracy, tolerance, solidarity, cooperation, pluralism, cultural diversity, dialogue, and understanding at all levels of society and among nations."

In addition, Katie and I paid a call to the UNESCO office nearby the UN. There, we were told that CAA would be welcome as a partner for specific projects sited in developing countries. It would be up to CAA to make proposals. However, with the change in UNESCO leadership, Koïchiro Matsuura having now replaced Federico Mayor, everything seems to be in a holding pattern. As a result of my experiences, I have made the following proposals:

First, College Art Association should join its voice in the strongest possible way with those in the United States who advocate a return to membership in UNESCO. At the highest level, we should convey our support for this point of view to the representatives of our federal government.

Second, I propose a small ad hoc committee for the UN. I have gained a great deal from discussions with members of other NGO's. Indeed, arts NGO's seem to be looking to the CAA for leadership. However, I would like to team up with some other CAA members so that discussions of practical and specific objectives can take place within CAA membership. In addition, I cannot attend every briefing and every meeting. As an NGO, CAA can obtain a certain number of UN passes. KIK is willing to provide a few others. Our own Women's Caucus is an accredited NGO, with pass privileges, as well. The members of the committee I propose would be able and willing to attend briefings and conferences at the UN. With our shared experiences, we would

be better able to debate and define CAA's role. The ad hoc committee would also coordinate the following actions, if it approves them: I propose an initiative to conceive projects relating to the UNESCO initiative adopted by the General Assembly of the UN on the theme of the "Culture of Peace." The decade of 2001–10 has been declared the Decade of the Culture of Peace (please refer to box above), and the year 2000 has been

declared the International Year of the Culture of Peace. The CAA could publicize this effort and propose exhibits and collaborations relating to it. As a very simple first step, the CAA could organize an exhibition for the United Nations, ground floor of the General Assembly building, to coincide with our next New York meeting in three years. That exhibit would publicize our presence to members of the UN. CAA, or individual members of CAA, can exhibit at various UN conferences around the world, as well. For more information, see www.unesco.org/cpp/uk.

It might be useful for our purposes in defining our UN role, as well as for other NGO's and for the UN member states, to organize a Thursday briefing of our own. Although UNESCO is the official section of the UN to deal with cultural and artistic matters, it may be for that very reason that arts organizations need more of a presence at the UN itself. The existence of UNESCO represents an administrative reality, but it also reflects and perpetuates assumptions about the separateness of art and culture from political realities. CAA has become increasingly active in matters involving art and politics on the national level. It is logical to extend that effort to the international level. The appropriate forum for it is certainly the United Nations. This briefing could be timed to coincide with an exhibit at the UN as well.

—James Rubin, Professor and Chair,
Department of Art, Stony Brook, State
University of New York

Advocacy

Status Quo Reigns in Washington on Arts Advocacy Day

On January 27, 2000, President Clinton once again proposed a \$150 million budget for the National Endowment for the Arts (NEA). This would be an

increase of \$50 million over the previous budget. Last year on July 14, 1999, the Slaughter Horn Amendment for the NEA was turned down in the House of Representatives by a very narrow margin of 217 to 207. If the Slaughter Horn Amendment had passed that would have been, after negotiations, only a \$10 million increase for the NEA. We find this unacceptable, and we urge you to contact your representatives in Congress. Visit the website: <http://www.visi.com/juan/congress/ziptoit.html>. This site allows you to find out who represents you in Congress and how to contact their office. The vote on the NEA appropriation will be during the summer.

Held in Washington, D.C., on March 21, 2000, Arts Advocacy Day targeted members of the U.S. Congress who voted against last year's budget increase. CAA joined representatives from fifty other national organizations by making visits to the targeted Congress members' offices to lobby for support. Over 300 people registered to participate in and promote this initiative.

At issue is the \$50 million NEA budget increase that President Clinton proposes as a specific program, "Challenge America." This program focused on funding five areas: 1) art education; 2) youth at risk; 3) cultural preservation; 4) community arts partnerships; and 5) improved access to the arts for all Americans. This program can be seen as a consolidation of initiatives for areas of support that are not controversial and therefore difficult to attack on conservative grounds. Clinton's "play it safe" strategy for the NEA demonstrates just how much control the conservatives have in Congress. Indeed, the NEA's own grant policies directly reflect the tolerance level Congress has for progressive art. Consequently, the agency has taken on the status of a bellwether for party politics and national cultural health.

The consensus of most advocates this year is that the Endowment has turned a corner. This is due to several factors. There is an apparent increase in bipartisan support in the House—President Clinton's initiative is a direct challenge to the pessimism of the conservative leadership. Over the past twelve to fifteen years arts organizations at every level nationwide have substantially reconfigured their programs and



orientation to goals to mitigate the negative views promoted by the Republican majority in the House. Support for artists' projects, exhibitions, and outreach has instead been turned toward educational programs and emphasis on the direct positive effects that cultural institutions have on local economies. These restructurings, which are a direct attempt to position more favorably for decreased levels of federal underwriting, have conformed to restricted NEA grant guidelines imposed as a result of conservative attacks on the Endowment.

On the question of reinstating grants for individuals in the visual and performing arts, things have not changed. CAA representatives Katie Hollander, Lee Whitehead, and Paul Skiff made visits to the offices of House Representatives: Bernard Sanders (I-VT); Nita M. Lowey (D-NY); Michael McNulty (D-NY); Louise Slaughter (D-NY); Amo Houghton (D-NY); and Rick Lazio (R-NY). Their attitudes toward grants for individual artists ranged from complete silence, to the pronouncement that it will not happen, to an affirmation that given time and continued improvement of the NEA's position, such grants will once again be considered. These responses were from representatives who are on record as pro-NEA supporters. In attempts to schedule appointments with several House members who have records of nonsupport for NEA funding, the phone calls of our advocates were not returned.

—Lee Whitehead, Assistant to the Executive Director; Paul Skiff, Assistant Conference Director; Rachel Ford, Editor

Member's Choice: Call for Award Nominations

Every year at its Annual Conference, College Art Association presents awards for outstanding achievements in the fields of art, art history, criticism, and conservation. We appoint committee members based on their individual expertise and collective ability to represent the broad interests of the membership. CAA is currently seeking your nominations for the 2001 awards. Membership nominations ensure that the awards committees will have a diverse pool of candidates to consider. In the absence of nominations from the membership, awards committees choose recipients based on their own knowledge and contacts within the field.

If you would like to see someone recognized for her or his contributions to the field of art and art history, we urge you to write a letter to the appropriate committee. Awards committees heavily weigh personal letters of nomination in their deliberations. In your nomination letter, state who you are, how you know (of) the nominee, how the nominee and/or his or her publications affected you, your studies, and the pursuit of your career; and why you think this person (or, in the case of collaboration, these people) deserves to be awarded for achievements made.

Awards committees are impressed with multiple nominations for candidates when considering the significance of a candidate's influence on the field. In addition to a personal letter, we recommend that you contact five to ten colleagues, students, peers, collaborators, and/or co-workers of the nominee to write letters to the award committee. The different perspectives and anecdotes contained in several letters of

nomination provide awards committees with clearer pictures of the qualities and attributes of the candidates among whom they choose. Please note that no more than 10 letters per candidate will be considered.

All nomination campaigns should include one copy of the nominee's c.v. (limit: two pages). Nominations for book awards and exhibition awards (Morey, Barr, and the Award for a Distinguished Body of Work) should be for authors of books published or works staged in the calendar year 1999.

The **Distinguished Teaching of Art Award** is presented to an artist of distinction who has developed a philosophy or technique of instruction based on his/her experience as an artist; who has encouraged his/her students to develop their own individual abilities; and/or who has made some contribution to the body of knowledge loosely called theory and understood as embracing technical, material, aesthetic, and perceptual issues.

The **Distinguished Teaching of Art History Award** is awarded to an individual who has been actively engaged in the teaching of art history for most of his/her career. Among the range of criteria that may be applied in evaluating candidates are: inspiration to a broad range of students in the pursuit of humanistic studies; rigorous intellectual standards and outstanding success in both scholarly and class presentation; contribution to the advancement of knowledge and methodology in the discipline including integration of art historical knowledge with other disciplines; and aid to students in the development of their careers.

The **Award for a Distinguished Body of Work**, first presented in 1988, is a peer award given to an artist for exceptional work though exhibitions, presentations or performances mounted in the year preceding the award. It is presented to a living artist of international or national stature, who is a citizen or permanent resident of the United States, its territories, Canada, or Mexico.

