

May/June 1997

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

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## 20 Schools Participate in M.F.A. Show

The New York-area M.F.A. exhibition, co-sponsored by the College Art Association and Hunter College Art Galleries, was held at the Hunter College M.F.A. Building, February 12 through March 22, 1997. The exhibition coincided with the 1997 College Art Association Annual Conference in New York. Twenty regional M.F.A. programs participated, including Bard College, Columbia University, Graduate School of Figurative Art of the New York Academy of Art, Jersey State College, Long Island University—CW Post Campus, New York University, Parsons School of Design, Pratt Institute, Mason Gross School of the Arts at Rutgers University, School of Visual Arts, University of Connecticut, Yale University, as well as State University of New York programs at New Paltz, Stony Brook, and Purchase, and City University of New York programs at Brooklyn College, City College of New York, Hunter College, Herbert H. Lehman College, and Queens College.



Attendees of the New York-area M.F.A. exhibition  
PHOTO: JOAN BEARD

Each school was responsible for selecting work by current M.F.A. students, and more than two hundred artists participated. The eclectic show included works in all media and received an enthusiastic response from CAA conference attendees. Attendance was high at the opening-night reception, which coincided with the first evening of the conference, and thousands more attended the exhibition before it closed on March 22. The exhibition was declared a "satisfying experience" (see p. 12).

—Susan Edwards, Curator,  
Hunter College Art Galleries

## Positive Trends for 1997

Things are looking up for 1997 in terms of support for the arts and humanities. The mood at the conference session sponsored by the CAA Advocacy Team in February was more upbeat and hopeful than in recent years, with panelists focusing on the success of grassroots advocacy; the results of the Lou Harris poll, which concluded that 79 percent of the American public favors a governmental role in funding the arts; and the reauthorization of the NEA and NEH.

President Clinton has made significant commitments to the arts and humanities over the past three months. Presenting the National Medal of Arts and Frankel Prize awards on January 9, he remarked: "Today, we are on the eve of a new century. The arts and humanities are more essential than ever to the endurance of our democratic values of tolerance, pluralism, and freedom, and to our understanding of where we are and where we need to go . . . we cannot fully understand the past, nor envision the future we need to pursue without the arts and humanities."

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# Annual Conference Update

## 1998 Call for Participation: An Addition

"How to Make Prints to Die for without Killing Yourself: A Demonstration and Hands-on Workshop of New Nontoxic Printmaking Techniques." Chair: Keith Howard, Canadian School for Nontoxic Printmaking, Grand Prairie Regional College, 10726 106 Ave., Grand Prairie, AB, Canada T8V 4C4.

This demonstration and workshop will include a collection of intaglio-type prints made at Keith Howard's workshops in England, Sweden, Canada, and the United States. Following the introduction, all twelve intaglio-type techniques will be demonstrated, and the audience will be invited to participate. After demonstrating the creative potential of these new nontoxic intaglio techniques, there will be a brief seminar on how to integrate them into your current curriculum. The session will also offer tips on saving on the costs of printmaking supplies and will conclude with an outline of professional development opportunities and educational offerings through the International Alliance for Graduate Students in Nontoxic Printmaking.

## Affiliated Society Calls for Participation

*Foundations in Art: Theory and Education*  
"Interdisciplinary Foundations: Goals and Limits." Chair: David Holt, Art Dept., Marymount College, 100 Marymount College, Tarrytown, NY 10591, 914/332-8258; fax 914/631-8586; holt@munc.marymt.edu.

This session will be presented between program sessions at the annual conference in Toronto. It will explore current interdisciplinary trends in foundation programs, both within and among foundation core courses as well

as between foundations and the liberal arts. It will seek to address the history and goals of interdisciplinary study as well as some of the practical limits. To what extent are foundation programs inherently interdisciplinary (Bauhaus model)? To what extent do they reflect today's blurring of boundaries in the arts and scholarship? What is the proper balance between interdisciplinary breadth and disciplinary depth? How much interdisciplinarity is a result of limited institutional resources rather than faculty choice? Proposals are sought from a variety of perspectives. Send a 1-2-page abstract, c.v., and any pertinent visual materials with an SASE. *Deadline: September 6, 1997.*

### Historians of British Art

"Thinking Millennially: British Art of the 1790s and 1890s Seen from the 1990s." Chair: Allen Staley, Dept. of Art History, Columbia University, New York, NY 10027.

In light of our own awareness of the coming end of the twentieth century, this session will focus on earlier anticipations either of the end of an old century or the beginning of a new one and on how awareness of a chronological moment has affected British art produced at the closing years of the last two centuries. Proposals that address not only the art of the 1790s and 1890s but also engage critical and historical responses, past and present, are encouraged. *Deadline: June 2, 1997.*

## Correction: 1998 Call for Participation

The session "Rereading Chinese Art (History)," co-chaired by Katharine P. Burnett and Charles Lachman, was listed incorrectly as a 1½-hour session in the Call for Participation for the 1998 Annual Conference. Please note that the session is 2½ hours.

The e-mail address for Kathlyn Liscomb, chair, "Common Culture/Elite Culture: Chinese Practices in the Song through the Qing Dynasties," was listed incorrectly. Her e-mail address at the University of Victoria is kliscomb@fine.arts.uvic.ca or kliscomb@nero.uvic.ca.

# And the Nominees Are . . .

Every year at its annual conference, the College Art Association presents awards for outstanding achievements in the fields of art, art history, criticism, and conservation. Nominations are now being sought for the awards to be presented in 1998. By submitting nominations, CAA members have the opportunity to widen the pool of candidates that the awards committees will consider. Committee members who determine the recipients of these awards are appointed because of their individual expertise and collective ability to represent the broad range and diverse interests of the membership. 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 his or her contributions to the fields of art and art history, we urge you to write a letter to the appropriate committee. Personal letters of nomination are weighed heavily by awards committees in their deliberations. Nomination letters should state who you are; how you know (of) the nominee; how the nominee and/or his or her publications have 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 his or her achievements.

Awards committees are impressed by multiple nominations for a candidate when considering the significance of his or her influence upon the field. To nominate someone for an award, contact at least 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.

All nomination campaigns should include one copy of the nominee's curriculum vita. Nominations for book awards and exhibition awards (Morey, Barr, and the Award for a Distinguished Body of Work, Exhibition, Presentation, or Performance) should be for authors of books published or works staged in 1997, the penultimate year of the 1998 annual conference. The Mather Award is given for criticism published during the 1996-97 academic year.

**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 some contribution to the body of knowledge loosely called theory and understood as embracing technical, material, aesthetic, and perceptual issues.

**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 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.

**Artist Award for a Distinguished Body of Work, Exhibition, Presentation or Performance**, first presented in 1988, is a peer award given to an artist for an exceptional work, exhibition, presentation, or performance 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 possessions, Canada, or Mexico.

**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 presented to an artist of note who has demonstrated a particular commitment to his or her work throughout a long career and has had an important

national and international impact on the field.

**College Art Association/National Institute for Conservation 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.

**Alfred H. Barr, Jr., Award** was established in 1980, in honor of a former director of the Museum of Modern Art, New York, 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.

**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 beginning September 1 and ending August 31. Attention is paid to the range of criticism that appears throughout the country.

**Charles Rufus Morey Book Award**, named in honor of one of the founding members of the CAA and first teachers of art history in the United States, is presented for an especially distinguished book on 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.

**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 thirty-five or who has received the doctorate not more than ten years before acceptance of the article for publication.

Nominations should be sent to: Award Chair, c/o Katie Hollander, College Art Association, 275 Seventh Ave., New York, NY 10001. For further information on requirements and qualifications for awards, contact Katie Hollander at the CAA office. *Deadline for nominations: August 4, 1997.*

# 1999 Annual Conference: Call for Session Proposals

The 1999 Annual Conference will be held in Los Angeles. Sessions will take place Wednesday, February 10, through Saturday, February 13. The conference theme chairs are Richard Griswold del Castillo and Joan Hugo, art history; and Yong Soon Min and Joe Lewis, studio art. The Program Committee co-chairs for the 1999 conference are Norie Sato and Jeffrey Chipps Smith. Proposal submission guidelines and instructions follow the call for general, nonthematic sessions and those for art history and studio art theme sessions.

## Introduction and Call for Nonthematic Sessions

The 1999 program will consist of sessions organized around preselected themes as well as sessions chosen from those submitted as part of a general call for proposals. Richard Griswold del Castillo and Joan Hugo have chosen the theme "From Another Place: Difference, Encounter, Acculturation, Identity"; Yong Soon Min and Joe Lewis have chosen the theme "Ring of Fire." Their statements appear below. Both the thematic and general sections of the program will be reviewed and approved by the CAA Program Committee.

The CAA Program Committee welcomes session proposals on any topic of interest to members of the CAA without regard to category. Sessions that offer the possibility of including the work of graduate students and younger scholars and artists as well as those that highlight collaborative and interdisciplinary

nary work are particularly welcome. Artists are especially encouraged to propose sessions that are appropriate to the needs of artists and need not conform to traditional "panel" formats. Sessions that reflect current research trends in both well-established and newly developing subfields of art history research are invited. Such panels might bring together scholars in a wide range of fields, including but not limited to anthropology, archaeology, conservation, history of religions, history, literary theory, the technical study of art, and other fields.

By including a general call for proposals along with organizing sessions around selected themes, CAA hopes to help ensure that the conference program represents the broad and varied academic and creative interests of the membership at large, that it provides an opportunity to present newly developing areas of scholarship and creativity, and that program participation is accessible to all CAA members.

## Art History Theme Chairs

Richard Griswold del Castillo, professor of Mexican American studies at San Diego State University, is a specialist in Chicano history. His publications include *Treaty of Guadalupe Hidalgo: A Legacy of Conflict* (Norman, Okla.: University of Oklahoma Press); *La Familia: Chicano Families in the Urban Southwest, 1848 to the Present* (Notre Dame, Ind.: University of Notre Dame Press); *The Los Angeles Barrio, 1850–1890: A Social History* (Berkeley: University of California Press); *Chicano Social and Political History in the Nineteenth Century*, edited with Manuel Hidalgo (Van Nuys, Calif.: Floricanto Press); *Cesar Chavez: A Triumph of the Spirit*, with Richard Garcia (Norman, Okla.: Oklahoma University Press); and *North to Aztlan: Mexican Americans in United States History*, with Arnolde De Leon (Boston: Twayne Publishers).

Griswold del Castillo is acting director of the master's program in liberal arts at San Diego State University. He is working on a team-taught course using Chicano Park in San Diego as an iconographical introduction to themes in Mexican and Chicano history, part of a larger effort to organize a conference on Chicano Park as a



Richard Griswold del Castillo

community historical event. He is also working on a video about the Mexicans of Old Town, San Diego, illustrating themes of continuity, change, and redefinition in the past, present, and future of the location. He has been an adviser to several film and video projects, among them the United States Mexican War project and a documentary film on Cesar Chavez.

