CAW 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 re-elected Vice President for Committees and Vanalyne Green was elected Vice 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 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.
Advertise with like-minded individuals...

They Represent You: Board Members 2000–2004

B allots 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:

Michael Ann Holly, Sterling and Francine Clarke Art Institute. Statement: While I am an avid propen­ sive of change and un­ statement, I do believe that CAA has been functioning very well as it is over the past few years. The Association has been very respon­ sive 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 approaches, as well as forms of interpretation that depend upon the construction and questioning of received traditions. The rigorous debates and varied voices of this particular historiographic moment deserve sustained welcome and recogni­ tion. 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 community, and then think those connections to the world-at-large. While editing an interdisciplinary art and science issue of Art Journal (“Art and the Genetic Code”) and chairing the Molding Nature studio component of CAA 2000, I have at­ tained new classes of collaborative relationships 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 attend­ ing, 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 contradic­ tions in past and present art asserts not only the historical dignity and intellec­ tual integrity of art, but also its centrality to our culture.

Nicola Courtwright, Amherst College. Statement: As someone who has worked 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 attend­ ing, 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 contradic­ tions in past and present art asserts not only the historical dignity and intellec­ tual integrity of art, but also its centrality to our culture.

Diversity: CAA should continue to be inclusive, multivocal, and responsive to its diverse constituencies, diverse professional practices, and job opportunities.

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Education: I want to emphasize the significant role of the arts in elementary and 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 interdiscipli­ nary. 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.

Diversity: CAA should continue to be inclusive, multivocal, and responsive to its diverse constituencies, diverse professional practices, and job opportunities.

The CAA News, published six times a year by the College Art Association, 275 7th Avenue, New York, NY 10010, (212) 691-8000. Printed with soy-based ink. Please refer to the statements of the candidates in CAA News for a complete listing of candidates.

Meeting the needs of artists, art historians, curators, independent scholars, and students is published six times per year by the College Art Association. Our membership is composed of visual arts academics and professionals world­ wide—critics, independent scholars, and students; artists, art historians, curators; architects, and other people like yourself—artists, art historians, curators, independent scholars, and students.

Meet Our President

As a CAA Member, you are a part of one of the largest membership organizations of visual arts academics and professionals worldwide. 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 212/691-8001, ext. 217, or visiting our website at www.collegeart.org/caanews/adinfo.html. Membership discounts available for classified advertisements.

CAA Election Results 2000

CAA News

Meet Our President

As a 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:

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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 serves 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.

Clarke, CAA President

annual conference 2002: call for session proposals

CAA will hold its 99th Annual Conference in Philadelphia from February 20 to 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 inspired 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 development 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.

The Proposal. Prospective chairs must submit a 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.

Proposal Submission Guidelines

The Proposal Prospective chairs must submit fourteen copies of their session proposals to the Conference Director, at the College Art Association Office. Each copy must (refute):

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;

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 venture, or, in some cases, to suggest a fusion of two or more versions from among the proposals submitted.

The committee may invite open sessions submittions 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 topics whose proposals 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, CAA News.

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 NGOs 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 NGOs, which usually have a smaller number of UN passes. KIK is willing to provide much information and support to become CAA's first representative to the UN.

It is logical to extend that effort to combine my commitment to the arts with my knowledge is a commodity that should be shared globally raises issues relating to artistic and cultural property and access.

As a result of my experiences, I have gained a greater understanding of the need for more of a presence at the UN. As a result of my experiences, I have gained a greater understanding of the need for more of a presence at the UN. I propose an initiative to conceive and organize an exhibition for the United Nations, which usually have a smaller number of UN passes. KIK is willing to provide much information and support to become CAA's first representative to the UN.

Quoting from a letter from February 10, 2000, to U.S. Senators from the Peace Caucus about the International Year of the Culture of Peace: The decade of 2001-2005 has been declared the Decade of the Culture of Peace. The CAA could publicize those exhibits and collateral events relating to it. As a very simple first step, the CAA could organize an exhibition for the United Nations, floor of ground floor of the General Assembly building, to coincide with our New York meeting in three years. That exhibit would publicize our presence to members of the UN. CAA, or individual members of CAA, could exhibit at various UN conferences around the world, as well. For more information, see www.unesco.org/encyc.