The **Distinguished Artist Award for Lifetime Achievement** celebrates the career of an artist who is a citizen or permanent resident of the United States, its territories, Canada, or Mexico. It is and has had an important impact nationally and internationally on the field.

The **CAA/Heritage Preservation Award for Distinction in Scholarship and Conservation** was created to recognize an outstanding contribution by one or more persons who have enhanced understanding of art through the application of knowledge and experience in conservation, art history, and art.

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.

The **Frank Jewett Mather Award**, first presented in 1963 for art journalism is awarded for published art criticism that has appeared in whole or in part in North American publications during the preceding year. Attention is paid to the range of criticism that appears throughout the country.

The **Charles Rufus Morey Book Award**, named in honor of one of the founding members of CAA and first teachers of art history in the United States, is presented for an especially distinguished book in the history of art, published in any language in the penultimate calendar year. Preference is given by the award committee to books by a single author, but major publications in the form of articles or group studies may be considered.

The **Arthur Kingsley Porter Prize**, established in memory of another founding member of the CAA and one of the first American scholars of the discipline, is awarded for a distinguished article published in the *Art Bulletin* during the previous calendar year by a scholar of any nationality who is under the age of 35, or who has received the doctorate not more than ten years before acceptance of the article for publication.

Introduced this year, the **Art Journal Award** is awarded for a distinguished contribution published in *Art Journal* in 2000.

Please use the form on the next page for nominations. For further information regarding the requirements and qualifications for the awards, contact the Assistant to the Executive Director at the CAA office, 212/691-1051, ext. 209. *Deadline: August 3, 2000.*

PLEASE RETURN THIS FORM NO LATER THAN August 3, 2000.

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

or Fax to: Attention: Lee Whitehead
212/627-2381

SUGGESTED NOMINEE FOR CAA ANNUAL AWARDS 2001

Name of Award:

Name of Nominee:

Title:

Affiliation:

Address:

Phone:

FAX:

Email:

PERSON SUBMITTING THIS NOMINATION:

Phone:

FAX:

Email:

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

Museum Task Force Report

This is the third year of the Museum Task Force roundtable discussions. While the Museum Task Force has ended after nearly three years, part of its mission, including the organization of the roundtable discussions, will be absorbed by the CAA standing Museum Committee, chaired by Marilyn Kushner, Curator of Prints and Drawings at the Brooklyn Museum of Art.

The attendance was so high that we

would like to apologize to all those who came a little late and could not be seated. In fact, a fourth table was formed for the spillover. A brief summary of the topics follows.

A lively discussion on museums and controversy was led by David Rubin, Curator of 20th-Century Art at the Phoenix Art Museum at the time of the controversial exhibition *Old Glory: The American Flag in Contemporary Art*. Other controversial exhibits, such as the Enola Gay and a recent Holocaust exhibition were discussed. The group exchanged useful advice about how to make the public understand that a museum should be a place for discourse and strategies, and about how to talk to the press and prepare the staff, including volunteers, for potential controversy.

The recent restructurings at several museums led to a discussion about the organization of curatorial collections. This roundtable was led by Ward Mintz, Vice Director of External Affairs for the

Newark Art Museum, who carefully presented the history of the curatorial departments at his museum as one example. Speakers discussed how changes in art history and the redefinition of fields might affect the division of artworks, and the merits of contextual approaches to reinstallations. Collaborations between curators and museum educators for the production of labels was also a topic of interest.

The extra table, led by Suzannah Fabing, Director of the Smith College Museum of Art, was filled with curators who opted to discuss matters of common concern: labels, devaluation of the expertise of the curator through the intervention of multiple voices in the curating of exhibitions, and the pressure on curators to initiate shows that are blockbusters.

The third topic was organized to offer a closer look at the new Pew Charitable Trust initiative for a more effective cultural policy. Stephen Urice, an officer of the Trust, explained that

new grants have been awarded to increase awareness by policy makers of the impact of cultural institutions on the public. The program has three primary goals: providing reliable information about major issues in American arts and culture in the face of increased media coverage; enhancing advocacy and public education to build positive perceptions of artists and cultural institutions; and creating more effective documentation of evaluations and surveys in order to better serve museums and their constituents.

Look out for a column offered by the Museum Committee in the next issues of *CAA News*. We would like to invite responses to the following question: How do you think the role of the museum curator has changed? How have these changes affected you? Please respond to Bruce Robertson at ebrobert@humanitas.ucsb.edu.

—Christine Kondoleon, Chair, Museum Task Force Committee

CAA News

Art Bulletin News

The *Art Bulletin* and Monograph Series Editorial Board elected two new members at its meeting in February, Hollis Clayson and Jeffrey Weiss. In addition, Babatunde Lawal, Peter Parshall, and Mimi Yiengpruksawan agreed to stand for reelection to a second three-year term and, after discussion, were reelected. Edward Sullivan will join the Editorial Board as the liaison from the CAA Board of Directors, succeeding Marilyn Brown.

Hollis Clayson, Associate Professor of Art History at Northwestern University, is the author of *Painted Love: Prostitution in French Art of the Impressionist Era* (New Haven: Yale University Press) as well as numerous articles. She is writing a book entitled *Paris in Despair: Art and Everyday Life under Siege (1870–71)* (University of Chicago Press,

forthcoming in 2001).

Jeffrey Weiss is Curator and Head of the Department of Modern and Contemporary Art at the National Gallery of Art, Washington, D.C. He was the curator of the exhibition *Mark Rothko* and the catalogue that accompanied it (1998) and co-curator of *Picasso: The Early Years, 1892–1906* (1997) and *Encounters with Modern Art: Works from the Rothschild Family Collections* (1997) at the National Gallery. He is also the author of *The Popular Culture of Modern Art: Picasso, Duchamp, and Avant-Gardism* (Yale University Press, 1994) as well as numerous articles and catalogue entries.

Art Journal News

CAA announces the inauguration of a new annual award intended to honor the most distinctive contribution published in *Art Journal*. The award will be presented every year, beginning in 2001, at Convocation during the Annual Conference.

CAA also welcomes Saul Ostrow and Peggy Phelan to the *Art Journal* Editorial Board. Phelan is Professor of Performance Studies, Tisch School of the Arts, New York University. She is the author of *Unmarked: The Politics of Performance* (Routledge, 1993) and *Mourning Sex: Performing Public Memories* (Routledge, 1997). She is the co-editor of *Acting Out: Feminist Performances* (University of Michigan Press, 1993) and *The Ends of Performance* (New York University Press, 1998). She is currently writing a book about Ronald Reagan and Andy Warhol entitled *Death Rehearsals*, the research for which has been funded by the Open Society Institute's "Project on Death in America."

A writer, editor, and teacher, Ostrow is currently the Associate Professor in the Department of Art and Art History and Director of the Atrium Gallery at the University of Connecticut, Storrs. Since 1995, he has been the editor of a book series entitled, *Critical Voices in Art, Theory and Culture*, published by G+B Arts International. He is also art editor for *Bomb Magazine* and co-editor of *Lusitania Press*. Since 1987, he has curated over forty exhibitions in the United States and abroad.

Finally, CAA is pleased to announce the appointment of Steven Nelson as Reviews Editor of *Art Journal* succeeding Alexandra Anderson-Spivey. Nelson states: "As Reviews

Editor of *Art Journal*, my goal is to help provide a forum for a lively exchange among art makers, art historians, art curators, and others in the arts. As such, I see the reviews section as a place that bears relation to and enhances the larger conversations present in the other sections of *Art Journal*. One of my major objectives is to bring fresh voices and new issues into the journal that will enrich our understanding of twentieth- and twenty-first-century art and concerns. To that end, I call on your participation in the form of ideas as well as submissions that can enliven the Reviews section as well as *Art Journal* more generally."

CAA.Reviews News

CAA.Reviews recently named Douglas R. Nickel, Curator of Photography at the San Francisco Museum of Modern Art, to be its Field Editor for photography titles. Before joining the museum in San Francisco in 1993, Nickel was enrolled in the doctoral program in art history at Princeton, with a specialization in the history of photography. His most recent exhibition for SFMOMA was *Carleton Watkins: The Art of Perception*, which traveled to the Metropolitan Museum of Art and the National Gallery of Art in Washington, D.C., as well. On his role as a *Reviews* editor, Nickel says, "We are now witness to an explosion of interest in photography—its history, theory, criticism, and practice. I think *CAA.Reviews* is the ideal forum for discussion of the ways photography as an expressive medium and part of visual culture intersects with the rest of art history." Prospective reviewers may contact Nickel directly at dnickel@sfmoma.org.