Joan Hugo is a freelance art writer, an independent curator, and assistant to the provost at the California Institute of the Arts. Trained as a librarian, she began her career at the Brooklyn Museum of Art and the American Library in Paris. For many years she was the library director at the Otis Art Institute in Los Angeles, where she developed a model multimedia collection with a strong emphasis on artists' books and other alternative and/or self-published materials. In 1978 she co-curated, with Judith Hoffberg, a groundbreaking exhibition of international artists' book works, book objects, and mail art at the Los Angeles Institute of Contemporary Art. Hugo also curated *Counterweight: Alienation, Assimilation, Resistance* at the Santa Barbara Contemporary Arts Forum in 1993 and *Continuum: Los Angeles Artists of Korean Descent* at Cerritos Community College in 1995.

Hugo has written numerous reviews, articles, interviews, and catalogue essays. From 1980 to 1990 she was the Southern California editor for *Artweek*, and subsequently the West Coast editor for the *New Art Examiner*. She contributes to *Art Issues* and *Frieze*. She taught at the Otis Art Institute and

was twice invited to be critic-in-residence at the Claremont Graduate School. She has also taught at the Art Center College of Art and Design and for UCLA Extension. Hugo was a founding board member of Los Angeles Contemporary Exhibitions and a member of the board of the Women's Building. She was active in ARLS for many years and is a member of AICA and ArtTable. Most recently, she served on the committee for the CAA Frank Jewett Mather Award in art criticism.

## Art History Theme Statement

"From Another Place: Difference, Encounter, Acculturation, Identity, Resistance" With few exceptions, we are all "from another place." The history of every major civilization across time is a history of the process of immigration—usually, but not always, involving conquest—and the absorption of preexisting resident cultures. This is certainly true of the United States where nomenclature and life styles were applied to Native American, African, Asian, Latin American, Hawaiian, and Alaskan cultures after territorial ingress, while varied European immigrants impressed and formed culture with their particular insights and experiences. As is attested on the Statue of Liberty, the country has always been a nation of immigrants. Current demographics resulting from revisions of immigration



Joan Hugo

quotas in the 1960s have, in a time of economic stress, given rise to a discourse about "dominant" versus "other" categories that may have clouded our understanding of vital issues. California's proposition 187 prohibiting educational and health care services for undocumented individuals and congressional plans to cut funding from the arts and from college and university students with legal immigration status affect us all—especially those of us in academic environments.

Over the last several decades, the freshest creative energies in the arts have arisen from regions where there has been a blending or hybridization of cultures, a significant infusion of new talent and perspectives. This has been the case in areas of the visual arts as well as collaborative forms—music, dance, video, film, performance, and even language—that have become intranational, if not global. Any survey of gallery and museum offerings or university curricula reflects this globalization. This is particularly true of, but not exclusive to, California.

The art historical panels for the 1999 Conference should seek to reveal some of these issues while considering the interaction of cultures as they relate to historical and contemporary art practice and art education. The focus of panels is perhaps best phrased as a series of questions:

- How are the ideas of interactivity and reciprocity of "dominant" and "other" related? Are these valid terminologies? Do they express human or only political separations?
- What modes of resistance to received ideas and stereotypes can be identified? How are they expressed in classrooms, art exhibits, art textbooks, catalogues, and curating?
- What constitutes acculturation? assimilation? separation? How has the experience of alienation been expressed and dealt with in art?
- How does the notion of exile (as differentiated from immigration) relate to these issues? What about "internal" exile?
- Can art projects put forth new definitions of humanity and transcend our ethnocentric views of humanity?

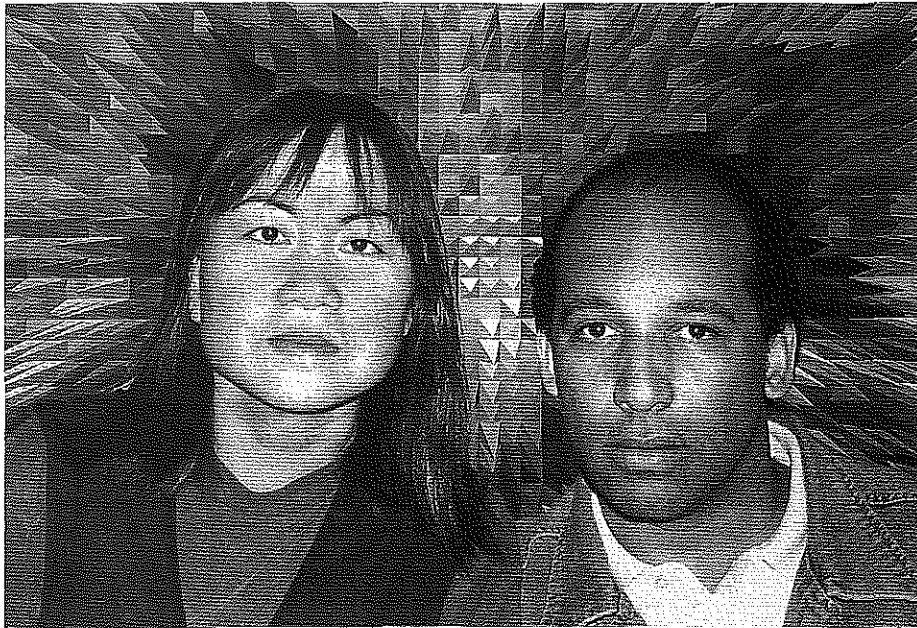
We invite creative and innovative ways of communicating, which may utilize joint sessions, open discussion groups, interdisciplinary participation, and/or computer applications.

## Studio Art Theme Chairs

Yong Soon Min is an artist and assistant professor at the School of the Arts at the University of California at Irvine. She works in a diverse range of media, seeking to explore the multiple dimensions of Asian diasporic identity and the politics of representation in art and visual culture. Min's work has been exhibited at national and international venues, including the Los Angeles County Museum of Art; the Fourth United Nations World Conference on Women in China; the Walker Art Center in Minneapolis; the Museum of Modern Art, New York; Camerawork Gallery in London; the Kumho Museum in Seoul; the Fourth Baguio Art Festival in the Philippines; the Museum Folkwang in Essen, Germany; and the Havana Biennial. Min is a recipient of the NEA Artists Grant in new genre (1989–90). One of her current public art projects is a Percent for Art commission for a new public library in Queens, New York. A one-person exhibition of recent works is also being organized by the Temple/Tyler Gallery in Philadelphia and the Krannert Museum in Champaign, Illinois. She has served on the board of directors of the Asian American Art Alliance and Artists Space in New York and on the national board of the Women's Caucus for Art. She is currently on the board of directors of the Korean American Museum and the College Art Association.

Joe Lewis is an artist, a CAA board member, and chair of the Department of Art at California State University, Northridge. He is a graduate of Hamilton College and received an M.F.A. from the Maryland College Institute of Art, where he was a Ford Foundation fellow. He has held positions in the foundation field as well as in municipal government, most notably as project manager for the Jackie Robinson Foundation and administrator of the Public Art Program for the Cultural Affairs Department of Los Angeles. Lewis has served as a faculty member for the California State Institute of the Arts, as minority scholar-in-residence at the University of Utah, and as a panelist for the National Endowment for the Arts on two occasions. He is also the co-founder of *Fashion Moda* and has curated and organized numerous exhibitions and community-based art partnerships.





Yong Soon Min and Joe Lewis

Lewis is a regular contributor to *Art in America* and has written for *Artforum*, *Contemporanea*, and the *LA Weekly*. In addition, his work has appeared in several solo and group exhibitions at the Los Angeles County Museum of Art, the Smithsonian Institution, the High Museum of Art, Atlanta, and most recently at the Contemporary Arts Center in Cincinnati and the Bridge Center for Contemporary Art in El Paso, Texas.

### Studio Art Theme Statement

"Ring of Fire"  
Poised at the threshold of the next millennium, we have an opportune moment at this conference to assess past developments in the field of visual arts as well as to ponder and shape the contours of art for the future. In considering the future, what events and trends will continue to exert influence? Can we imagine or predict new possibilities and opportunities? What of new concerns and dangers?

Geopolitically, California and its Latin American neighbors constitute a significant part of the Pacific Rim. Undoubtedly, they will continue to be prominent areas of concern into the next century, touted by some to be the Pacific Century. As home to the largest Latin American and Asian Pacific diasporas, the southland areas have become

dynamic crossroads of evolving and shifting communities with multifaceted and transnational histories. In contexts such as this, what relationship exists between the local and the global, and what has been its impact on the arts? What sorts of literal and/or metaphorical border crossings are tolerated, condoned, or encouraged, and which are considered perilous, to be marginalized or reviled? Does the growing number of international exhibitions signal new possibilities and connections for art and artists? What impact, if any, does it have on the local or regional art scenes? Are there new modes or paradigms in exhibition practices? What roles do new technologies have in the global context? How can we address the existing imbalances of access and opportunities posed by new technologies?

As the epicenter of recent social and political movements presaged by such state propositions as 13, 187, and 209, California has served as a harbinger of national debates that have exacerbated a divisive currency of race and territoriality tied to economic and political agendas. The impact of these propositions on education alone respectively gutted educational funding, denied education to selected groups, and could remove job protections including educational positions on civil rights grounds. Likewise, the systematic downsizing of the NEA and other

cultural support networks create unprecedented challenges to our pursuits in research, pedagogy, art production, exhibition, publication, and conservation. How will these decisions shape the future of the arts? How have those of us working in the arts engaged ourselves with these issues?

Interdisciplinary proposals are encouraged, particularly those that apply cultural studies or other disciplines to the examination of the above mentioned or other topics. As always, new and innovative approaches to session formats are welcome.

### Proposal Submission Guidelines

Prospective chairs must submit eighteen copies of their session proposals to Mary-Beth Shine, conference coordinator. Each copy is to include: (1) a one- to two-page letter/essay framing the topic of the session and explaining any special or timely significance it may have for a particular field and/or discipline; (2) a completed Session Proposal Submission Form (see p. 19); and (3) a c. v., no more than two pages in length. Proposals must be sent via certified mail, return receipt requested, or must include a self-addressed, stamped postcard if an acknowledgment of receipt of proposal is desired.

The chairs and committee will consider proposals *only from CAA members* and, once selected, session chairs must remain members in good standing through 1999. No one may chair a session more than once every three years (e.g., individuals who chaired sessions in 1997 or 1998 cannot chair sessions in 1999). The theme chairs and program committee will make their selections 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 theme chairs and program planning committee may invite submissions from people who have not submitted proposals, but whose experience, expertise, and outreach would, in the chairs' and/or committee's opinion, be important to shaping a balanced program. In doing so, the theme chairs and the program committee will consider a number of factors, including what topics were not

covered in recent CAA conferences.

Each CAA affiliated society and each standing committee of the CAA Board of Directors may submit one proposal for a thematic, not "open," session to be included in the CAA program. Affiliated society-sponsored and committee-sponsored sessions must adhere to all session guidelines outlined above. *Deadline for receipt of session proposals: September 5, 1997.*

### Exhibition Proposals Sought for 1999 Annual Conference

In 1996 a new exhibition component was added to the annual conference in response to significant interest expressed by CAA members. Each year an exhibition of work by professional artists is to be presented in conjunction with the conference, in addition to the regional M.F.A. exhibition that was revived in 1989.

The first of these CAA-sponsored exhibitions, *AIDS Communities: Arts Communities*, was mounted in 1996 at the Boston Center for the Arts and Institute of Contemporary Art. The 1997 exhibition, *Techno-Seduction*, was held at the Cooper Union in New York.