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 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. The CAA's first step would be to coincide with an exhibit at the UN as well.

—Jonah 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 proposed to reduce NEA funding by $100 over the 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 16, 1999, the Slaughter-Horn Amendment-which would have added NEA was turned down in the House of Representatives by a very narrow margin of 217 to 216. The Slaughter-Horn Amendment had passed that would have been, after negotiations, only a $100 million increase for the NEA.

We find this unacceptable, and we urge you to contact your representatives in Congress. Visit the website www.visi.com/juan/congress/ziptiol.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 other national organizations by making visits to the targeted Congress members' offices to lobby for support. Over 300 people registered to participate in this new initiative.

At issue is the $50 million NEA budget increase that President Clinton proposes as a specific program, "Challenge to America." This program is 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 an attempt to reinvigorate the arts and ensure that support that are non-controversial and therefore difficult to attack on conservative grounds. Clinton's 'play safe' strategy is a welcome change from just how much control the conservatives have in Congress. Indeed, the NEA's own grant policies directly reflect the lack of control by the NEA. The bill, which includes a provision for a public service requirement, 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. The consensus of most advocates on arts that individuals in the visual and performing arts, things have not changed. CAA representatives Katie Hollander, Lee Whitehead, and Paul Stiff 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) to lobby for additional grants for individual artists ranged from complete support, to the usatylmost support, to the notion that it will not happen, to an affirmation that given time and continued improved orientation to goals to mitigate the negative views promoted by the Republican majority in the House. Support for artists' projects, exhibitions, and outreach has 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. The consensus of most advocates on arts that individuals in the visual and performing arts, things have not changed. CAA representatives Katie Hollander, Lee Whitehead, and Paul Stiff 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) to lobby for additional grants for individual artists ranged from complete support, to the usatylmost support, to the notion that it will not happen, to an affirmation that given time and continued improved orientation to goals to mitigate the negative views promoted by the Republican majority in the House. Support for artists' projects, exhibitions, and outreach has 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 individually artists, a new strategy was used. In an attempt to schedule appointments with several House members who have records of nonsupport for the NEA, fund raising, the phone calls of our advocates were not returned.

—Lee Whitehead, Assistant to the Executive Director; Paul Stiff, Assistant Conference Director; Rachel Ford, Editor
The different perspectives and anecdotes contained in several letters of recommendation provide awards committees with clearer pictures of the qualities and attributes of the candidates among whom they must 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 (Money, 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 or her experience as an artist; who has encouraged his or her students to develop their own individual abilities; and/or who has made a substantial 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 or 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 scholarship and class presentation; contributions 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 awarded to an individual who 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 education.

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 teacher 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 groups 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 art history, is awarded for a distinguished article published in the Art Bulletin during the calendar year 1999 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.

In 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’s office, 212/627-2381, ext. 289. Deadline: August 3, 2000.

Suggested Nominee for CAA Annual Awards 2001

Name of Award:

Name of Nominee:

Title:

Affiliation:

Address:

Phone:

Fax:

Email:

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

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 candidates 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, urge you to submit a nomination 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 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 deserves to be recognized and awarded. Committees are instructed to consider 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, former students, former laboratory technicians, and/or co-workers of the nominee to write letters to the award committees. 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 must choose. Please note that no more than 10 letters per candidate will be considered.

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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 Committee on Curatorial Studies, 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 evening. 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 issues, such as the El Paso 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, part of its effective cultural policy. 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 Suzanne Fashing, 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 blockbuster.

The third topic was organized to offer a closer look at the new Pew Charitable Trust initiative for a more effective cultural policy. Jeffrey Uris, 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 serve museums and their constituencies.

Look out for a column written 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?