CAA Staff Changes

Andrei Ralko joined CAA as Controller in April. With a B.S. in Accounting and more than 13 years of experience, most recently at Advocates for Adoption, Andrei specializes in building computerized accounting systems for the nonprofit sector. He is especially enthusiastic about working at CAA as he is also a digital photo artist.

What's New on the Website

Check out the vastly expanded *Resources and Opportunities* section on the CAA website at www.collegeart.org. Under

Resources, you will find hot links to art fairs, biennials, and triennials; art museums across the globe; art news; conferences, symposia, and events; magazines and journals; and organizations. Our links are among the most comprehensive in the world. Under *Opportunities*, you will find links to grants and fellowships, calls for exhibition entries or manuscript submissions, and other categories.

Whether you are planning a vacation and would like information on local museums, searching for information in preparation for a job interview, trying to figure out how to fund your next project, or just want to stay informed of the most recent developments in the art world, the *Resources and Opportunities* section should be your first destination.

Dissertation Listing Procedure

Current dissertation topics are listed annually in the June issue of the *Art Bulletin*. CAA requests that a representative from each Ph.D.-granting institution send a listing of its students titles via email or on disk (Word Perfect 6.0, 6.1 or lower; MS Word 6.0 or lower) to the CAA office. Reminders and full instructions will be sent to Ph.D. department heads in September. The 2000 listing of dissertations will be posted on the CAA website (www.collegeart.org/publications/index.html) in late June. For information, contact: Karen Rosenberg, Associate Editor; caabook@collegeart.org. Deadline for the June 2001 list: December 1, 2000.

CAA in the News

CAA in New York

"Midtown Manhattan took a SoHo air recently when 6,500 artists, curators, and art historians converged on the New York Hilton for the College Art

A Note from the Conference Director

The names of the 2000 Annual Conference Program Committee members were inadvertently omitted from the Final Program acknowledgements on page 3. For their extraordinary commitment and hard work, CAA wishes to thank Chairs Norie Sato and Jeffrey Chipps Smith; and members Michael Aurbach, Marilyn Brown, Joanna Frueh, Joe Lewis, Bruce Robertson, and Alan Wallach.

The name of Joe Lewis was misspelled in the listing for the Program Committee on the title page of the *Abstracts 2000* volume.

CAA deeply apologizes for these errors and omissions.

—Emmanuel Lemakis, Conference Director

Association's 88th Annual Conference, blanketing the area in creative goatees and yard upon yard of regulation bohemian black.

These art teachers and art scholars offered papers and presentations on everything from 'Liminalities in Threshold Architecture at Tala, India' to 'Weaving in the Digital Age' (to cite two of the more than 650 items in this year's program). And many of these discussions betrayed a decidedly negative attitude toward what speakers variously called 'our commercial culture,' 'the capitalist system in which we find ourselves,' and 'the business-iz-ing' of art."

—Tessa DeCarlo, "Networking Trumps Polemics at Art Confab," *The Wall Street Journal*, March 13, 2000

"By coincidence, the annual conference of the College Art Association meets at the New York Hilton this weekend. Like the Armory show, it's a great place to trade ideas, scout for jobs, and schmooze. Its panels also offer the latest thinking of some of the best and brightest young art historians active today. This year's topics suggest that approaches to scholarship are loosening up, diversifying politically and adapting academic tools from the past to new conceptual uses."

—Holland Cotter, *The New York Times*, February 25, 2000

"Perhaps it is this kind of encounter that prompts artists and art historians to break from their routines once a year to embrace the peculiar American custom of conventioning. They tolerate the stale air and anxious bustle, even the fluorescent garishness of the Hilton, to recommit themselves publicly, in the

very best company, to this crazy private thing they love, art."

—Gail Gregg, "The Unconventional Convention," *Art News*, April 2000

Annual Conference Update

2001 Annual Conference Book and Trade Exhibit

The Annual Conference 2001 Trade Show will be presented in the Northwest Exhibit Hall at the Chicago Hilton and Towers from Thursday, March 1, through Saturday, March 3, 2001. Hours will be 9:00 A.M. to 6:00 P.M. Thursday and Friday, and 9:00 A.M. to 2:30 P.M. on Saturday. More than 120 publishers, materials manufacturers, and technology service providers are expected to participate in 2001. There will be 145 exhibit booths in the combined 40,410 square feet of exhibition space. The 2000 exhibit in New York saw an increase in the number of exhibits of computer based and Internet service providers; we expect this trend to continue in 2001. Inquiries regarding reservation of exhibit space should be directed to: Paul Skiff, Assistant Conference Director; ph: 212/691-1051, ext. 213; fax: 212/627-2381; pskiff@collegeart.org. The 2001 Exhibitor and Advertiser Package will be mailed out in September.

Solo Exhibitions by Artist Members

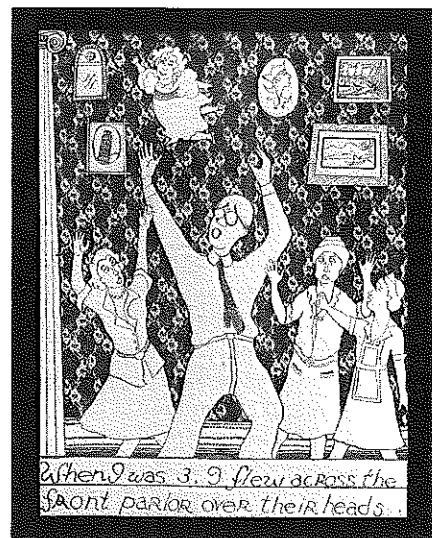
Only artists who are CAA members are included in this listing. When submitting information, include name, membership number, venue, city, dates of exhibition, and medium (or website address of online exhibits). Omission of membership number on submission will prevent your listing from being published.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

NORTHEAST

Lynn Curtis. Hunt-Cavanagh Gallery, Providence College, Providence, RI, November 13–December 22, 1999. Recent paintings.

Bailey Doogan. Mable Smith Douglass Library, Rutgers University, New Brunswick, NJ, January 31–February 28, 2000. *Positions*. Paintings and drawings.

Kathleen Hancock. Happy White Gallery, Barrington, RI, November 12–December 19, 1999. Mixed-media sculpture.



Elisabeth Stevens, When I Was Three, soft ground etching and aquatint, 27 x 2"

Katherine Kadish. Agama Gallery, New York, March 29–April 29, 2000. Painting and monotypes.

Kay H. Lin. Grant Gallery, New York, February 17–March 5, 2000.

Cyrilla Mozenter. The Drawing Center, New York, May 11–June 10, 2000. *Very well saint*.

Fotini Vugaropoulou. Dartmouth College, Barrows Exhibition Rotunda, Hopkins Center, Hanover, NH, February 25–April 30, 2000. Sculpture.

MID-ATLANTIC

Robin Starbuck. A Space for New Art, Richmond, VA, February 4–26, 2000. *I am J.T. and I Have A Gun*. Installation and drawings.

Elisabeth Stevens. Galerie Francoise, Brooklandville, MD, September 7–30, 2000. *Eranos*. Boxed story portfolio and etchings.

MIDWEST

Barbara Cooper. The Sybaris Gallery, Michigan, IL, April 14–May 20, 2000.

Judy Hiramoto. Kimura Gallery, University of Alaska, Anchorage, March 15–April 7, 2000. *Nuclear Culture*. Installations, photographs, and digital prints. Traveling to Stevenson Union Gallery, Southern Oregon University, Ashland, April 24–May 12, 2000 and Exit Gallery, University of Nevada, Reno, August 21–September 8, 2000.

Jane A. Regan. Chicago Cultural Center, Chicago, IL, February 12, 2000. *Weightless*.

SOUTH

Jill Bedgood. Women & Their Work Art Gallery, Austin, TX, March 30–May 6, 2000. *Deadly Sins & Earthly Virtues*. Sculptural installations.

Joan Fabian. Visual Arts & Technology Visual Arts Gallery, San Antonio College, TX, March 2–April 8, 2000. *HI-FI MASALA*. Mixed-media.

Judith Godwin. Albany Museum of Art, Albany, GA, June 29–September 3, 2000. *Style and Grace*. Paintings.