CAA members who would like to organize a group exhibition to be presented in conjunction with the 1999 conference to be held in Los Angeles, February 10-13, are invited to submit proposals. All proposals must include curator(s)/organizer(s), theme, venue, and a budget reflecting sources of funding. CAA will provide \$10,000 in seed money for the exhibition.

Proposals should be sent to Mary-Beth Shine, Conference Coordinator, College Art Association, 275 Seventh Ave., New York, NY 10001; fax 212/627-2381. Mail the proposal certified, return receipt requested, or enclose a self-addressed, stamped postcard if acknowledgment of receipt of proposal is desired. A decision will be made by the Annual Conference Program Planning Committee at its October meeting.

*Deadline: September 5, 1997.*

## CAA News

### Board Seeks Members to Serve on Nominating Committee

The CAA Board of Directors is soliciting the nomination of members in good standing for election to the 1998 Nominating Committee. Self-nominations are encouraged. The 1998 Nominating Committee is responsible for evaluating the nominations submitted to the CAA office and compiling the slate of candidates for election to the Board of Directors to serve the term 1999-2003.

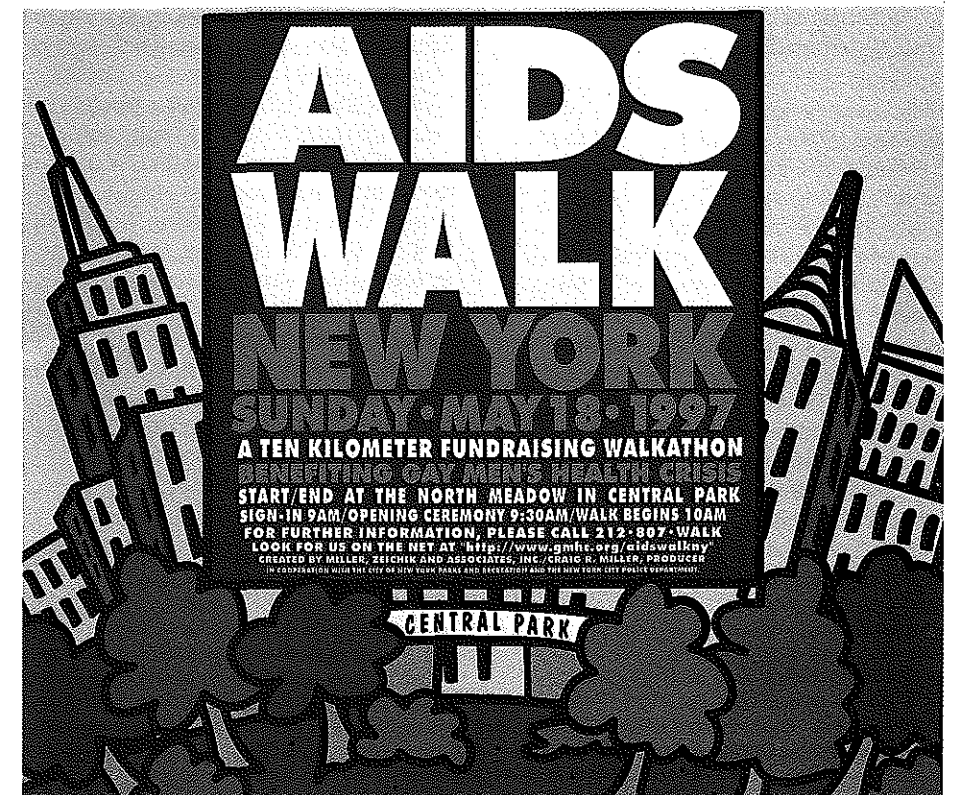
Send letters of recommendation and supporting material to: Nominating Committee, c/o Katie Hollander, CAA, 275 Seventh Ave., New York, NY 10001. *Deadline: August 4, 1997.*

### AIDS Walk 1997

On Sunday, May 18, CAA will join 35,000 individuals for the 1997 AIDS Walk New York sponsored by the Gay Men's Health Crisis. It is a chance for CAA to help raise awareness of the scope of the AIDS crisis, to show support for our neighbors living with HIV/AIDS, and to raise much-needed funds for the organizations that help them.

CAA will be walking this year to benefit the Momentum AIDS Project, a community-based organization providing hot meals, take-home groceries, clothing, and counseling to people living with HIV/AIDS, their families, and loved ones. With eight sites in four boroughs of New York, Momentum is meeting fundamental needs of one of the city's most needy populations. For more information about Momentum, see its web site at [www.aidsnyc.org/momentum](http://www.aidsnyc.org/momentum).

To become a part of CAA's walking team or to make a pledge, call JC Rafferty at 212/691-1051, ext. 213, or e-mail [nyoffice@collegeart.org](mailto:nyoffice@collegeart.org).



# Criteria for the Hiring & Retention of Visual Resources Professionals

*The Joint ARLIS/NA and VRA Taskforce on Visual Resources Professional Issues was established in 1991 by the Art Libraries Society of North America and the Visual Resources Association to gather and summarize information on the status of the visual resources profession and to make recommendations about the appropriate education and training for a position in the field. The following statement created by the Taskforce was adopted by the ARLIS/NA and the VRA Boards of Directors in August and June 1995.*

The Art Libraries Society of North America (ARLIS/NA) and the Visual Resources Association (VRA) adopt the following standards respecting visual resources professionals, a copy of which will be sent to appropriate accrediting agencies such as the National Association of Schools of Art and Design and the National Architectural Accrediting Board, to other professional societies such as the College Art Association (CAA), the Society of Architectural Historians (SAH), and the Southeastern College Art Conference (SECAC), and to institutional members of ARLIS/NA and VRA under cover of a letter from the current presidents of both sponsoring organizations urging the said bodies to recognize these standards as appropriate to any academic visual arts program.

The elements covered in this document will be presented in expanded form in the handbook, *Guidelines for the Visual Resources Profession*, currently in preparation by the

Taskforce that will include detailed guidelines covering criteria for assessing collection funding, collection development and coverage, services and access, conservation and preservation, and staffing and facilities. It will discuss the visual resources collection within the context of the unit and institution.

## Context

Visual resources collections exist in academic institutions, research collections, museums, archives, public libraries, governmental agencies, corporations, and small private institutions such as historical societies. The management of these collections includes the acquisition, classification, and maintenance of visual materials, traditionally slides and photographs. As these established formats are augmented and transformed by electronic imaging and global networking, and as information is stored, shared, disseminated, and retrieved electronically, the barriers between media are rapidly dissolving. As emphasis shifts from the carrier or container of information—the books, the images—to the information itself, the importance of access to it is accentuated. The form that information takes and its physical location are becoming increasingly insignificant.

This shift in emphasis from form to content is also reflected in the changing role of the keepers of objects—whether artifacts, manuscripts, books, photographs, or slides—from a traditional curatorial function to one that incorporates both the management and the dissemination of information. Intellectual access to information, regardless of its format, is the measure of effective collection management. Providing intellectual access requires in-depth subject knowledge and research skills, administrative experience, teaching abilities, and expertise in current technologies. All professionals entrusted with the management of information, whether librarians, archivists, museum curators, or visual resources curators, must acquire specialized education and expertise, and all should be accorded equivalent institutional rank, status, salary, and benefits.

## Qualifications

The management of visual resources collections is a service-directed profession, providing access to information of a specialized nature. Those seeking professional status must be prepared to acquire skills in the organization and management of information as well as appropriate subject-area specialization. To date there is no single degree program aimed specifically at providing such a combination of skills and expertise. Therefore the ARLIS/NA and VRA Joint Taskforce on Visual Resources Professional Issues makes the following recommendations:

1. Degree requirements: A graduate degree, either an M.L.S. or an M.A., or an M.S. in an appropriate subject area related to the visual resources collection, is considered the minimal degree requirement for a professional position.
2. Supplementary course work: Strongly recommended for an M.L.S. is additional graduate-level coursework in an appropriate subject discipline such as art history, and for an M.A., additional coursework in an information management field such as library science or computer science.
3. Work experience: At least three years' experience in a visual resources collection.

## Status

The visual resources professional should be granted rank and status equal to those of other professionals with equivalent educational credentials and responsibilities within the institution. This includes equivalent salary levels; eligibility for promotion and tenure (where appropriate); participation in college or university governance; retirement; and other benefits. If academic status for visual resources professionals does not exist within the university or college, every effort should be made to reach parity with the academic librarians and/or faculty.

Appropriate ranks for visual resources professionals should parallel faculty and library models: Assistant Visual Resources Curator/Librarian, Associate Visual Resources Curator/Librarian, and Visual Resources Curator/Librarian. Intermediate ranks may be established. Normally, the initial appointment should be made at the assistant level; however, in specific cases appointments at other ranks are

appropriate.

The assignment of rank should be independent both of job assignments and the number of visual resources professionals on the staff. Typically, promotion to the associate level should occur after two three-year terms at the assistant level and should either constitute a tenure decision or carry the equivalent weight. Review for promotion from the associate to curator/librarian level should normally occur after the candidate has been an associate for five years. Promotion at this stage should be neither automatic nor intended solely as a recognition of long service; it should not be requisite for continuing employment. Term renewals when relevant at the associate level and above should be made at appropriate intervals such as every five years and should be automatic unless it is demonstrated that the visual resources professional is not performing his or her duties effectively.

## Advancement

Academic institutions and their respective departments should provide an accurate job description for the visual resources position and should make all matters of reporting structures, renewal, retention, promotion, and eligibility for tenure (when appropriate) as clear as possible in a letter of expectation to all professional staff members. At the time of the original appointment, a tentative date should be set for consideration for promotion based on a performance review that allows at least one year in the initial rank before promotion. Conferences between the appropriate administrators and the candidate (for review, promotion, tenure, etc.) should be held regularly.

The evaluation criteria for visual resources professionals shall be equivalent to those of other similar professional positions in the institution. At a minimum they should take into consideration sound performance in the job, evidence of significant development, and the potential for growth. Evidence of appropriate professional activities within the institution, regionally, and nationally should also be included in the evaluation. The accomplishments of the candidate for promotion or tenure should undergo both an internal and an external peer review in addition to the departmental evaluation.

Should the institution's or depart-

ment's standards change with respect to the visual resources position, the incumbent should either be allowed to continue under the initial employment standards or be given a minimum of five years to comply with the new standards.

## Professional Development

It is essential that visual resources professionals attend and actively participate in the activities of relevant local, regional, and national professional organizations such as the Visual Resources Association (VRA), the Art Libraries Society (ARLIS/NA), the College Art Association (CAA), and the Society for Architectural Historians (SAH). They should be encouraged to attend conferences and relevant workshops, to engage in research, to travel, and to enroll in appropriate courses. Where the possibilities of teaching, writing, and publishing exist, the visual resources professional should be encouraged to do so. Institutional support for these activities is essential and should be equivalent to that which is available for other similar professionals in the same institution.

