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.

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

CONTINUED ON PAGE 11
And the Nominees Are . . .

Every year at its annual conference the College Art Association presents awards for outstanding achievements in the fields of 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 experience.

If you would like to see someone reelected for his or her contributions to the fields of art history, criticism, and conservation, or if you have participated in a current curriculum. The session will also offer hints on saving on the costs of intaglio techniques and will conclude with an outline of professional development opportunities and educational offerings through the International Alliance for Graduate Students in Nonfiction Printmaking.

Affiliated Society

Calls for Participation

The CAA-Noria, a publication of the College Art Association, is published six times per year. Material for inclusion should be addressed as follows:

Jane Taglioglorio, CAA News
2275 Seventh Avenue
New York, New York 10007
Telephone: 212/691-1051, ext. 215
Fax: 212/677-2301
E-mail: reynolds@orc.columbia.edu

Editor-in-Chief: Susan Bell
Managing Editor: Brian Koons
Editor: Jessica Taglioglorio

Printed on recycled paper, © 1997 College Art Association

Call for Participation

1998 Call for Participation: An Addition

"How to Make Prints to Die for Without Killing Yourself: A Demonstration and Hands-on Workshop of New Nonfiction Printmaking Techniques." Chair: Keith Howard, Canadian School for Nonfiction Printmaking, Grand Prairie Regional College, 10276 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 in a demonstration of the creative potential of these new nontoxic intaglio techniques, there will be a brief seminar on how to integrate intaglio techniques into your current curriculum. The session will also offer hints on saving on the costs of intaglio supplies and will conclude with an outline of professional development opportunities and educational offerings through the International Alliance for Graduate Students in Nonfiction Printmaking.

Affiliated Society

Calls for Participation

"Interdisciplinary Foundations: Goals and Limits." Chair: David Holt, 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 awash of a churning cultural morass British art produced at the closing years of the last two centuries. Preprints that present the history of British art from the 1790s and 1890s but also engage critical and historical responses, past and present. Please note that the session is 2:30-4:00.

The e-mail address for Kathleen Liston, chair, "Common Culture/Elite Culture: Chinese Practices in the Song through the Qing Dynasties," was incorrectly given by one or more e-mail addresses at the University of Victoria. For more information, please contact the University of Victoria.

And the Nominees Are . . .

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

Distinguished Teaching of Art History Award is awarded to an individual who has been actively engaged in the teaching of history of most or her career. Among the range of nominations may be found evidence of excellence in teaching, originality of approach, and contributions to the range of criticism that appears in both scholarly and class presentation; contributions to the advancement of knowledge and methods in the discipline including integration of art historical knowledge with other disciplines; and aid to students in the development of their careers.

Art History Award is awarded for a distinguished body of work, Exhibition, Presentation or Performance, first presented in 1998, 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 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 award.

Nominations should be sent to:

Art Award Chair, c/o Katie Holland, College Art Association, 275 Seventh Ave., New York, NY 10001. For further information on requirements and qualifications, please contact the appropriate contact committee with clear pictures of the candidates among whom they choose.

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The e-mail address for Kathleen Liston, chair, "Common Culture/Elite Culture: Chinese Practices in the Song through the Qing Dynasties," was incorrectly given by one or more e-mail addresses at the University of Victoria. For more information, please contact the University of Victoria.
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 Nina Shiff, Occidental College, and Chips Smith. Proposal submission guidelines and instructions will follow the call for general, nontematic sessions and those for art history and studio art theme sessions.

Introduction and Call for Nontematic Sessions
The 1999 program will consist of sessions around preselected themes as well as sessions chosen from those submitted as a part of a general call for proposals. The theme chairs are Richard Griswold del Castillo and Joan Hugo have chosen the theme "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 nomenculature and lifestyle styles were applied to Native American, African, Asian, Latin American, Hawaiian, and Alaskan cultures after territorial ingress, while varied European immigrants impressed and formed new communities with their particular insights and experiences. As is attested on the Statue of Liberty, the country has always been a nation of immigrants. Current demographic realtions resulting from revivals of immigration quotas in the 1960s have, in a time of economic stress, given rise to a discourse about "dominant" versus "other" categories that may have obscured our understanding of vital issues. California's proposition 187 prohibiting educational and health care services to 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 international, if not global. Any survey of gallery and museum offerings or university curricula reflects this globalization. This is particularly true of, but not unique to, California.