ART JOURNAL NEWS

C. A. A. Review News

C. A. A. Review News

The name of Joe Lewis was misspelled in the listing for the 2000 Annual Conference. The correct name is Joe Lewis. This information is provided to the public for the benefit of not only the College Art Association members, but also the public at large. It is important to correct these errors in order to maintain a comprehensive and accurate record of the annual conferences. The College Art Association is committed to ensuring that all information is accurate and up-to-date. The organization takes these corrections seriously and strives to provide the best possible service to its members and the public. It is important to have accurate information in order to maintain the integrity of the College Art Association and its mission to promote and support the study and practice of art. Accurate information also helps to ensure that the College Art Association is able to fulfill its mission effectively and efficiently.

CAA NEWS

Art Bulletin News

The Art Bulletin and Monograph Series Editorial Board elected two new members to its meeting in February, Hollis Clayson and Joan M. P. Cropper. In addition, Babatunde Lawal, Peter Finnall, and Miirt Tengs created an ad hoc committee to address the need for a second three-year term and, after discussion, were reelected. Edward Sullivan will join the Editorial Board as the liaison of the CAA Board of Directors following Marilyn Brown.

Hollis Clayson, Associate Professor of Art History at Northwestern University, and the author of Painted Land: Provocation 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 Deep Red: 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 (1996) and co-curated of Picasso: The Early Years, 1892-1906 (1997) and De Chirico and the catalogue for the exhibition (1999/2000). Sullivan will join the Editorial Board as second three-year term and, after agreement to stand for re-election to a third term, the Editorial Board elected two new members to its meeting this year.

C. A. A. News

CAA News

Editor of Art Journal, my goal is to help provide a forum for a lively exchange among art makers, art historians, art critics, artists and others who are interested in the arts. We meet yearly, and for the last eight years, I have been the co-editor of the Reviews section as well as Art Journal more generally.

C. A. A. Review News

C. A. A. Review News

CAA announces the inauguration of a new annual award intended to honor the most distinctive contribution published in Art Journal, and it will be presented every 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 Unremarkable: The Politics of Performance (Routledge, 1993) and Measuring Sex: Performing Public Mem­ories (University of Michigan Press, 1993) and The End of Performance (New York University Press, 1998). She is currently writing a book about Ronald Reagan and Andrew Wachtel entitled Death Reauthorization, 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 Atteness at the University of Pennsylvania. 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 editor for Bomb Magazine and co-editor of Lusitanian Knapsack. 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 Alexandros Andreou-Spiroey. Nelson states: "As Reviews
Solo Exhibitions by Artist Members

Elisabeth Stevens, 12 Barrington, 1999. Mixed-media sculpture. Drawings. Providence Member Exhibitions, CAA News, reproduced on the submission exhibition, if artists who are CAA members are included be advised that listings and images may be listing. When submitting information, include name, membership number, city, date of exhibitions, and web site (where available) for online exhibition. Outlines of membership number on submission still permit 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. Submitted to: Solo Member Exhibitions, CAA News, 275 Seventh Ave., New York, NY, 10010; caanews@collegeart.org.

People in the News

In Memoriam

Adolf K. Placzek, renowned architectural historian, editor, historian, and preserver, 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, 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 Architecture in 1992, Oxford University Press’s The Buildings of the United States series in 1986, and G.I. Hall & Company’s son’s Choice Five Centuries of Great Architectural Books. One Hundred Years of Architectural Library, 1899-1999.

Placzek, familiarly known as “Doll,” emigrated from Vienna to the United States in 1941. In addition to the other activities of his retirement, Placzek found time to write about his learned experiences. His memoir about growing up in 1930s Vienna was published in Germany last September, followed by a book about Vienne refugees in New York that came out early in March. Placzek is survived by his second wife, Laura Beverly Robinson, two stepchildren and a stepgrandson from his first marriage to Joyce Worth, TX. Ms. Harris brings extensive experience in nonprofit management, development, and fundraising to the Museum; she comes to Fort Worth from Step-chen College in Columbia, Missouri, where as she served as Associate Vice President for Advancement.

Patricia Hawes is the new Director of Educational Operations for the Akron Center Museum, Port Worth, TX. Ms. Harris brings extensive experience in nonprofit management, development, and fundraising to the Museum; she comes to Fort Worth from Step-chen College in Columbia, Missouri, where she served as Associate Vice President for Advancement.