## Staffing

The visual resources collection must be adequately staffed in order to serve its users, to develop and maintain the collection, and to modify and improve services as new technologies develop and are adopted. The size of the staff will depend on the size, content, and composition of the collection; on the size and makeup of its clientele; and the services that are provided. In contrast to the librarian, archivist, or curator, who is often a specialist within a larger unit, visual-information professionals are frequently involved with the entire range of intellectual, administrative, and technical responsibilities associated with their collections. The scope and complexity of these responsibilities should be considered when determining staffing levels for the visual resources collection. ARLIS/NA and the VRA encourage institutions to comply with the *Staffing Standards for Art Libraries and Visual Resources Collections* (ARLIS/NA, 1995).

## Accreditation and Review

Visual resources collections should be included in program, library, or departmental reviews. Reviews should

be based upon a standard set of criteria including the guidelines that will appear in the forthcoming Taskforce document. Such criteria may be used for either external reviews conducted by accrediting agencies or internal reviews conducted by the department, library, or program for the purpose of self-evaluation. In either case, it is recommended that a self-evaluation of the collection, undertaken by the professional who manages it, precede the actual review. The visual resources professional should be the chief contact person for all collection reviews.

## Hiring a Visual Resources Professional

Listings for visual resources positions are often placed in the following publications: *ARLIS/NA Update*, *CAA Careers*, the *Visual Resources Association Bulletin*, and the *Chronicle of Higher Education*. They are also frequently posted on the ARLIS web site and two electronic discussion lists: arlis-l@ukcc.uky.edu and vra-l@uafsysb.uark.edu.

Detailed information that expands upon the position listing concerning position responsibilities and departmental policies should be supplied to any job candidate requesting such material. This information should include:

1. A detailed description for the position including its ranking and reporting structure within the department and institution.
2. A brief statement of departmental mission or philosophy with a listing of courses currently offered.
3. A description of the current staffing—permanent and student—in the visual resources collection, including the average number of hours per week each employee typically works.
4. A description of the facilities.
5. An explanation of benefits, including a general salary range and the availability of support for research and professional development through the department, the library, the institution, etc.
6. A brief description of the procedures, evaluation processes, and anticipated timetables used in making decisions about professional advancement. Examples: periodic meetings with the chair or dean, written reviews, external and/or internal peer referees or reviewers, etc.

During the interview for a professional visual resources position, the candidate should be invited to visit the institution and the visual resources collection. The interviewing process should provide the candidate with an opportunity to evaluate the collection, to meet the staff, to talk with the faculty and other relevant professionals in the institution with whom the visual resources professional would frequently interact, to review the benefits package, and to meet with administrators concerning the direction and future of the department and collection. The interview may also include a presentation by the candidate on a mutually agreed-upon and appropriate topic.

*Joint ARLIS/NA and VRA Taskforce on Visual Resources Professional Issues: Margaret Webster, chair, Cornell University; Linda Bien, Concordia University; Rebecca Hooft, University of Michigan; Ben Kessler, Princeton University; Kim Kopatz, University of Rochester; Linda McRae, University of South Florida; Martha Mahard, Harvard University; D. Jo Schaffer, SUNY—Cortland; Christine Sundt, University of Oregon*

## Review

**Robert Baron, ed.** "Special Issue on Copyright and Fair Use: The Great Image Debate." *Visual Resources: An International Journal of Documentation*. (Amsterdam) 12, nos. 3-4 (1997): 233-458. \$52.00 paper

The "Great Image Debate" of the late twentieth century revolves not around religious or political doctrine but around intellectual property law. If you have not followed the debate, it is likely that your slide librarian has. Each of the sixteen contributions to this special issue of *Visual Resources* addresses in one way or another the furor over the legal status of the image that was unleashed by the Clinton administration's decision in 1994 to reconsider copyright law in light of new electronic technologies. Several of the contributors were participants in the Conference on Fair Use (CONFU)

meetings, which proposed guidelines for educational fair use of digital imagery. These guidelines are currently under consideration by CAA and other professional organizations.

If the acronym CONFU sounds vaguely like a martial art, the association is apt. The guest editor, Robert Baron, even dubs some of the essays in this issue "battlefield literature." The article "View from the Trenches" by former CAA counsel Barbara Hoffman, the justification for the legality of copystand photography by Virginia M. G. Hall, and the analysis of positions taken in Caron L. Carnahan's "The Visual Surrogate as Intellectual Property: The Clinton Administration's 'White Paper' and Its Implications for Visual Resources Collections" reveal the competing interests and the struggle for consensus that have characterized the process of ascertaining what is considered "fair use." Anyone not yet familiar with the four factors that currently govern the interpretation of fair use of copyrighted materials will certainly become so after reading this volume, in which they are rehearsed and projected into various classroom, museum, and commercial settings. The current state of affairs can best be described as a period of productive confusion, with legal concepts from the text-based regime of copyright at odds with the new realities of visual materials and digital technology.

The confusion has reinvigorated discussions of the public sphere, the paradoxes inherent in reproductive photography of works of art, and the benefits of collective, custodial, or proprietary ownership of cultural property. It has even alerted unlikely audiences to just what the teaching and practice of art history is all about. Especially useful in this regard are essays by Christine Sundt and Maryly Snow, which place the use of technology in art historical pedagogy under scrutiny, and those articles that describe the distinctly mixed economy of the modern museum, in which educational, scholarly, promotional, and commercial activities coexist. An example of the latter, Peter Walsh's discussion of documentary photography by museums of artworks that are legally in the public domain, is fundamental to understanding what the furor is all about. In this context, a "copy" leverages a work of art no longer protected by copyright into an

income-producing commodity, which would not be a problem if it did not confer the "bundle of rights" granted by copyright law upon the reproductive technology itself. This, in effect, extends a work's copyright in perpetuity.

Reproductions generate the layers of rights (underlying work, published reproduction, slide made from a printed reproduction, and/or digital file produced from a scan) that have so confounded the design of efficient procedures for compliance, not to mention art criticism, commentary, research, and teaching—the very activities that limitations on the exclusive rights of copyright holders are meant to protect. A humorous commentary on the resulting thicket of rights can be found on the back cover of this issue of *Visual Resources*, where the exhaustive credits for the cover illustration, a digital "sample" of the *Mona Lisa*, are to be found. *Ad infinitum absurdum*.

In the end, it is unlikely that the law, even when it provisionally has the last word, will have the latest word on uses of digital imagery in the classroom, artistic production, or scholarly publication, much less in society at large. It is significant then that three contributors to this issue of *Visual Resources* make clear how new entities are confronting the ambiguities, the inadequacies, or the balance of copyright law.

One hopes that the emerging "image resource industry" (p. 236) can accommodate not just one but all of the digital equivalents of the institutions on which our profession depends: (1) a stock photo agency like Corbis, whose business plan is clearly described in the essay "Rights and Responsibilities in the Digital Age," by its legal representative, Karen Akiyama; (2) a consortium of museum rights and reproductions departments that intends to license the digital contents of museums for educational use such as the recently formed Art Museum Image Consortium (AMICO), modeled on the Getty Museum Educational Site Licensing Project (MESL) described by Archives and Museum Informatics consultants David Bearman and Jennifer Trant in "Museums and Intellectual Property: Rethinking Rights Management for a Digital World"; and (3) the university slide library discussed in Alan Kohl's article "Prospects for a Public Domain Art Image Resource in an Era of Digital Technologies" on the demonstration project Art Images for

College Teaching (AICT), which envisions a free or low-cost exchange source of digital imagery for academic institutions and individual scholars.

For more information on the organizations discussed in this review, see the following sites:

- AICT: <http://www.mcad.edu/AICT/index.html>
- AMICO: <http://www.amn.org/AMNhtml/AMNhome.htm>
- CONFU: [http://www.uspto.gov/web/offices/dcom/olia/confu/\(CAA comments on CONFU: \[http://mufasa.MIT.edu/caa/The\\\_Profession/CEI\]\(http://mufasa.MIT.edu/caa/The\_Profession/CEI\)\)](http://www.uspto.gov/web/offices/dcom/olia/confu/(CAA%20comments%20on%20CONFU:http://mufasa.MIT.edu/caa/The_Profession/CEI))
- Corbis: <http://www.corbis.com>
- MESL: <http://www.gii.getty.edu/mesl/home.html>

—Leila Kinney, *Electronic Editor*

### Advocacy Day: Positive Trends for '97

CONTINUED FROM PAGE 1

In his State of the Union Address on February 4, President Clinton made his strongest affirmation in support of the arts and humanities to date, stating that "instead of cutting back on our modest efforts to support the arts and humanities, I believe we should stand by them, and challenge our artists, musicians, and writers, our museums, libraries and theaters."

Also in February, the most recent report of the President's Committee on the Arts and Humanities—*Creative America*—was presented at a well-attended press conference at the Library of Congress. Hillary Rodham Clinton, honorary chair of the President's committee, enthusiastically embraced the recommendations of *Creative America* and reiterated the President's strong support of the arts and humanities. *Creative America* has made fifty-five proposals for strengthening cultural support in the United States. Among those recommendations are several that should be of particular interest to CAA members:

- Provide support for individual fellowships to artists and scholars. Congress should restore the authority of the NEA to support individual artists.

- Invest in developing leadership for nonprofit cultural organizations, and in cooperation with colleges and universities, provide training programs for a new generation of administrators.

- Recruit minority members for volunteer, professional, curatorial, and leadership positions.

- Improve instruction in the arts and humanities by encouraging colleges, universities, and cultural organizations to cooperate with local school systems. Provide incentives to faculty to develop collaborations with school teachers, educational administrators, and artists.

- Restore funding for the NEA, the NEH, and the IMLS to levels adequate to fulfill their national roles.

- Restore funding for federal international educational and cultural exchanges, in particular the Fulbright and Arts America programs.

The important developments of January and February set a positive stage for the annual Arts Advocacy Day, March 10-11, in Washington, D.C. CAA was represented by President Leslie King-Hammond, Executive Director Susan Ball, Assistant to the Executive Director Katie Hollander, Development Director and Fellowship Coordinator Jennifer Kyvig, and CAA Development Intern Anne Shisler.

While in Washington, CAA staff attended a meeting of the Goals 2000 Arts Education Partnership where new initiatives were introduced.

- The partnership will assist the Department of Education and the National Endowment for the Arts in instituting and administering a national awards program to honor arts, education, and business partnerships that have made significant contributions to arts education in grades pre-K-12.

- The partnership will work in conjunction with the President's committee to produce a report on effective districtwide arts education programs in school systems in the United States.

- The Department of Education published *Arts Education and Schools Improvements Resources for Local and State Leaders*, outlining the federal funding sources for arts education. Free copies are available by calling the Department of Education at 800/USA-LEARN.

Also introduced at the meeting was the America Reads Challenge, aimed to help all children learn to read by the end

of the third grade. The partnership is creating a task force on early childhood education and the arts that will assist in implementing the challenge. Although the partnership is for the most part involved with grades pre-K-12, there is talk of involving college and university professors in the development of art education programs. CAA members can initiate many of these programs by working with their local schools on arts education programming and writing grant proposals for Goals 2000.