Gary Keown. Rhizomat Contemporary Art, Hammond, LA, March 10–April 11, 2000. Installation.

WEST

Priscilla Bender-Shore. Studio Channel Islands Art Center, Camarillo, CA, January 29–March 10, 2000. *Dancing at the Edge of the World*. Paintings.

Glenn Hirsch. Merced College Gallery, Merced, CA, February 16–March 9, 2000. Mixed-media paintings.

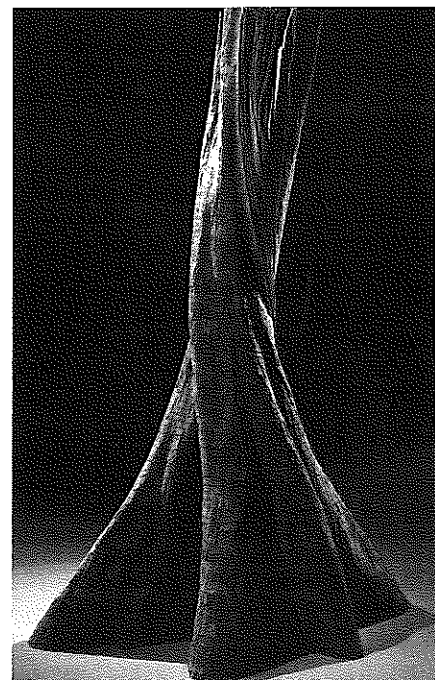
Susan Kingsley. The Museum of Art & History at McPherson Center, Santa Cruz, CA, May 13–August 27, 2000. *Postmodern Alchemy*. Metal work.

People in the News

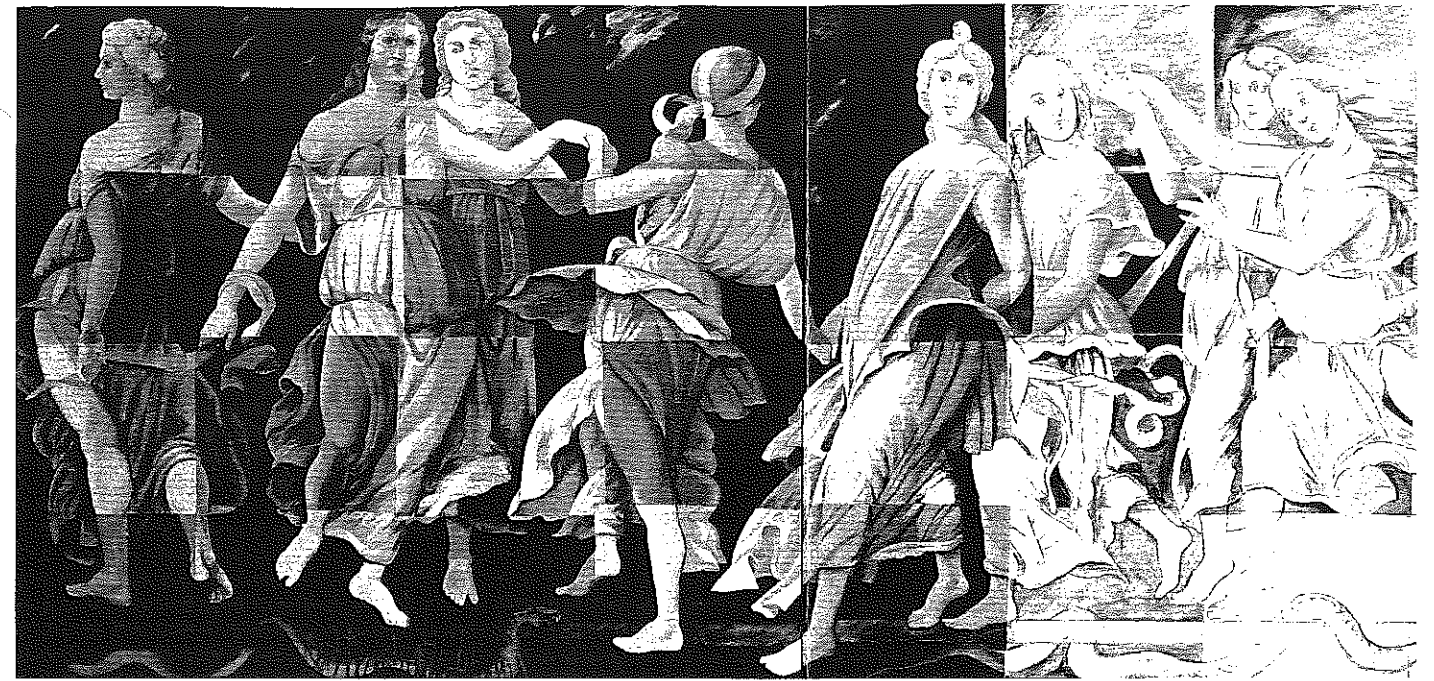
In Memoriam

Adolf K. Placzek, renowned architectural librarian, editor, historian, and preservationist, died on Sunday, March 19, at his Manhattan home. Placzek was 87.

Placzek was best known for his devoted work at the Avery Architectural Library at Columbia University, which grew under his leadership to become one of the preeminent resources for architectural history and research. During his tenure at the Avery Library, Placzek was also an Adjunct Professor of Architecture,



Barbara Cooper, Mast, wood, 84 x 55 x 32"



Priscilla Bender-Shore, Dancing at the Edge of the World: The Muse Series; Gridlock #1, acrylic on canvas diptych, 60x 144"

and one of the first Board members of the Architectural History Foundation established in 1977.

After his retirement in 1980, Placzek undertook several ambitious editing projects, including the four-volume Macmillan *Encyclopedia of Architects* in 1982; Oxford University Press's *The Buildings of the United States* series in 1986; and G.H. Hall & Company's *Avery's Choice: Five Centuries of Great Architectural Books; One Hundred Years of an Architectural Library, 1890–1990*.

Placzek, familiar to many as "Dolf," emigrated from Vienna to the United States in 1940. In addition to the other activities of his retirement, Placzek found time to write about his formative experiences; his memoir about growing up in 1930s Vienna was published in Germany last September, followed by a book about Viennese refugees in New York that came out in early March.

Placzek is survived by his second wife, Laura Beverley Robinson; two stepsons and a stepgrandson from his first marriage to Joyce Anstruther Maxtone Graham, and a sister, Susan Stern.

Academe

Yevgeniy Fiks has been appointed a full-time, tenure-track instructor at Mercer County Community College in New Jersey, where she will teach Computer Graphics and Fine Arts.

Jane Regan has been named Assistant Professor of Art and Photography Program Coordinator at Harold Washington College, Chicago, Illinois.

David Underwood has been promoted to Associate Professor of Art at Carson Newman College (Jefferson City, Tennessee), and remains the Director of the College's Omega Gallery.

Museums

Carrie Brewster is the new Director of the Hearst Art Gallery of Saint Mary's College. Brewster has been the Director of the University of Guam's fine arts galleries for the past eight years.

Francine Carraro, Professor of Art History of Southwest Texas State University, will take the helm as Director of the National Museum of Wildlife Art in Jackson Hole, Wyoming, in June.

Alan M. Fern has announced that he will retire as Director of the Smithsonian's National Portrait Gallery in early June. Fern has been Director of the Museum since 1982. He plans to pursue writing and research projects at the Smithsonian as Director Emeritus following his retirement.

Patricia Harris is the new Director of External Operations for the Amon Carter Museum, Fort Worth, TX. Ms. Harris brings extensive experience in nonprofit management, development, and fundraising to the Museum; she comes to Fort Worth from Stephens College in Columbia, Missouri, where she served as Associate Vice President for Advancement.

Deborah Martin Kao has been appointed the first Richard L. Menschel Curator of Photography at Harvard University's Fogg Art Museum, Massachusetts.

Organizations

Michael S. Roth has been named President of the California College of Arts and Crafts (CCAC). He is currently Associate Director of the Getty Research Institute in Los Angeles, an operating program of the J. Paul Getty Trust. As

CCAC's Chief Executive Officer, Roth will be responsible for budget, fundraising leadership, supervision of senior, academic, and administrative staff, and development of a 40-member Board of Trustees.

Grants, Awards, & Honors

Only grants, awards, or honors received by individual members are listed. All names will also appear on the CAA website. Submit name, membership number, institutional affiliation, and title of the grant, award, or honor, and use or purpose of grant to: L. Land, caanews@collegeart.org.