Debrah Martin Kao has been appointed the first Richard L. Menschel Curator of Photographs at Harvard University’s Fogg Art Museum, Massachusetts.

Academe

Yvonne Fliks has been appointed a full-time, tenure-track Professor of Art at Mount Holyoke College in South Hadley, MA, where she will teach Computer Graphics and Fine Arts.

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

David Underwood has been promoted to Associate Professor of Art at Case Western Reserve University in Cleveland, OH, and continues the director of the College’s Ohmega Paintings.

Susan Kingdahl, The Museum of Art & History at McPherson Center, Santa Cruz, CA, May 15–August 27, 2000. Postmodern Architecture, Metal work.

Priscilla Bender-Shore, Dancing at the Edge of the World: The Muse Series, Oakland #1, acrylic on canvas dyptich, 60 x 144.

NORTHEAST


South


West


Barbara Cooper, Most wood, 84 x 55 x 32.


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


Mid-Atlantic


MIDWEST


Elizabeth Stevens, When I Was Three, soft ground etching and aquatint, 27 x 22.

Grants, Awards, & Honors

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

David J. Gelernt, doctoral candidate at North­western University, has been awarded a 2000-­2001 Samuel H. Kress Fellowship in the History of Art (based at the Courtauld Institute of Art) for completion of his dissertation, “Cooperativity and Envision in the Formulations of Modern British Woodcut from the Late Victorians to the English Modernists.”

Leonard Lepore, 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 CCAC’s Chief Executive Officer, Roth will be responsible for budget, fundraising leadership, supervision of senior, academic, and admissions staff, and development of a 40-member Board of Trustees.
Calls for Papers
Technology and the Home is the topic of the 18th Atlantic Popular Culture Conference. This topic explores the various interactions between living environments, technology, and domestic practice. Essays that address technology and homes under discussion may be on any aspect of visual culture (painting, sculpture, photography, video, etc.) and will welcome articles from any discipline, from computer, slide-projector, video, etc. Proposals must be submitted to Susan Long, Chair of Art History Program, La Salle University, 1900 Oberlin Ave., Philadelphia, PA 19131. Telephone/Email: 215-951-2363; saralasou@lasalle.edu. Deadline: June 1, 2000.

PhD Engineers: Seek Research Grant for Lighting Project
The project has been named "A Study of the Effects of Lighting on Visual Performance and Efficiency in Work Environments" and will examine the impact of different lighting conditions on productivity and efficiency in the workplace. The project will involve a randomized controlled trial with participants working in various lighting conditions. The goal is to provide insights for the design of more effective lighting solutions. If you are interested in participating or learning more about this opportunity, please contact Dr. Jane Doe at jane.doe@university.edu. The deadline for submitting proposals is April 15, 2024.
integral part of their work. Artwork must not have been exhibited in a previous SCAN symposium or have been included in a juried exhibition or submission proceedings. It may be purchased at www.anyaarts.com. Deadline: August 31, 2000.

Joan Dreyfus Art Gallery is accepting slides for solo shows for the 2001-03 exhibition season. We are an art gallery located on the main campus of Tennessee Technological University, Cookeville, TN 38501. Deadline: September 1, 2000. 


Call for Manuscripts

Printed Images in Their Social Context within the Low Countries: 1450-1700 is the topic of Volume 57 of the NIK (Nederlandse Koninklijke Bibliotheek, Netherlands) Yearbook Art History of Art). Published in 2000 and widely circulated among print scholars and interested non-scholarly audience in both geographic and academic arenas. Rather than focusing on the art images and questions of technique and style only, this book aims to provide insights on the new possibilities that the medium of prints allowed, and on their consequences. The contributions (the Scholarly articles are those that extend itself to technical innovation, which in turn catalyzed the evolution of art innovation and experimentation, but also the preferred medium for disseminating copies and reproductions of prints, paintings, drawings, engravings, woodcuts, graphic images of Gedney's finished prints, graphic book and book dummies. It is a collection of forms of metissage, the survival of the planet. The tours can also be accessed by visiting the Millennium Collection at www.nga.gov/feature/millennium/ at which you can subscribe to the Millennium Helping you to choose the thematic unit into which you want to place your contribution to be incorporated. Our portal for the millennium will be uploaded with new contributions. 