Other events that took place during Arts Advocacy Day included the Nancy Hanks Lecture on Arts and Public Policy, featuring former senator Alan K. Simpson. CAA staff also met with legislative assistants from both the House and Senate to advocate the importance of the NEA, NEH, IMLS, and Goals 2000. Sentiments on Capitol Hill were supportive of the arts. Even staunch opponents of federal support for the arts, including Representative Zach Wamp (Republican, Tenn.) and Representative Ralph Regula (Republican, Ohio), have stated that discussions concerning the agency are still open (*Washington Post*, March 14, 1997). Michael Greene, president of the National Academy of Recording Arts, also reflected on the importance of grassroots advocacy: "Those on Capitol Hill who are not supporters of arts funding want to hear about arts and the economy. They want to hear from their constituents about the importance of rural arts programs and inner-city arts programs. All they have to do is tell us that they need to support the arts and then it is our job to give it to them" (*Washington Post*, March 14, 1997).

Let's take advantage of this positive trend and make 1997 a year to remember. Don't forget to write to your senators and representatives in support of the arts and humanities. We are looking forward to an equally positive response on May 7 and 8, when CAA staff returns to Washington for Humanities on the Hill.

—Susan Ball and Katie Hollander



## Web Update

This column inaugurates a regular feature of *CAA News* that will highlight timely or new material on CAA's web site or other art-related sites. The version of this article on the web contains hyperlinks to the sites mentioned below. Recent updates and new features on the CAA site ([www.collegeart.org/caa](http://www.collegeart.org/caa)) include:

**Conference Reports and Reviews of New York Sessions.** As a pilot project, two kinds of reports on sessions at the New York conference have been introduced. The first includes introductory statements by the session chairs and summaries of the participants' presentations. In "The Magic Classroom" summary, one can also follow links to sites of the projects discussed. For other sessions, reviews were contributed by a member of the audience, intended to offer a synopsis for those who were not able to attend the conference or a particular session as well as to further discussion of the topics covered. (See, for example, the review of "The Artificial Life Class.") We hope to have more extensive coverage of the 1998 conference in Toronto.

**Publications.** Need a copy of the *Art Bulletin* style sheet? Want to read the editors' statements from a recent issue of *Art Journal* (Winter 1996 or Spring 1997)? These features and more can be found on the CAA site. Courtesy of artist Duane Michals, visitors can also take a look at the series of photographs, "Things are Queer" (1973), discussed in co-editor Jonathan Weinberg's introduction in the Winter 1996 issue of *Art Journal*. Displaying these images on the web site allows them to be presented in more than one format, offering new insight into Weinberg's evaluation of the works.

**News.** *CAA News* can be accessed on the web site approximately two weeks before it is mailed out to members. Illustrations will appear two weeks after print publication.

**Museum Sites.** In his convocation address at the February conference in New York, Philippe de Montebello discussed the mission of "a major museum's web site . . . to behave more like a resource and less like a repository." CAA's site contains a link to the site of this consortium, the Fine Arts Museums of San Francisco (<http://www.thinker.org/index.shtml>). Art ImageBase (<http://www.thinker.org/imagebase/index.html>) displays 65,000 (or 50%) of the works in their collections. Their goal is to be 100% online.

**Teaching Sites.** Robert J. Belton has compiled a comprehensive and intelligent guide to the "keywords" of academic discourse, *Words of Art: An On-Line Glossary of Theory and Criticism for the Visual Arts* (<http://www.arts.ouc.bc.ca/fiar/glossary/gloshome.html>), that demonstrates and exploits the cross-referencing potential of hypertext. The site also contains a useful guide to writing about works of art, *Art History: A Preliminary Handbook*, written by Belton (<http://www.arts.ouc.bc.ca/fiar/hndbk.htm>).  
—Leila Kinney, *Electronic Editor*

## CAA in the News

### M.F.A. Exhibition Reviewed

"Sponsored by the College Art Association (CAA), this exhibition [New York Area M.F.A. Exhibition] features a juried sampling of student work from various New York area Master of Fine Arts programs, such as Bard, Columbia, Jersey City State, Lehman, Parsons, Pratt (my alma mater), Yale, to name a few. . . .

"Of course many works involved 'new forms' as it is termed in college curricula, but instead of the in-your-face snarky art that I had become accustomed to seeing in MFA shows, a goodly portion of the work revealed development of thought rather than mere scattershot deconstruction.

"There were works that showed concern with actual ideas of form—the artists did more than display simplistic and obsessive preoccupations with random notions and conceits. . . .

"Could this positive change have something to do with the fading of the Reagan/Bush era? Or was I seeing things?"

—Jeanne C. Wilkinson, *Review*, March 1, 1997

### Art World

"The College Art Association awards for contributions to art, art history and criticism were announced in February at the CAA's annual meeting in New York. Metropolitan Museum director Philippe de Montebello was the keynote speaker. *Los Angeles Times* critic Christopher Knight received the Mather Award for art criticism. The Morey Award for a distinguished art-history book was given to Suzanne Preston Blier for *African Vodun: Art, Psychology, and Power*. The Barr Award for an exhibition catalogue was shared by Rebecca Zurier, Robert W. Snyder and Virginia M. Mecklenburg for *Metropolitan Lives: Ashcan Artists and Their New York*, which accompanied the show organized by the National Museum of American Art.

"Sculptor, Peter Voulkos was the recipient of the Distinguished Artist Award for Lifetime achievement. The Artist Award for an exceptional body of work was presented to both Mel Bochner and Edward and Nancy Reddin Kienholz. Distinguished Teaching awards went to Françoise Forster-Hahn, professor at the University of California at Riverside, and Ken Ferguson, professor emeritus at the Kansas City Art Institute, for art history and art, respectively. The Porter Prize for an outstanding article in the *Art Bulletin* went to Holly Pittman for 'The White Obelisk and the Problem of Historical Narrative in the Art of Assyria.' "

—*Art in America*, March 1997

## Solo Exhibitions by Artist Members

Only artists who are CAA members are included in this listing. When submitting information, include name of artist, gallery or museum name, city, dates of exhibition, medium, and dimensions. Please indicate CAA membership.

Photographs are welcome but will be used only if space allows. Photographs cannot be returned.

### ABROAD/

**Kim Abeles.** National Museum of Fine Arts, Santiago, Chile, March 1997. *Abeles: Encyclopedia Persona, a 15-Year Survey*.

**Cora Cohen.** Hering Raum, Bonn, Germany, April 20–May 28, 1997. *The Mob within the Heart*.

**Douglas Kenney.** Root Gallery, Tokyo, March 29–April 9, 1997. *Encore Tokyo*; Artables Gallery, Houston, Tex., April 26–May 31, 1997. *Texas-Size Tiles and Plates*.

**Ellen K. Levy.** Institut Cochin de Génétique Moléculaire, Paris, April 29–May 30, 1997. *Construction of a Cabinet of Wonders*.

**Jennifer Pepper.** McIntosh Gallery, University of Western Ontario, London, Ontario, Canada, February 13–March 23, 1997. *Body of Experience*; Jenkins Gallery, Winter Park, Fla., April 18–May 23, 1997. *Trace*.

### MID-ATLANTIC/

**Martha Desposito.** Sweetwater Center for the Arts, Sewickley, Pa., February 28–April 11, 1997. *Keep on Dancing*.

**Harris Fogel.** Sol Mednick Gallery, Philadelphia College of Art and Design, Philadelphia, March 7–April 4, 1997. *Recent Work*.

**Lisa R. Jennings.** Della Brown Gallery, West Virginia State College, Charleston, W.Va., January 27–28, 1997. Oil, wax, and mixed media on paper.

**Meryl Taradash.** James A. Michener Art Museum, Doylestown, Pa., April 19–July 27, 1997. *Wind-Driven Outdoor Sculpture*.

**Lisa Tarkett.** Lascaux Gallery, Pittsburgh, Pa., December 7, 1996–January 7, 1997. *Animate Objects*; Sweetwater Center for the Arts, Highlights Gallery, Pittsburgh, Pa., May 9–June 13, 1997. *Symborganic Drawings*.

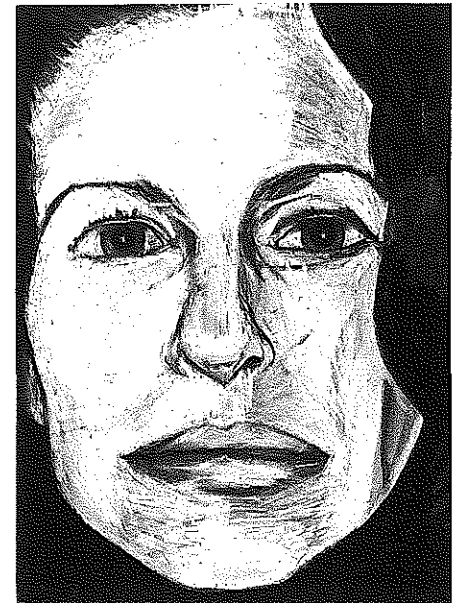
### MIDWEST/

**Phyllis Bramson.** Printworks Gallery, Chicago, February 14–March 15, 1997. *Tales of Love*.

**Michael Ferris.** Wood Street Gallery, Chicago, April 5–May 4, 1997. *Emerging Masters*.

**Sam Gilliam.** Klein Art Works, Chicago, February 22–March 29, 1997. New paintings.

**Wendy Lane.** Minnesota Valley National Wildlife Refuge, Bloomington, Minn., June 5–July 11, 1997. *Confluence and Influence: The Minnesota River*.



Lisa Tarkett, *Facescape #6 (Barbara Maria)*, charcoal on paper, 32" x 22"

**Dale Osterle.** Area Women's Center, DeKalb, Ill., April 1997; Elaine Benson Gallery, Bridgehampton, N.Y., May 1997.

**Charles Timm-Ballard.** Wisconsin Academy Gallery, Wisconsin Academy of Sciences, Arts, and Letters, Madison, Wis., February 3–28, 1997. *Pictorial Ceramics*.

### NORTHEAST/

**Ita Aber.** May Museum of Temple Israel, Lawrence, N.Y., March 9–May 18, 1997. *The Threads of Jewish Life*.

**Ron Baron.** Anna Kustera Gallery, New York, March 8–April 12, 1997. *Built with Pride*.

**Sarah Bowen.** Brown Library Gallery, Sterling College, Craftsbury Common, Vt., March 21–April 24, 1997. Recent paintings.

**Mona Brody.** Aljira, Newark, N.J., March 6–April 11, 1997. Recent work.

**Ralph D. Caparulo.** Bergen Museum of Arts and Sciences, Paramus, N.J., March 29–April 27, 1997. Mixed-media wall sculptures.