David J. Getsy, doctoral candidate at Northwestern University, has been awarded a 2000–2002 Samuel H. Kress Fellowship in the History of Art (based at the Courtauld Institute of Art) for completion of his dissertation, "Corporeality and Eroticism in the Formulations of Modern British Sculpture from the Late Victorians to the English Modernists."

Leonard Lehrer, Emeritus Professor of Art, New York University (now living and working in Austin, TX) has been awarded a five-month Fulbright Research/Artist-in-Residence Grant in

Printmaking, in Greece, for the 2000–2001 academic year. The Athens School of Fine Arts is the host institution.

Maria Lupo has received a New Jersey Print and Paper Fellowship. She will receive an honorarium and participate in a two-week residency at the Rutgers Center for Innovative Paper and Print Working with a Master Printer to create an edition of prints.

Sheryl E. Reiss, Senior Lecturer and Senior Research Associate in the Department of the History of Art at Cornell Univeristy (and *CAA Reviews* Field Editor) has been awarded a Research Grant by the Renaissance Society of America. The grant will support research in Europe for the book she is currently writing, entitled *The Making of a Medici Maecenas: Giulio de' Medici (Pope Clement VII) as a Patron of Art*.

Jason Tannen's recently completed CD-ROM project, "Paper Scissor Rock," has been selected for inclusion in the multi-site exhibition *High Touch/High Tech: Crossing the Divide*. The exhibition was juried by Philip Linhares, Chief Curator, Oakland Museum of California; Larry Rinder, Director of the Institute of California College of Arts and Crafts; and Archana Horsting, Executive Director, Kala Art Institute.

Conferences & Symposia

Calls for Papers

Technology and the Home is the topic of the Mid-Atlantic Popular Culture Conference. This topic explores the various interactions between living environments and technology. The technology and homes under discussion may be real or speculative. Papers/panels from all disciplines are invited. Appropriate topics include: appliances, automobiles, communications, computers, construction, decorating, entertaining, HVAC systems, kitchens, laundries, lighting, pets, preservation, recreation, sanitation, security, and television. Send one-page proposal and c.v. to Loretta Lorange, CUNY Graduate Center, P.O. Box 461, Inwood Station, NY, NY 10036-0461; lorettalorange@netzero.net. *Deadline: June 1, 2000.*

The 20th Anniversary SCAN (Small Computers in the Arts Network) Symposium will be held

in Philadelphia, November 2–5, 2000. Papers may address any aspect of the use of computers in the visual or performing arts—for example, in digital image creation, electronic music, digital video, or interactive computer installations. Papers may approach the topic from any of a variety of methodologies, including historical assessment, analysis of studio or pedagogical practices, or critical analysis. Presentations that address the symposium theme of "SCAN at 20: What Will the Next 20 Years Bring?" will be especially welcome. All proposals should include an abstract of not more than one page, a copy of the presenter's c.v., and a description of any technical requirements for the presentation (computer, slide projector, video, etc.). Proposals may be submitted to Sabrina DeTurk, Art and Art History Program, La Salle University, 1900 Olney Ave., Philadelphia, PA 19141; deturk@lasalle.edu. Participants will be notified of their acceptance by August 2000. *Deadline: June 15, 2000.*

Barnard Feminist Art and Art History Conference will be hosted October 28–29, 2000, at Barnard College in New York. Submissions for papers, panels, and working groups are welcome from artists, professionals, and students on any aspect of visual culture (painting, sculpture, prints, architecture, history, design, film, video, websites, photography, etc.) and feminism broadly defined. In addition, proposals are sought for session(s) on gender and commerce. For example, these might investigate issues such as patronage, the art market, the gendering of commercial space, consumption, prostitution, advertising, or any other issues involving commerce. Please send two copies of a one-to-two-page proposal and c.v. to Barnard Feminist Art and Art History Conference, Department of Women's Studies, 201 Barnard Hall, Barnard College, NY, NY 10027. Please contact barnardconference@hotmail.com for information only. No electronic submissions accepted. *Deadline: June 30, 2000.*

Woman's World 1880–1920: From Object to Subject is the theme of a symposium to be held at Reynolda House, Museum of American Art, November 3–4, 2000. The symposium, in conjunction with an exhibition of the same name, will explore perceptions about women from 1880 to 1920, reflecting women's changing roles in American society. Proposals may address any aspect of women's roles or the ways in which they were portrayed. Please submit abstracts for a 20-minute presentation of a paper to Kathleen Matthews-Barnes, Reynolda House, Museum of American Art, P.O. Box 11765, Winston-Salem, NC 27116; kbarnes@reynoldahouse.org. *Deadline: July 15, 2000.*

The Inspiration of Astronomical Phenomena is the topic of the third conference to be held in Palermo (Sicily), Italy, December 31, 2000–January 6, 2001. The INSAP Conference focuses on the many and variegated cultural impacts of the perceptions about the day- and night-time sky. The Conference provides a meeting place for a diverse sampling of artists, historians, philosophers, and scientists to meet, compare

notes, and have the chance to ask questions of one another about their work. The first two meetings (Castel Gandolfo, 1994 and Malta, 1999) brought together a broad range of those working in art history and the arts, mythology and religion, the humanities, and social and physical sciences. Papers from the first meeting have been published in *Leonardo* and *Vistas in Astronomy*, and those from the first meeting will appear shortly in book form. A similar publication is planned for the third meeting. All presented papers and discussions will be in English. Full information is available at <http://ethel.as.arizona.edu/~white/insap/> or by email at rwhite@as.arizona.edu, serio@astropa.unipa.it, or rolf@santafe.edu. *Deadline: July 31, 2000.*

Unparalleled Works: Spanish Art and the Problems of Understanding is the topic of a two-day international conference to be held at the King Juan Carlos I of Spain Center of New York University, April 21–22, 2001. Works of art from the highest quality have been produced in the Iberian peninsula from early medieval times to the present, yet they are frequently regarded as problematic and difficult to appreciate, an attitude dating back to at least the late eighteenth century. Although now the political, religious, and indeed, aesthetic circumstances have changed, Spanish art is still seen as problematic, and is viewed apart from other European traditions. The conference will try to examine why this has happened, and will also aim to discuss the historical roots of these attitudes and prejudices. Papers of approximately 25 minutes are invited, discussing the visual arts of Spain in the context of this debate. Please send proposals or further inquiries to Mari-Tere Alvarez, J. Paul Getty Museum, 1200 Getty Center Drive, Suite 1000, Los Angeles, CA 90049; malvarez@getty.edu; Jesús Escobar, Department of the Visual and Performing Arts, Fairfield University, Fairfield, CT 06430-5195; jescobar@fair1.fairfield.edu; or Marjorie Trusted, Sculpture Department, Victoria and Albert Museum, South Kensington, London SW7 2RL, ENGLAND; m.trusted@vam.ac.uk. *Deadline: August 1, 2000.*

The International Conference on Pomography and/or Art: Tendencies of Contemporary Photography will be held at the École d'arts appliqués, Vevey, Switzerland, October 5–6, 2000. The aim of this conference is to review the history and the current state of that segment of the contemporary photographic production that is accused of being pornographic, to examine critically the practice and the theories of the relationship between photography and pornography in the broadest sense, and to provide an international forum for an exchange of ideas on these subjects. The conference is intended for professors, researchers, students, as well for artists, art directors, journalists, or other professionals with an interest in the aesthetic, ethical and legal problems raised by pornography. Conference languages: English and French. Contact Radu Stern, Deputy Director, École d'arts appliqués; ph: 0041/21-9231423; fax: 0041/21-9231404; Radu.Stern@cepv.vd.ch. *Visual Culture in Britain* is the title of a new

biannual interdisciplinary journal from Ashgate that examines all aspects of visual culture ca.1700 to the present day, in relation to wider cultural concerns, both historically and geographically. It addresses a range of contemporary debates involving constructions of racial, ethnic, and gender identities, nationality and internationalism, colonialism, high and low culture, institutional and cultural groupings, and models of production and consumption. Material that can stimulate discussion and demonstrate connections across relevant disciplines will be particularly welcome. For detailed information and notes for contributors contact Dr. Ysanne Holt, Faculty of Arts, Squires Building, University of Northumbria, Newcastle upon Tyne, NE1 8ST, England; ysanne.holt@unn.ac.uk.