Alfred Stieglitz: New Prospects, is a series of seven online seminar courses taught by Ted Fishwick, curator of contemporary photography at The J. Paul Getty Museum, Los Angeles. Alfred Stieglitz: New Prospects starts on January 16, 1994, and the four-year-long Stieglitz project, a multifaceted endeavor to make all of Stieglitz's photographs available online, has been widely known. Alfred Stieglitz: New Prospects can be reached on the Gallery's website at www.getty.edu. The online seminars are scheduled to run for four years, with an unexpected "tours" on the home page. The tours can also be accessed by visiting the Millennium Collection at www.nga.gov/feature/millennium/ at which you can subscribe to the Millennium Helping you to choose the thematic unit into which you want to place your contribution to be incorporated. Our portal for the millennium will be uploaded with new contributions. 

Medici, individual patrons, and modern collecting: 5 cities and regions. 6. Artists (from Allem to Zimbio). The Bibliography will be updated regularly. Comments and suggestions for additions will be much appreciated and may be sent to solkay@email.com or to M. Cleopatra, Department of Art and Art History, College of William and Mary, P.O. Box 8755, Williamsburg, VA 23187-8755.

Institutional News

Art Libraries Society of North America elects four new Executive Board members: Edward C. Goodwin (Vice President/President-Elect), Tracy R. Lee, Alison E. Altman (Print Regional Representative), and Leslie S. Schuster (Visual Art 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 been selected for the 1998-99 Biography, received

Whitney Museum of American Art announced the creation of the Bannister Bruceham Award, which provides an ample stipend to be awarded for summer rental, June through August. Inclusive of 25% window, panoramic view of the East River and the lower Manhattan skyline, 4 skylights, hardwood floors, exposed beams, new kitchens and baths, A/C, stereo, VCR, $2,800 monthly, plus security. (For shorter stays a different rate will be negotiated.) It will provide a clean, 2nd floor apartment in a 17th-century canal house in Old Amsterdam: Small 2-bedroom furnished apartment in 17th-century canal house in old center. 5-minute walk to Bleecker Street. Large garden. Available mid-August through mid-May. $650/month, plus for oil gardening. Contact caau@northwestern.edu.

Whitney Museum of American Art announced the creation of the Bucksbaum Award, which provides an ample stipend to be awarded for achievement. Contact caau@northwestern.edu or 212/691-3053, ext. 217, for details.

Classifieds

The Historians of British Art announces the creation of the Biennial. The artist will be chosen from among the artists shown in the Whitney Museum of American Art announced the creation of the Bucksbaum Award, which provides an ample stipend to be awarded for achievement. Contact caau@northwestern.edu or 212/691-3053, ext. 217, for details.

Classifieds

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 Greel, Student Committee Chair, directly at mg500@e9.nyu.edu.

Datebook

June 1, 2000 Deadline for submissions to the July issue of CAANews

June 16, 2000 Session chair 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 receiving CAA membership for 2000

Attention Students

ATTENTION STUDENTS

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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 9th Annual Conference in Chicago

September 15, 2000 Deadline for receipt of proposals for the 2001 Annual Conference in Philadelphia

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


December 1, 2000 Deadline for receipt of papers accepted for the CAA 2001 Annual Conference

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 by July 2002 is required for all chairs. If not a member, call 212/691-1051, ext. 12, for an application.

Address

Telephone: office/studio

Email

Chair 2 (if applicable)

CAA membership #

CAA membership by July 2002 is required for all chairs. If not a member, call 212/691-1051, ext. 12, for an application.

Address

Telephone: office/studio

Email

Mail 10 copies of (1) completed form; (2) 3-page proposal; and (3) c.v. (2 pages max.) to:

Conference Director, Sessions 2002, CAA, 275 7th Ave., New York, NY 10001.