**Enzo Cucchi.** Tony Shafrazi Gallery, New York, March 25–April 19, 1997. *Simm' Nervusi*.

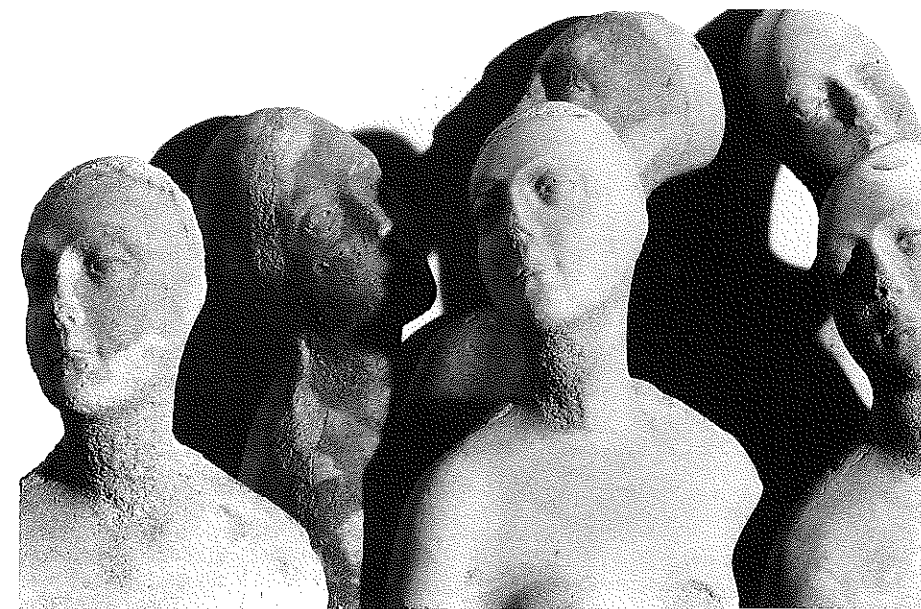
**Deni Drinkwater.** Broadway Windows, New York University, New York, February 28–April 6, 1997. *Crossroads Luminati*.

**Camille Eskell.** Art/Ex Gallery, Stamford Museum and Nature Center, Stamford, Conn., April 13–May 25, 1997. *Living Wills*.

**Roslyn Fassett.** Atlantic Gallery, New York, February 18–March 9, 1997. *Winter/Firefly*.

**Thomas Germano.** Gallerie Courbet, Brooklyn, N.Y., February 14–March 2, 1997. Paintings.

**John Jacobsmeier.** Kimball-Jenkins Estate, Concord, N.H., March 7–May 25, 1997. *The Metaphysics of Fields*.



Jennifer Pepper, *Divining Rods*, cement and iron, 14" x 42" x 40"

**Susana Viola Jacobson.** Erector Street Gallery, New Haven, Conn., October 4–26, 1997. *Allegories: Old and New, 1976–1996.*

**Ronald Morosan.** New Jersey State Museum, Trenton, N.J. April 5–June 1, 1997. *Yes-No Logic and Participant.*

**Amie Oliver.** SoHo 20, New York, January 28–February 22, 1997. *From Far Corners*; Coincidence Gallery, Richmond, Va., February 2–28, 1997. *Walls and Bridges.*

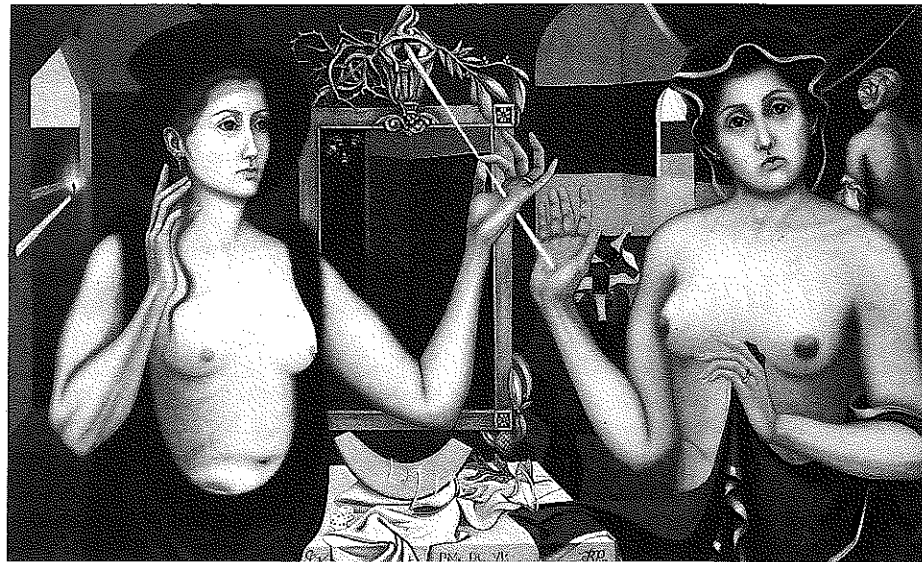
**Roxy Paine.** Ronald Feldman Fine Arts, New York, March 15–April 29, 1997.

**Archie Rand.** Paolo Baldacci Gallery, New York, March 8–April 12, 1997. New paintings.

**Jack Risley.** Postmasters Gallery, New York, February 15–March 15, 1997.

**Rebecca Ross.** Watchung Arts Center, Watchung, N.J., April 1–29, 1997. *Concerning the Spiritual Again.*

**Karen Sardisco.** Fine Arts Gallery 34, Finger Lakes Community College, Canandaigua, N.Y., March 6–April 4, 1997. *Paintings and Drawings, 1984–1996.*



**Susana Viola Jacobson, *Prudentia and Fortuna: Strange Attractors*, oil on canvas, 60" x 82"**

**Artemis Schwebel.** Blue Mountain Gallery, New York, February 28–March 19, 1997; Angel Orensanz Foundation Center for the Arts, New York, April 2–16, 1997. *Greek Trilogy.*

**Leni Schwendinger.** Convention Center, Providence, R.I., June 1996. *Rock-Island-Link*, installation.

**Karen A. Smith.** Boston Architectural Center, Boston, February 1997. Drawings and paintings.

**Barbara Takenaga.** Franklin and Marshall College, Lancaster, Pa., March 27–April 20, 1997. *Science and Wiener Dogs.*

**Sidney Tillim.** Trans Hudson Gallery, New York, March 5–April 6, 1997. *New Paintings and Drawings.*

**Robert Van Vranken.** O. K. Harris Works of Art, New York, April 5–26, 1997.

**Fotini Vurgaropoulou.** Rising Café, Brooklyn, March 1–31, 1997. *Angels in Laser Print.*

**Judith Wolfe.** Broome Street Gallery, New York, April 1–13, 1997. *Two Visions.*

#### SOUTH/

**Julie Bowland.** Art Gallery, Broward Community College, Pembroke Pines, Fla., March 6–April 25, 1997. *Paintings: Florida Landscapes.*

**Ann Chwatsky.** 5501 Columbia Art Center, Dallas, February 21–June 7, 1997. *Androgyny Series.*

**Alonzo Davis.** Barn Gallery, Middle Tennessee State University, Murfreesboro, Tenn., February 3–25, 1997. *Power Poles and Woven Paintings.*

**Judith Golden.** 5501 Columbia Art Center, Dallas, February 21–June 7, 1997. *Judith Golden Books.*

**Bobby C. Martin.** Holliman Gallery, Holland Hall School, Tulsa, February 13–March 9, 1997. *Snapshots from the Family Photo Album.*

#### WEST/

**Julia Couzens.** Christopher Grimes Gallery, Santa Monica, March 15–April 10, 1997. Drawings.

**Karen Glickman.** Aperture Gallery, University of Oregon, Eugene, February 15–March 14, 1997. *Beyond Knowing: Dreams of the Shadow Goddess.*

**Tracy Linder.** Becall Park Art Center, Bozeman, Mont., February 7–March 1, 1997. *Conversations with the Land.*

**Sebastian Mendes.** Kala Institute, Berkeley, Calif., January 30–February 22, 1997. *Palimpsest.*

**James B. Thompson.** Gallery 229, Portland State University, Portland, Oreg., January 6–31, 1997. Recent prints.

## People in the News

### In Memoriam

**Hans Peter Kahn**, artist and professor of fine arts and the history of art at Cornell University for more than 35 years, died February 16, while on duty as a volunteer firefighter. He was 75. Kahn was born in Leipzig, and emigrated to New York in 1937. He worked as a window dresser for Bamberger's and Macy's and later served in as a tank mechanic and court interpreter in Europe during World War II.

Kahn returned to New York in 1945 and went on to study at the Art Students League with master painter Hans Hofmann. He also earned an M.A. in philosophy from N.Y.U. in 1951. After a period of artistic production at Louisiana State University, Kahn was appointed chair of the art department at Hampton Institute in Virginia in 1954. He began his long employment at Cornell in 1957, with a 2-year leave of absence spent in Victoria, Canada, during the Vietnam War.

Returning to Cornell in 1970, Kahn's teaching and scholarship focused on the history of art, typography, and the history of the book. He also studied music, mathematics, theater, sociology, European history, and French literature. Kahn served as a visiting artist and teacher at the University of Virginia, the Royal College of Art, Cal Tech, N.Y.U., and Hobart College. He worked in a variety of media, including oil and watercolor painting, woodcut, and pen and ink. Into his retirement, Kahn continued to teach typography, printmaking, and watercolor; design theater sets; and produce woodcuts, book illustrations, and posters in his barn studio in Trumansburg, N.Y.

Kahn's work was recently on view at the Museum of American Art in New Britain, Conn., in an exhibition titled *All in a Family*, with the work of his brother Wolf Kahn, his sister-in-law Emily Mason, her mother, Alice Trumbull Mason, their daughter Cecily Kahn, and her husband, David Kapp.

Kahn is survived by his wife of 50 years, Ruth Stiles Gannett Kahn, and by his 7 daughters, 8 grandchildren, 2 brothers, and sister. The family requests that contributions be sent to the Trumansburg Volunteer Fire Department, where Kahn volunteered for 20 years. For information: Ness-Sibley Funeral Home, 23 South St., Trumansburg, NY 14886.

**George Stillman**, professor emeritus of art at Central Washington University in Ellensburg, died of congestive heart failure on March 12, 1997. He was 76.

Stillman earned degrees from the California School of Fine Art, now the San Francisco Art Institute, and Arizona State University. His paintings are in permanent collections throughout the world, including the Smithsonian Collection of American Art, the Oakland Museum in California, and the British Museum in London. His monotype, *Untitled*, is appearing in the exhibition, *Singular Impression: The Monotype in America*, which opened at the National Museum of American Art on April 4, 1997.

—Lillian Stillman

### Academe

**James A. Starrett** has been named full professor at Otis College of Art and Design in Los Angeles.

### Museums

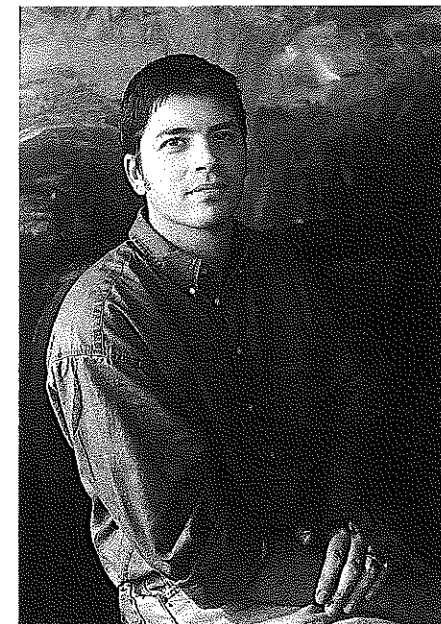
**Fiona Donovan** has been named assistant to the director for special projects at the Whitney Museum of American Art.

**Valerie Innella**, CAA publications intern, has been appointed gallery director at the University of Texas—Pan American, Edinburg, Tex.

**Arnold L. Lehman**, director of the Baltimore Museum of Art since 1979, will assume the position of director of the Brooklyn Museum of Art on September 1, 1997.