The International Rock Art Congress will be held in Alice Springs, Australia, July 10–14, 2000. The topic of the Congress is "The Aesthetics of Rock Art." The congress is chaired by Thomas Heyd, University of Victoria, and John Clegg, University of Sydney. For more information consult www.geocities.com/vcuarthistory/symposia.

To Attend

On the Cusp of an Era: Art in the Pre-Kushan World is the first symposium to define the formative stage of Buddhist and Hindu art that developed in a vast territory of South and Central Asia during the 2nd century B.C.–A.D. 100. Held at Kansas City's Nelson-Atkins Museum of Art, the symposium assembles 24 of the world's leading scholars who will present papers surveying the diverse cultural and artistic heritage upon which so much of South Asian religious art is founded. The symposium takes place November 8–11, 2000 and is organized by Dr. Doris Meth Srinivasan, Curator of South and Southeast Asian art at the Nelson-Atkins Museum. For more information, visit www.nelson-atkins.org/symposium.htm or contact the Symposium Coordinator, Nelson-Atkins Museum of Art, 4525 Oak St., Kansas City, MO, 64111–1873; ph: 816/ 751–1396; fax: 816/ 931-7208; prekushan@nelson-atkins.org.

Preserving the Recent Past II is a conference about strategies and state-of-the-art methods for preserving historic properties of the twentieth century for architects, engineers, building owners and managers, conservators, landscape architects, preservation officials, planners, contractors, project administrators, educators, developers, facility managers, and historic site and museum managers. The conference takes place October 11–13, 2000, in Philadelphia, PA., at the Loews Hotel (historic PSFS building). For more information, write *Preserving the Recent Past II*, P.O. Box 75207, Washington, D.C., 20013-5207; ph: 202/343-6011; www2.cr.nps.gov/tps/recentpast2.htm; recentpast2@hotmail.com.

Opportunities

Awards

The Association for Latin American Art announces the establishment of an annual award for the most outstanding book in English, Spanish or Portuguese on the art of Latin America from the Pre-Columbian era to the present. Works published between January 1999 and September 2000 may be considered. Funded by the Arvey Foundation, the award will consist of a citation and a funds honorarium. The name of the recipient will appear in both the ALAA and CAA newsletters. Copies of books to be considered must be sent directly to all three award committee members by. Interested authors or publishers should contact Award Committee Chairperson, Dr. Virginia Miller, University of Illinois, 935 W. Harrison, M/C 201, Chicago, IL 60607; fax: 312/ 413-2460; vem@uic.edu. *Express intent to apply before September 1, 2000; deadline for submissions: October 15, 2000.*

Arnold Rubin Outstanding Publication Award, sponsored by The Arts Council of the African Studies Association (ACASA), invites publishers to nominate titles for excellence in scholarship on the arts of Africa and the African Diaspora. Eligible publications are those published during the 1998 to 2000 time period. Topics may include visual arts (sculpture, graphic arts, architecture, photography, textiles, etc.) and material culture, and performing arts (masquerade, music, dance, etc.) of Africa and the African Diaspora. Symposium proceedings, new editions of previously published works, bibliographies, articles, dissertations, and books of photographs without scholarly texts fall outside the scope of this award. The award presentations will be made at the ACASA Triennial Symposium on African Art, to be held April 25–29, 2001 in St. Thomas, the Virgin Islands. The winning titles will also be announced in the ACASA Newsletter and the ASA News, and will earn the right to use the award designation in publicity connected with the distribution of the publication. Publishers who wish to nominate a title or titles should send the publication to each of the three committee members: Dr. Victoria Rovine, The University of Iowa Museum of Art, 112 MA, 150 N. Riverside Dr., Iowa City, IA 52242-1789; Dr. Elisabeth Cameron, Nelson-Atkins Museum of Art, 4525 Oak St., Kansas City, MO 64111; Dr. Babatunde Lawal, Art History Dept., Virginia Commonwealth University, 922 Franklin St., PO Box 843046, Richmond, VA 23284-3046. *Deadline: December 1, 2000.*

Calls for Entries

Phoenix Arts Commission seeks artists for the Ocotillo Library Public Art Project. The Ocotillo Branch Library is located in the South Mountain area of Phoenix, AZ. The Ocotillo Library was designed by architect Benny Gonzales and built in the late 1960s. The interior space of the library receives a limited amount of natural light. The high ceiling is covered by a grid of dark wooden beams. The walls are a roughly textured, medium-beige brick with the appearance of adobe. This space presents an opportunity for an environmental work of art that would add light and color to the library's interior, making it a more inviting destination space for the community. The library has expressed an interest in artwork that would address the themes of literacy, multiculturalism, or discovery. Funds are available for design, fabrication, and installation. This project is open to artists who are residents of Arizona, California, Nevada, Utah, Colorado, and New Mexico. For a full prospectus on this project, including photographs of the site, contact Chris Kelley, Phoenix Arts Commission; ph: 602/262-4637; www.ci.phoenix.as.us/MILE/stoneidx.html. *Deadline: June 2, 2000.*

Outdoor Sundial Sculpture Project Competition will take place at Keene State College, NH. Members of the Keene State College Class of 1951 are planning a 50th anniversary contribution to their alma mater—a sundial sculpture to be located in the Alumni Courtyard on the south side of the Mason Library in a 22-foot-diameter circle bordered by brick. Artists are asked to design a sculpture, of any suitable outdoor material, to be used as a sundial. Design submissions must include a site-specific, two-dimensional graphic representation of the proposed sculpture; estimated budget; résumé; exhibition catalogues; completed competition form; slides of their works of art; a one-page, typewritten explanation of their design concept; and a SASE. Artists are also requested to present their design on illustration board. The artist who wins the competition will receive funds to complete the project. Finalists will be notified by the selection committee by July 14, 2000. The winner of the competition will begin construction by August 15. The anticipated completion date is October 30, 2000. For more information about the competition or to obtain a prospectus, contact Whitney Cadmus; ph: 603/352-2372; wcadmus@keene.edu. Submissions should be mailed to the Office of Advancement, Keene State College, 229 Main St., Keene, N.H. 03435-2701. *Deadline June 30, 2000.*

The 20th Anniversary SCAN (Small Computers in the Arts Network) Symposium, SCAN 20/ 2000 explores computer technology and its unique relationship to the visual arts, music, dance, and performance art. We are now seeking artists to submit materials for a juried exhibition. The exhibition will run November 3–29, 2000, at Silicon Gallery in Philadelphia, PA. This exhibition is open to all artists working in any medium who include the computer as an

integral part of their work. Artwork must not have been exhibited in a previous SCAN Symposium Art Exhibition. For more information and submissions procedures, please visit the SCAN website at www.scanarts.com. *Deadline: August 31, 2000.*

Joan Derryberry Art Gallery is reviewing slides for solo shows for the 2001–03 exhibition schedule. The time frame for each show is usually 3 to 4 weeks. We do not receive any commission for pieces sold in our gallery. No fees. All media. We are a nonprofit gallery centrally located in the University Center on the main campus of Tennessee Technological University. Send twenty slides, slide descriptions, resume, statement, and SASE to Dr. Carol Ventura, Department of Music and Art, Box 5045, Tennessee Technological University, Cookeville, TN 38505. *Deadline: September 1, 2000.*

Encountering the Second Commandment is the theme of the third international traveling exhibition to open in October 2001 and sponsored by the Jewish Community Center of Pittsburgh and the American Jewish Museum. Work must express a Jewish theme. All media except video; 40% commission insurance. Jury fee: \$25, 1–3 works. Must have entry form. For prospectus, send SASE to American Jewish Museum/JCC, 5738 Forbes Ave., Pittsburgh, PA 15217; ph: 412/521-8011, ext. 105; fax: 412/208-9107; www.jccpgh.org; bwerber@jccpgh.org. *Deadline: December 15, 2000.*