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

- What are the ideas of interdisciplinarity and reciprocity of "dominant" and "other" related? Are these valid terms anymore? Do they serve to designate human or only political separations?
- What modes of resistance to received ideas and values may be identified? How are they expressed in classrooms, art exhibits, art textbooks, catalogs, and curricula?
- 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 internal exile) 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, interdisciplinarity, collaboration, and/or computer applications.

Richard Griswold del Castillo

1999 Annual Conference: Call for Session Proposals

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, co-authored with Manuel Hidalgo (San Jose, Calif.: Floricanto Press); Creer Chavo: A Triumph of the Spirit, with Richard Griswold (Norman, Okla.: University of Oklahoma Press); and North to Arizona: Mexican Americans in United States History (Norman, Okla.: University of Oklahoma Press).

Griswold del Castillo is acting director of the museum's program in liberal arts at San Diego State University. He is working on a term-appointed project using Chicano Park in San Diego as an iconographical introduction to themes in Chicano and Chino history, people, and a larger effort to organize a conference on Chicano Park as a community historical event. He is also working on a video about the history 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 1999 she co-curated, with Judith Hofberg, a ground-breaking exhibition of international artists' book works, book objects, and mail art at the Los Angeles Institute of Contemporary Art. Hugo also collaborated on the 1995 Knight exhibition of American contemporary art, and the 1995 Biennial exhibition at the Whitney Museum of American Art, where she was a Ford Foundation fellow.

Studios

Theme Chairs
Yong Soon Min is an artist and assistant professor of the School of the Arts at the University of Southern California. His works in a diverse range of media—seeking to explore the multiple dimensions of identity and the politics of representation in art and visual culture—Min's work has been exhibited in major 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; and the ArtTable Gallery in London; the Kunsth Museum in Seoul; the Fourth Biennale Art Festival in the Philippines; the Museum Folkwang in Essen, Germany; and the Havana Biennial.

Joe Lewis is a member of the NEA's 1999-95 Art Preservation Task Force. 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 work is also being organized by the Temple/Philadelphia Museum Folkwang in Philadelphia and the Kunsth Museum in Champaign, Illinois. She has served on the board of directors of the Asian American Arts Alliance and Artists Space in New York and on the national board of the Woman's Building in Los Angeles. 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.

Yong Soon Min is the director of the Jackie Robinson Foundation and also advisor to several film and video projects, among them the United States Mexican War project and a documentary film on Cesar Chavez.
American and Asian Pacific diasporas, significant part of the Pacific Rim.

several solo and group exhibitions at the Contemporary. By some to be the Pacific 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. What relationship exists between the local and the global, and what has been its impact on the arts? What sorts of literal and/or metaphysical border crossings are tolerated, condoned, or encouraged, and which are considered perilous, to be marginalized or reviewed? 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 exhibiting 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 spurred by such state propositions as Proposition 15, Proposition 209, and Proposition 2000. California has served as a battlefield of national debates that have exacerbated a diverse mixture 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 purposes 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 a proposal of three to five pages in length 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 of art (discipline); (2) a completed Session Proposal Submission Form (see p. 19); and (3) a c.v., no more than two pages in length. Each copy 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 selected through a competition with the conference, in addition to the regional MFA exhibition that was revived in 1991.

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, Dada-Salvation, 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 13-16, 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. Deadline: August 4, 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 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 1999-2000.

Send letters of recommendation and supporting material to the Nominating Committee, c/o Katie Holland, CAA, 275 Seventh Ave., New York, NY 10001.


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 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.

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 ryrocfoot@legoart.org.

Yong Soon Min and Joe Lewis

Lewis is a regular contributor to Art in America and has written for Artforum, Contemporary, 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”

Posed at the threshold of the next millennium, we have an opportunity 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 diaspora, the southland areas have become...
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 regarding 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 (SCAC), 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 an expanded form in the handbook, Guidelines for Faculty, Librarians, and Curators of Academic Visual Resources Collections. This handbook is expected to be distributed in the fall of 1997 and is currently in preparation.