**Melissa Rachleff** has been appointed manager of public programs at the Brooklyn Museum of Art.

**Kate Sellers** has been appointed deputy director of the Cleveland Museum of Art.



**Michael Rich**

**Eugenie Tsai** has been named associate curator, curator of branches, at the Whitney Museum of American Art.

**Richard Wendorf** has been appointed director and librarian of the Boston Athenaeum.

### Organizations

**Donna J. Hassler**, formerly with the Hyde Collection and the Metropolitan Museum of Art, has been named director of the Rensselaer County Historical Society in Troy, N.Y.

**Lee Sorensen**, art librarian at Duke University, has been named south regional representative of the executive board of the Art Libraries Society of America (ALIS).

## Grants, Awards, & Honors

**Isabel Farnsworth** has received a Kala Art Institute Fellowship Award. Her work will be featured in the Kala Art Institute Fellowship Awards Exhibition at the Kala Institute in Berkeley.

**Elisabeth A. Fraser**, assistant professor at the University of South Florida, has received the NEH Fellowship for College Teachers for 1997–98. The fellowship will support the writing of her book *In Civility: Eugène Delacroix and the Private History of Romanticism*.

**Kathleen Holmes** has been awarded a 1997 visual and media artists fellowship by the South Florida Cultural Consortium.

**Michael Rich** has been awarded the 1996 Basil H. Alkazzi Award (U.S.A.).

**Joan Truckenbrod**, artist on the faculty of the School of the Art Institute of Chicago, has been awarded a 1996–97 Fulbright Research Scholar's Award. She will develop computer artwork in Norway.

**Phil Zuchman**, instructor at the Art Institute of Philadelphia, has been named artist-in-residence at Brandeis-Bardin Institute for the spring and summer of 1997.



**Camille Eskell, *Mine-ore*, metallic oil stick and powders, oil pastel on lace, silk flowers, and mixed media, 51" x 22"**

PHOTO: D. JAMES DEE



# Conferences & Symposia

## Calls for Papers

**22nd Annual Conference of the Society for Utopian Studies** will be held in Memphis, Tenn., October 16–19, 1997. The society is an international, interdisciplinary organization devoted to the study of all expressions of utopianism. Send a 1–2-page abstract of proposed papers or panels to: Lyman Tower Sargent, Dept. of Political Science, University of Missouri, St. Louis, MO 63121-4499. *Deadline: May 15, 1997.*

**Victorian Society in America and the National Portrait Gallery** will sponsor a conference, "Portraiture in the Age of Photography, 1850–1910," on Saturday, November 8, 1997, at the Portrait Gallery in Washington, D.C. Papers are sought on painting, photography, and sculpture, as well as literature, caricature, theater, architecture, etc. Relevance to the exhibitions *Mathew Brady's Portraits: Images as History, Photography as Art, and Edith Wharton's World* is desirable but not necessary. Honoraria of \$250 and reimbursement of some transportation costs are available. Send 1-page proposal and c.v. to: Barbara L. Michaels, Victorian Society, 336 Central Park West, #6F, New York, NY 10025; and Mary Panzer, National Portrait Gallery, Smithsonian Institution, MRC 213, Washington, DC 20560; fax 202/786-2565. *Deadline: May 31, 1997.*

**1998 Association of Art Historians Annual Conference**, organized by the faculty of the Arts and Education Department at the University of Plymouth, will be held April 3–5, 1998, in Exeter, England. The conference theme will be "Identities," intended to signal the creation, maintenance, or contestation in art, art history, museum and gallery display, and conservation and restoration. Sessions are sought that address identities of race, class, and gender; look at local, regional, and national identities; explore the self and subjectivity; examine the ontology of works of art, architecture, and design; analyze the place of authorship, schools, and movements in the history of art. For information: Sam Smiles and Stephanie Pratt, History of Art, Faculty of Arts and Education, University of Plymouth, Earl Richard's Rd. N., Exeter, EX2 6AS, England; 01392 475022; fax 01392 475012.

## To Attend

**National Council on Education for the Ceramic Arts** will hold its 31st annual conference, *NCECA 1997: Guilty Pleasures*, in Las Vegas, Nev., April 2–5, 1997. Hosted by the University of Las Vegas, the conference will consist of panels and lectures dealing with varied aspects of the ceramic arts. UNLV will also be hosting 2 NCECA-sponsored exhibitions and additional ceramic exhibitions will be opening in the area. For information: Minerva Navarrete, NCECA Conference Planner, 33-25 147th St., Flushing, NY 11345; 718/939-0963.

"Byzantium through Italian Eyes" will be held on Friday, April 11, 1997, at the Italian Academy for Advanced Studies in America at Columbia University and on Saturday, April 12, 1997, at the Uris Center Auditorium at the Metropolitan Museum of Art. Papers will examine the Italian perception and appropriation of Byzantine art in the Middle Ages and Early Renaissance. The Saturday session is open to the public with general admission to the museum. For information: 212/854-4437; itacademy@columbia.edu.

*Ch'ing Ceramics: Acquisition and Transformation*, a symposium at the Philadelphia Museum of Art will be held April 12, 1997, 10 A.M.–4:30 P.M. Speakers will address issues related to Chinese ceramics acquisition during the 17th–early 20th centuries. Registration: \$20 museum members, students, and senior citizens; \$30 nonmembers. For information: Emilie Bretz; 215/684-7605.

*Collected/Collective*, a symposium sponsored by the art history students of the City University of New York Graduate Center will be held Friday, April 18, 1997, at 33 W. 42nd St., New York. Papers from a variety of disciplines will address notions of accumulation and acquisition. For information: 212/921-5553 or 212/545-8128.

"The Saint-Gaudens Monument to Robert Gould Shaw and the Fifty-fourth Massachusetts Regiment: History and Meaning," May 28–30, 1997, Boston. For information: Erin Beatty, Boston National Historical Park, Charlestown Navy Yard, Boston, MA 02129; 617/242-5668; fax 617/241-8650; erin\_beatty@nps.gov.

**American Institute for Conservation of Historic and Artistic Works (AIC)** announces its 25th annual meeting in San Diego, June 9–15, 1997. Specialty groups will present programs on the conservation of architecture, books and papers, objects, paintings, photographic materials, textiles, and wooden artifacts. For more information: AIC, 1717 K St., Ste. 301, Washington, DC 20006; 202/452-9545; fax 202/452-9328.

**International Symposium on the Conservation of Modern Art**, sponsored by the Foundation for the Conservation of Modern Art, will be held in Amsterdam, September 8–10, 1997. The symposium will concentrate on the material-

technical problems caused by the aging of modern materials and the resulting ethical, aesthetic, and art historical dilemmas. For information: Foundation for the Conservation of Modern Art, Gabriël Metsustraat 8, 1071 EA Amsterdam, the Netherlands.

**28th Annual Conference of the Research Society for Victorian Periodicals** will be held in Chicago, September 12–13, 1997. For information: Barbara Quinn Schmidt, English Dept., Box 1431, Southern Illinois University, Edwardsville, IL 62026; bschmid@daisy.ac.siu.edu.

# Opportunities

## Calls for Entries

*Luminous Code: Photo-Based Art Works*, a national competition organized by the Texas Fine Arts Association (TFAA), will take place at the Center Space in Austin, Tex. Open to altered photos, color and b/w; computer-printed images; and hybrid works that incorporate photography into graphics, painting, or sculpture. The selected artworks will be linked by a common interest in the expressive qualities of the photographic medium. Fees: \$17 members/\$24 nonmembers for 3 slides; additional slides are \$5 each, up to 10 max. Selections from the exhibition will tour throughout Texas until Fall 1999, and accepted artists will receive 3 copies of a fully illustrated catalogue. Send #10 SASE to: *Luminous Code*, Texas Fine Arts Association, 3809-B W. 35th St., Austin, TX 78703; 512/453-5312; fax 512/459-4830. *Deadline: May 19, 1997.*

**Brownson Gallery at Manhattanville College** is seeking artists interested in 1–2 person exhibitions for 1998–99. All media are considered. Gallery will print b/w announcements and host reception. Artists are responsible for transportation and insurance. Send 15 slides of current work, résumé, and SASE to: Exhibition Committee, Brownson Gallery, 2900 Purchase St., Purchase, NY 10577. *Deadline: June 20, 1997.*

*The Aljira National 3*, sponsored by the Aljira Center for Contemporary Art in Newark, N.J., seeks entries of 2- and 3-dimensional works of any media no larger than 48" x 48" and no heavier than 60 lbs. Send up to 3 slides. Fees: free for members/\$9 per slide for nonmembers. Aljira, A Center for Contemporary Art, 2

Washington Pl., Newark, NJ 07102; 201/643-6877; fax 201/643-3594. *Postmarked deadline: June 24, 1997.*

**Open Studios Competitions for Painters** are conducted in 6 regions of the U.S. each year. Two, full-color pages of *New American Paintings* are devoted to each winner. Send 8 35-mm slides, résumé, and SASE to: Open Studios, 66 Central St., Wellesley, MA 02181; 617/235-2235. *Deadline for Pacific states competition: June 2, 1997; Deadline for Northeastern competition: August 11, 1997.*

**Gallery 84, Inc.** seeks entries for a national juried show. Juror: Marisol. Any 2-dimensional artwork in any medium excluding photography is accepted. For a prospectus, send a 4" x 9" SASE to: 3989 Dept. L, Gallery 84, 50 W. 57th St., New York, NY 10019. *Deadline: November 5, 1997.*

**Slides are sought** of works that use recent technologies to investigate history and memory. Personal or social narratives that reenvision, reinterpret, and reinvent the past will be presented in conjunction with the 1998 College Art Association Annual Conference session, "The Future Past: Visualizing History with New Technologies." Slides will be considered for use in introductory presentation and for research for possible exhibition. Indicate if permission is granted to duplicate for curatorial and academic research slide collections. Send slides, résumé, and statement with SASE to: Curator, Mississippi Museum of Art, 201 Pascagoula St., Jackson, MS 39201.

## Call for Manuscripts

*Signs: Journal of Women in Culture and Society* seeks submissions for "Institutions, Regulation, and Social Control," slated for publication Summer 1999. For information: *Signs*, "Institutions, Regulation, and Social Control," Box 354345, University of Washington, Seattle, WA 98195-4345; signs@u.washington.edu. *Deadline: October 31, 1997.*

## Grants and Fellowships

**Michigan Society of Fellows** announces its 3-year postdoctoral fellowships, for 1998–2001. Candidates in the beginning of their careers in the humanities; arts; the social, physical, or life sciences; or the professional fields who have received the Ph.D. or comparable professional or artistic degree between September 1, 1995, and September 1, 1998, are eligible. Fellows are appointed as assistant professors in appropriate departments and as postdoctoral scholars in the Michigan Society of Fellows. Annual stipend: \$32,500. Application fee: \$30. For information: Michigan Society of Fellows, 3030 Rackham Bldg., University of Michigan, Ann Arbor, MI 48109-1070; 313/763-1259; society.of.fellows@umich.edu. *Postmarked Deadline: October 11, 1997.*

**Getty Education Institute for the Arts** awards fellowships through a national competition. Candidates for either the Ph.D. or Ed.D. degree in the visual arts or related fields of the humanities with dissertation proposals that have been approved by doctoral committees are eligible to apply. Work must make a substantial and original contribution to discipline-based art education. For information: Jeffrey Patchen, Getty Education Institute for the Arts, 1200 Getty Center Dr., Ste. 600, Los Angeles, CA 90049-1683; jpatchen@getty.edu. *Deadline: November 1, 1997*

**International Research and Exchanges Board (IREX)** offers grant opportunities for U.S. scholars and host universities including the Curriculum Consultants Exchange Program, the Social Science Curriculum Development Project, special projects in library and information science, short-term travel grants, individual advanced research opportunities, and the Bulgarian Studies Seminar. American scholars in the humanities and social sciences are encouraged to apply. For information: IREX, 1616 H. St., NW, Washington, DC 20006; 202/628-8188; 202/628-8189; irex@info.irex.org; http://www.irex.org.