Call for Manuscripts

Printed Images in Their Social Context within the Low Countries, 1475–1800 is the topic of Volume 52 of the NKJ (Nederlands Kunsthistorisch Jaarboek/Netherlands Yearbook for History of Art). Reduced production cost and wide circulation allowed printed images to reach a comparatively broad audience in both geographic and economic terms. Rather than restricting its focus to “high art” images and questions of technique and style, this volume of the NKJ will concentrate on the new possibilities that the medium of prints offered, and on their consequences. The inexpensively and rapidly produced print lent itself to technical innovation, which in turn granted artists greater freedom in experimenting with subject matter. Somewhat paradoxically, prints not only became the venue for artistic innovation and experimentation, but also the preferred medium for disseminating copies and reproductions of prior art. Medical and scientific illustrations, cartography, broadsheets, devotional images, art prints, reproductive engravings, new sheets and commercial illustrations are among the many types of images that permeated Netherlandish culture during the early-modern period. The NKJ welcomes proposals for contributions concerning the social and cultural uses of printed images in the Low Countries, in the early modern period (c. 1475–c. 1800). Papers are welcome from any discipline, including art

history, cultural anthropology, history of science, history of medicine, and intellectual *history*. Contributions to the NKJ (in Dutch, English, German, or French) are limited to a maximum length of 7,500 words, excluding the notes. Final acceptance of all articles will be made by the editorial board following receipt of the complete text. Proposals for papers, in the form of a 200-word abstract, should be sent to the Secretary of the Editorial Board, Dr. Jan L. de Jong, Department for the History of Art and Architecture, Groningen University, P.O. Box 716, 9700 AS Groningen, The Netherlands; j.l.de.jong@let.rug.nl. *Deadline for submission of proposals: September 1, 2000; deadline for the completed articles is May 15, 2001.*

Fraud and Deceit: Principles and Strategies of Deceiving and Deceit in the Early Modern Period (1450–1750) seeks papers on early modern culture and its preoccupation with all forms of deceit, both negative and positive. This phenomenon, studied from an inter- and/or multi-disciplinary point of view, will be the central focus of volume 2 of the series *Intersections: Yearbook for Early Modern Studies*, which intends to bring together the latest research in the subject. In discussing the concept of deceit and its various manifestations, the editors will try to reach a certain level of equivalency, so as to make it possible to make mutual comparisons. Therefore, the (often-implied) *metadiscourse* will be stressed. Case studies should illustrate how certain ideas and assumptions resulted in concrete strategies, like irony, lying, dissimulation, etc. The volume is scheduled to appear in 2002. After considering these proposals, the editors will invite twenty authors to submit a contribution in English, of either fifteen pages or 6,000 words (including the notes), before May 31, 2001. Scholars from all disciplines who would like to contribute are invited to send a one-page proposal to Jan L. de Jong, Institute for the History of Art and Architecture, Groningen University, P.O. Box 716, 9700 AS Groningen, The Netherlands; ph: 31/50-363-60 91; fax: 31/50-363-7362, j.l.de.jong@let.rug.nl.

Grants and Fellowships

ArtOutThere.com was founded with the desire to give talented artists equal access to art enthusiasts worldwide, regardless of country of origin. In the spirit of supporting rising artists from all over the world, ArtOutThere is sponsoring its first Art Development Grant Program for painters. A panel composed of art professionals will judge all submissions. Selections are primarily based on talent, with additional consideration of a 200-word maximum grant proposal. A total of six awards will be given to selected artists. Contact Grant Program Coordinator, ArtOutThere.com, 201 South 18th St, Suite 1511, Philadelphia, PA 19103; fax: 215/545-3975; **Grants @ArtOutThere.com**. *Deadline: June 1, 2000.*

The Millennial Anne & Gordon Samstag International Visual Arts Scholarships supports twelve months of overseas study, including

return airfares, institutional fees and provides a tax-exempt stipend. The following are eligible: Graduates, of not more than five years standing by June 30, 2000, of a studio-based course at an Australian institution of higher education; Or visual arts students currently enrolled in a studio-based course in an Australian institution of higher education, who will have completed at least two years of full-time equivalent study. All applicants must be either Australian citizens or have permanent residency status, and be at least 18 years of age. Persons currently overseas may apply provided they are otherwise eligible in accordance with the eligibility requirements. Scholarships administered by the Samstag Program, South Australian School of Art at the University of South Australia. Application forms available at www.unisa.edu.au/samstag/ or call 08/8302-0868. *Deadline: June 30, 2000.*

The Fulbright Scholar Program's annual competition opened March 1, 2000, for lecturing and research grants in some 130 countries. Opportunities are open not only to college and university faculty and administrators, but also to professionals from the business community and government, as well as to artists, journalists, lawyers, independent scholars, and many others. Grants are available to faculty and administrators from two-year and graduate institutions. Fulbright award assignments vary from two months to an academic year or longer. While foreign language skills are needed in some countries, most lecturing assignments are in English. Some 80 percent of the awards are for lecturing. For more information, contact the Council for International Exchange of Scholars (CIES), 3007 Tilden St., NW, Suite 5L, Washington, D.C. 20008-3009; ph: 202/687-7877; www.cies.org; apprequest@cies.lie.org. *Deadlines for 2001–02 Fulbright lecturing and research grants worldwide: August 1, 2000; for spring/summer seminars in Germany, Korea, and Japan for international education and academic administrators as well as for the summer German studies seminar: November 1, 2000.*

Morris Louis Conservation Fund is seeking applications from public museums that own Morris Louis paintings that may need conservation. The grants are awarded by the Morris Louis Conservation Fund and are part of an effort to ensure that Louis paintings remain in excellent aesthetic and structural condition in the new millennium. Through the grant, the Morris Louis Conservation Fund hopes to raise awareness of how best to conserve Louis and other Color Field paintings. Any organization which has federal tax-exemption status and has at least one Morris Louis painting in need of conservation in its collection qualifies for application. Send a letter of interest that includes information about the anticipated cost of conservation and whether any technical assistance will be needed for getting assessment of the painting's condition and treatment. Also attach any condition reports, notes, and photographs (transparencies) on the painting. Send application to the Morris Louis Conservation Fund, Conservation Grant Project, Attention: Laura Possessky, Esq., c/o Garfinkle

& Associates, 1150 Connecticut Ave., N.W., Suite 505, Washington, D.C. 20036; ph: 202/457-0200; Posses@bellatlantic.net. *Deadline: September 15, 2000.*

The Frese Senior Fellowship Program and the Samuel H. Kress/Alisa Mellon Bruce Paired Fellowships for Research in Conservation and Art History/Archaeology are two opportunities currently offered by National Gallery of Art Center for Advanced Study in the Visual Arts. The Frese Senior Fellowship Program for study in the history, theory, and criticism of sculpture, prints and drawings, and the decorative arts of any geographical area and of any period. This fellowship is intended for those who have held a Ph.D. for five years or more or possess an equivalent record of professional accomplishment. Frese fellows are expected to reside in Washington throughout the academic year and participate in the activities of the Center. A Frese Senior Fellowship award is limited to one-half of the applicant's salary. Samuel H. Kress/Alisa Mellon Bruce Paired Fellowships for Research in Conservation and Art History/Archaeology invite applications from teams consisting of two scholars: one in the field of art history, archaeology, or another related discipline in the humanities or social sciences, and one in the field of conservation or materials science. This fellowship includes a two-month period for field, collections, and/or laboratory research, followed by a two-month residency period at the Center for Advanced Study, National Gallery of Art. Applications will be considered for study in the history and conservation of the visual arts (painting, sculpture, architecture, landscape architecture, urbanism, prints and drawings, film, photography, decorative arts, industrial design, and other arts) of any geographical area and of any period. The fellowship is intended for those who have held a Ph.D. for five years or more or possess an equivalent record of professional accomplishment. Each team is required to submit an application for the Paired Fellowship. Seven sets of materials, the original and six copies, including application form, proposal, a tentative schedule of travel indicating site(s), collection(s), or institution(s) most valuable for the project, and copies of two publications must be forwarded by the application deadline. In addition, each team member must request two letters of recommendation in support of the application. For further information and application forms for both fellowships, write to the Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, D.C. 20565; ph: 202/842-6482; fax: 202/842-6733; www.nga.gov/resources/casva.htm; advstudy@nga.gov. *Deadline for Frese Senior Fellowship Program (academic year 2001–02): October 1, 2000; for Paired Fellowships: March 21, 2001.*

The Paul & Daisy Soros Fellowships for New Americans offer support for graduate study in any academic discipline or professional field, including the fine and performing arts, for up to two years. Fellowship provides ample maintenance support, and half-tuition at any

accredited university in the United States. The fellowship is looking for leaders who can give evidence of creativity, accomplishment, and commitment to the U.S. Constitution; and for whom graduate education is relevant to their long-term career goals. Eligibility requirements include that the applicant is a senior in a bachelor's program or no more than two years already in a graduate program. The applicant cannot be more than 30 years of age as of November 30, 2000. Also the applicant must have status as a “New American,” defined as a holder of a green card, naturalized citizen, or child of two naturalized citizen parents. For more details and an application, see www.pdsoros.org or write Director, The Paul & Daisy Soros Fellowships for New Americans, 400 West 59th St., NY, NY 10019. *Deadline: November 30, 2000.*

Online

The Metropolitan Museum of Art launches a new and entirely redesigned website—www.metmuseum.org—that will offer Internet users throughout the world unprecedented access to the Museum's collections, exhibitions, educational resources, calendar of programs, publications, reproductions, and full range of activities and holdings. The site will have special features, including an interactive museum calendar, memberships, exhibition previews, educational features, and newsletters, as well as areas in which visitors can, for example, store images of their favorite works of art and create a customized calendar. New features and information will be added on a continuing basis.