## Miscellaneous

**Museum Assessment Program (MAP)**, instituted by the American Association of Museums, assists museums at all stages of institutional development. MAP can provide assistance with strategic planning, facilities construction, renovation, and expansion; major capital campaigns; hiring a professional director; applying for accreditation; and mergers, partnerships, or restructuring. For information: 202/289-9118.

## Residencies

**Studies in Landscape Architecture at Dumbarton Oaks** offers residential fellowships for 1998–99 to scholars who are completing or have completed terminal degrees in a wide range of disciplines. Applications are accepted on any aspect of landscape architecture. Grant assistance is also available for scholarly projects not associated with a degree or library research. For information: Studies in Landscape Architecture, Dumbarton Oaks, 1703 32nd St., NW, Washington, DC 20007; 202/339-6460; fax 202/625-0432; landscape@doaks.org. *Postmarked deadline: November 1, 1997.*

**Atlantic Center for the Arts** is a nonprofit interdisciplinary artists-in-residence community and arts education facility for mid-career artists. For information: Atlantic Center for the Arts, 1414 Art Center Ave., New Smyrna Beach, FL 32168; 904/427-6997; 904/427-5669; www.atlantic.centerarts.org.

**Burren College of Art in Ireland** offers a residency program for professional artists or graduate students: Located in Burren, North Clare, the college also offers semester and summer programs for U.S. students. For information: Burren College of Art, Newtown Castle and Nature Trail Castle, Ballyvaughan, Co. Clare, Ireland; 011 353 65 77200; fax 011 353 65 77201; burren@iol.ie.

**Camargo Foundation** maintains a study center for the benefit of scholars who wish to pursue projects in the humanities and social sciences related to French and francophone cultures. Applicants may include members of university or college faculties, including professors emeriti, who wish to pursue special studies while on leave from their institutions; teachers in secondary schools, public or private, who wish to work on a pedagogical or scholarly project; graduate students whose academic residence and general examination requirements have been met; and writers, visual artists, photographers, and composers with specific projects. For information: Camargo Foundation, BP 75, 13714 Cassis Cedex, France; 04 42 01 11 57; fax 04 01 36 57.

**Montana Artists Refuge**, an artist-run residency program located in Basin, Mont., is accepting applications from artists of all disciplines for Fall 1997 through Fall 1998. Residencies are 3 months–1 year. Send SASE to Montana Artists Refuge, Box 8, Basin, MT 59631; 406/225-3525.

# New Program

**Parsons School of Design** announces new M.F.A. program in design and technology. The program will link new and evolving digital technologies with the creative process and will prepare graduates for the new integrated design environment. For information: Parsons School of Design Admission Office; 212/229-8910 or Parsons Digital Design Dept.; 212/229-8908.

## Classified Ads

The CAA newsletter accepts classified ads of a professional or semiprofessional nature. \$1.25/word for members, \$2.00/word for nonmembers; \$15.00 minimum. All ads must be prepaid.

**Art Workshop International, Assisi, Italy.** June 18–July 29, 1997. Live/work in a 12th-century hilltown surrounded by the Umbrian landscape. Instructional courses: painting, drawing, art making, all media, art history, creative writing. Independent program for professional/advanced painters/writers. Four, 5, 6 week sessions. Housing, most meals, studio space, critiques, lectures, visiting artists. Art Workshop, 463 West St., 1028H, New York, NY 10014; 800/835-7454; <http://www.vacation-inc.art-workshop.html>.

**Attention Book Lovers!** Book sale to benefit the Momentum AIDS Project. New and used! June 4, 5–8 P.M.; June 5–6, 9 A.M.–8 P.M. at St. Peter's Church (Citicorp), 53rd and Lexington Sts., New York, NY. Call 212/691-8100, ext. 309, for information.

**Books on the Fine Arts.** We wish to purchase scholarly o.p. books on Western European art and architecture; also review copies. Andrew D. Washton Books, 411 E. 83rd St., New York, NY 10028; 212/481-0479; fax 212/861-0588.

**For Rent:** 2000 sq. ft. Tribeca loft available August 2–22 (price negotiable). Security/references required. No pets. Call 212/766-5090.

**For Rent:** Furnished 1-bedroom apartment on top floor of elevator building in Rome. Panoramic terraces and washing machine. Walk to Vatican museums, shops, and subway. \$900/month (includes heat). Long-term rental only. Available September 1, 1997. 617/969-8307, [roberto@wpi.wpi.edu](mailto:roberto@wpi.wpi.edu).

**Gay and Lesbian Caucus:** for a free copy of newsletter and membership application: Jonathan Weinberg, PO Box 208272, New Haven, CT 06520-8272; 203/432-2683; [jonathan.weinberg@yale.edu](mailto:jonathan.weinberg@yale.edu).

**Italiaidea language school** is located in the heart of Rome. In addition to a full service Italian language study at all levels, the

Academic Assistance Service assists faculty in coordinating student programs. For more information: Italiaidea, Piazza della Cancelleria, 00186 Roma; 39 6 68307620; fax 39 6 6892997; [italiaidea@mail.nexus.it](mailto:italiaidea@mail.nexus.it)

**Paris:** Lovely, fully furnished 1-bedroom apartment (sleeps 2 comfortably), 50 sq. m.; 17e; Metro: Courcelles. Two weeks to 6 months (possibly more); security and excellent references required. 212/799-7223; fax 212/799-3818.

**Paris/Marais.** Apartment for rent: charm, calm, luminous, fully furnished, all conveniences. 212/367-7641.

**Renaissance Maiolica Tour.** September 19–October 1. Faenza, Deruta, Gubbio, Urbino, Ferrara, Mantova, Milan and Rome. Deluxe accommodations. Experience Italy. 916/524-0870; [www.experiencetravel.com](http://www.experiencetravel.com).

**Southern France.** Painting the dream vacation you'll never forget. Ten-day workshop; all levels. Extraordinary medieval home. 707/823-9663.

**Two-Bedroom Apartment** with adjoining studio to share/sublet. 2300 sq. ft. Spanish Harlem, peaceful neighborhood. Lease for summer or long term \$900/month. Single or couple. Elizabeth: 212/369-7622.

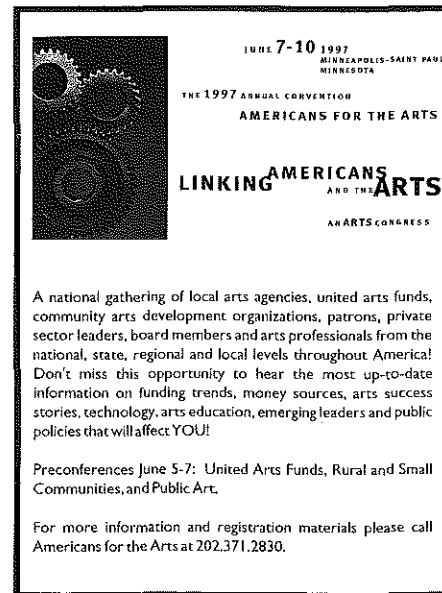
## Information Wanted

**Francis Chapin (1899–1965),** Chicago painter. Retrospective planned for 1998. Estate seeks work. Contact: Nan Chapin Arcilesi, 116 Duane St., New York, NY 10007; 212/962-1541.

**Edward Franklin Fisk (1886–1944),** American realist painter from New York City. Museum seeks information on the location of any works for future exhibition. Contact: Rachel Sandinsky, University of Kentucky Art Museum, Rose St. and Euclid Ave., Lexington, KY 40506-0241; fax 606/323-1994.

**Slides and biographies** of artists that utilize blood as an element in their artwork or performance art. Slides and information will be used in papers, lectures, and future publications. Send to: Dawn Perlmutter, Dept. of Fine Arts, Box 526, Cheyney University of Pennsylvania, Cheyney, PA 19319.

**Thomas McCormick Gallery** is gathering information for *Prints by Jan Matulka: A Catalogue Raisonné*. Seeking prints and related materials. Thomas McCormick Gallery, 2055 N. Winchester Ave., Chicago, IL 60614; 773/227-0440; fax 773/862-0440; [tmwa@suba.com](mailto:tmwa@suba.com).



## Datebook

**May 8, 1997**  
Humanities on the Hill Day

**May 10, 1997**  
Deadline for submission of papers to panel chairs for 1998 Annual Conference in Toronto

**May 18, 1997**  
CAA walks in 1997 AIDS Walk New York

**May 23, 1997**  
Deadline for submission of material for July/August CAA News

**June 20, 1997**  
Deadline for submissions to June Careers

**August 4, 1997**  
Deadline for submission of nominations to the 1998 Nominating Committee (see p. 7)

Deadline for submission of nominations to Awards Committees (see p. 3)

**September 5, 1997**  
Deadline for submission of session proposals for 1999 Annual Conference in Los Angeles (see p. 4)

Deadline for submission of exhibition proposals for 1999 Annual Conference in Los Angeles (see p. 7)

# CAA 1999 Annual Conference

## Session Proposal Submission Form

Session category(check one):

- Art History: ☐ Thematic ☐ Nonthematic  
Studio Art: ☐ Thematic ☐ Nonthematic  
☐ Joint Art History/Studio Art Nonthematic  
☐ Affiliated Society–Sponsored\*  
☐ Committee-Sponsored\*  
(\*Written Approval of Sponsor Required)

Session title: \_\_\_\_\_

Sponsoring affiliated society  
or CAA committee\* (if applicable, see above): \_\_\_\_\_

Brief synopsis of session topic: \_\_\_\_\_

Chair 1: \_\_\_\_\_

CAA membership #: \_\_\_\_\_

(CAA membership from submission of proposal through 1999 is required of all chairs. If not a member, call 212/691-1051, ext. 204, for an application.)

address: \_\_\_\_\_

telephone: office/studio: \_\_\_\_\_ home: \_\_\_\_\_

Chair 2 (if applicable): \_\_\_\_\_

CAA membership #: \_\_\_\_\_

(CAA membership from submission of proposal through 1999 is required of all chairs. If not a member, call 212/691-1051, ext. 204, for an application.)

address: \_\_\_\_\_

telephone: office/studio: \_\_\_\_\_ home: \_\_\_\_\_

Mail 18 copies of (1) completed form; (2) 1- to 2-page proposal; and (3) c. v. (2 pages max.), to: Mary-Beth Shine, Conference Coordinator, College Art Association, 275 Seventh Avenue, New York, NY 10001. *Deadline: September 5, 1997.*