Federal Grant Applications Now Available Online. Many federal agencies and departments offer guidelines, applications, and workshop information online including: Department of Education: www.ed.gov; Institute of Museum and Library Services: www.ims.gov/grants/museum/index.htm; National Endowment for the Arts: www.arts.gov; National Endowment for the Humanities: www.neh.fed.us; National Park Service (Historic Preservation and Native American Graves Protection and Repatriation Act Grants): www.nps.gov; National Science Foundation Informal Science Education Programs: www.nsf.gov; and National Telecommunications and Information Administration: www.ntia.doc.gov.

The National Endowment for the Arts announced the addition of an important new feature that will assist nonprofit arts organizations in identifying potential federal support for cultural programs and local access points that support cultural funding on its website at www.arts.gov/federal.html. This new page will include listings of federal agencies with a history of funding arts-related projects, descriptions of these projects, links, reference tools, and tips on navigating specific federal funding sources. Over 100 federal programs and 170 examples are cited.

Alfred Stieglitz: New Perspectives, is a series of seven online study tours launched by The National Gallery of Art detailing the work and life of Alfred Stieglitz (1864–1946). The online tours are part of the Gallery's four-year-long Stieglitz project, a multifaceted endeavor to make the art of this seminal photographer more widely known. *Alfred Stieglitz: New Perspectives* can be reached on the Gallery's website at www.nga.gov by selecting “Stieglitz” or “online tours” on the home page. The tours can also be reached directly at www.nga.gov/feature/stieglitz/asmain.htm. The site will feature a new online tour every four months through January 2002.

Visit the **Museums & Millennium Collection** at www.mumi.org. Museums from the four corners of the globe have collaborated on this unique website that provides new perspectives on some of the major existential issues facing humanity at the dawn of the third millennium: transmitting values, the need for challenge, defying stereotypes, problems of aging, various forms of metissage, the survival of the planet. Enrich the Museums & the Millennium Collection by sending us an image with a short explanatory text to between 50 and 100 words. Specify the thematic unit into which you want your contribution to be incorporated. Our portrait of the millennium will be incomplete without you. Only one requirement: the image must be a human representation. Contact us at museo2000@mcq.org.

The Northeast Documents Conservation Center (NEDCC) in Andover, Massachusetts, announces that the Russian translation of its publication, *Preservation of Library & Archival Materials: A Manual*, is now available online at NEDCC's website at www.nedcc.org.

William Gedney's documentary photographs are now available on a site launched by Duke University. The subjects of the late Gedney were as diverse as coal miner families in eastern Kentucky, Hindu worshippers in India, and counterculture youth in the 1960s. The site is located at <http://scriptorium.lib.duke.edu/gdney/>, and is a project of the Digital Scriptorium and the Rare Book, Manuscript, and Special Collection Library at Duke University, which houses the archive of Gedney's work. Included in the site are nearly 5,000 photographic images of Gedney's finished prints, work prints, and contact sheets, as well as images selected from his handmade photographic book and book dummies.

The Bibliography for Florentine Baroque Art is available at www.wm.edu/arhistory/faculty/chappell. Reflecting the extensive reappraisal since the 1950s of the period, the bibliography is organized by broad topics: 1. Sources; 2. General Studies (interpretations, history, science and art, art training, iconography); 3. Arts: painting (portraiture, landscape etc.), drawing, printmaking, sculpture, architecture and garden design, ceremonial decorations, theatre, and decorative arts; 4. Patronage (the Church, the

Medici, individual patrons, and modern collecting); 5. Cities and regions; 6. Artists (from Allori to Zumbo). The Bibliography will be updated regularly. Comments and suggestions for additions will be much appreciated and may be sent to mlchap@mail.wm.edu or to M. Chappell, Department of Art and Art History, College of William and Mary, P.O. Box 8795, Williamsburg, VA 23187-8795.

Institutional News

Art Libraries Society of North America elects four new Executive Board members: Edward C. Goodman (Vice President/President-Elect), Trudy Buxton Jacoby (Treasurer), Carole A. Goldsmith (Canadian Representative), and Leslie E. Abrams (West Regional Representative). The four new officers and regional representatives officially assumed their new positions at a preconference meeting held on March 16, 2000.

The **Historians of British Art** are pleased to announce that the following books have received awards for best books published in English on British art and architecture in 1998: Linda Merrill, *The Peacock Room: A Cultural Biography*, (Yale University Press, 1998); James Ayres, *Building the Georgian City*, (Yale University Press, 1998).

Whitney Museum of American Art announced the creation of the biannual Bucksbaum Award, which provides an ample stipend to be awarded every two years to an artist living and working in the United States. It is currently the largest award designated for an individual in the visual arts in the world. The artist will be chosen from among the artists shown in the Whitney Biennial.

Datebook

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

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

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

June 30, 2000
Deadline for renewing CAA membership for 2000

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

August 3, 2000
Deadline for nominations for CAA's annual awards for achievement.

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

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

September 15, 2000
Deadline for receipt of session proposals for 2002 Annual Conference in Philadelphia

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

December 1, 2000
Deadline for receipt of Ph.D. dissertation listings for June issue of the *Art Bulletin*.

December 4, 2000
Deadline for receipt of papers accepted for the CAA 2001 Annual Conference

Classifieds

CAA News 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 paid in advance of publication. *CAA News* also accepts boxed display advertising. Contact caanews@collegeart.org or 212/691-1051, ext. 217, for details.

Amsterdam: Small 2-bedroom furnished apartment in 17th-century canal house in old center. 5-minute walk to museums, libraries. Large garden. Available mid-August through mid-May. \$950/month, less for avid gardener. Contact ph: 31-20/623-35-02; eahonig@socrates.berkeley.edu.

Williamsburg: Newly renovated, architecturally designed, 2000 sq. ft., 2-bedroom loft available for summer rental, June through August. Incredible 25' picture window, panoramic view of the East River and the lower Manhattan skyline, 4 skylights, hardwood floors, exposed beams, new kitchen and bath, A/C, D/W, TV, VCR. \$2,800 monthly, plus security. (For shorter stays a different rate will be negotiated.) I will provide a cleaning lady every other week. There is easy parking on the block. The building is located one subway stop from Manhattan, on the J, M, Z, or L subway lines. Call 718/218-7113.

Rent or buy beautiful, historic/modern artist's home, with spectacular north-lit studio, 35x42x55, private grounds, in Kingston, RI, 10 minutes from beaches. Call 515/472-6494.

ATTENTION STUDENTS

SUBSCRIBE to the STUDENT MEMBER LISTSERV

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

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

STUDENTMEM-L-SUBSCRIBE-REQUEST@listserv.collegeart.org

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

CAA 2002 Annual Conference

Session Proposal Submission Form

Check one session category (*written approval of sponsor required):

- ☐ Historical Studies ☐ Contemporary Issues/Studio Art ☐ Educational and Professional Practices
☐ Affiliated Society-Sponsored* ☐ CAA Committee-Sponsored*

Session title _____

Sponsoring affiliated society/CAA committee (if applicable) _____

Brief synopsis of session topic _____

Chair 1 _____

CAA membership # _____

CAA membership from submission of proposal through 2002 is required of all chairs. If not a member, call 212/691-1051, ext. 12, for an application.

Address _____

Telephone: office/studio _____ home _____

Email _____

Chair 2 (if applicable) _____

CAA membership# _____

CAA membership from submission of proposal through 2002 is required of all chairs. If not a member, call 212/691-1051, ext. 12, for an application.

Address _____

Telephone: office/studio _____ home _____

Email _____

Mail 18 copies of (1) completed form; (2) 1-page proposal; and (3) c.v. (2 pages max.) to:
Conference Director, Sessions 2002, CAA, 275 7th Ave., New York, NY 10001.
Deadline: September 15, 2000.