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Invest in developing leadership

Restore funding for the NEA, the NEH, and the IMLS. For example, in February 4, President Clinton made his annual budget request. In that request, he proposed guidelines for educational fair use of digital contents of museums for educational use such as the recently produced Art Images for Music Education (AMIco). For more information, visit the following sites:

AICT: http://www.mcaul.edu;
AMI: http://www.arnn.org/AMN.html;
Corbis: http://www.corbis.com;

Crair's book reviews are featured weekly on the back cover of this issue of Visual Resources. Theodore Krey, Professor, Howard University. General Editor, American Institute for the Conservation of Art, and New York Art Dealers' Association. The author of the text below is not affiliated with the US News and World Report, nor is he a part of the Clay Hill Crew. His book reviews are featured weekly on the back cover of this issue of Visual Resources.
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 related sites. The version of this article on the web will contain links to the sites mentioned below. Recent updates and new features on the CAA site (www.collegeart.org/CAA) include:

Conference Reviews and Reports 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 to attend a specific session as well as to further discussion of the topics covered. See, for example, the review of "The Art of Outdoor 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," discussed in co-editor Jonathan Weinberg's introduction to the Winter 1996 issue of Art Journal. Displaying these images on the web also allows them to be presented in more than one format, offering new insight into Weinberg's evaluation of the works.

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 (any alumna mater), Yale, to name a few. ..."
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 30 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 began his long employment at Cornell in 1967, with a two-year leave of absence spent in Victoria, Canada, during the Vietnam War.

Returning to Cornell in 1975, Kahn’s teaching and scholarship focused on the history of art, typography, and the history of the book. He also studied music, mathematics, theatre, 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, pen and ink, and his retirement. Kahn continued to teach typography, printmaking, and watercolor, design theater sets, and produce woodcuts, book illustrations, and posters.

Kahn was a member of the Whitney Museum of American Art, the Smithsonian Collection of American Art, the Metropolitan Museum in London. His monotype, appearing in the exhibition, Delacroix and the History of Art, received the 1996-97 Fulbright Research Award.

Joan Tmckenbrod, artist on the faculty of the Philadelphia College of Art, is named full professor of public programs at the Brooklyn Museum of Art. She will serve in the position of director of the Brooklyn Museum of Art on September 1, 1997.

Melissa Rachloff 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.

Grants, Awards, & Honors

Isabel Farnsworth has received a Kala Art Institute Fellowship Award. Her work will be featured in an exhibition opening at the Kala Institute in Berkeley.

Elisabeth A. Reiser, assistant professor at the University of South Florida, has received the NIH Fellowship for College Teachers for 1997-98. The fellowship will support the writing of her book In Civilization: Experimenter and Private History of Romanticism.

Kathleen Holmes has been awarded a 1997 US Artists Fellowship in American Art. She will work in New York City.

Michael Rich has been awarded the 1996-97 Fulbright Research Scholar Award.

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

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

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

Organizations

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

Lee Sorensen, artist librarian at Duke University, has been named assistant regional representative of the executive board of the Art Libraries Society of America.

Stimson 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, Delacroix, is appearing in the exhibition, Singular Impressions: The Monotype in America, which opened at the National Museum of American Art on April 4, 1997.

—Eugenie Tsai

Academe

James A. Starrett has been named full professor at Colgate University 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 Isimba, CAA publications intern, has been appointed gallery director at the University of Texas—Austin, Edinburg, Tex.

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

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

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Opportunities

Calls for Entries

Lawrence 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. Submit photos, color and/or black and white, computer printed images; and hybrid works that incorporate photography into graphic painting, print, or sculpture. The selected works will be linked by a common interest in the expressive qualities of the photographic medium. Fees: $17 members; $25 nonmembers; 3 slides each; max. $225, 6/slide. Applications will be reviewed by a jury of three. The winners will be selected on the basis of their work's ability to deliver the full range of photographic expression. Deadline: June 30, 1997.

The Saint-Gaudens Monument to Robert Gould Shaw and the Fifty-fourth Massachusetts Regiment (CAH) is seeking artists interested in a 2-person exhibition, scheduled for the spring of 1997. Complete applications, with portfolio, should be submitted by January 1, 1997. A cash prize of $1,500 will be offered. Artists may work in a wide variety of media. Applications should include a portfolio of work, a statement of intent, a CV, an SASE, and a 1-page resume. Deadline: January 15, 1997.

Maxwell Street Project is now accepting applications for the 1997-98 season. The project will host approximately six to eight emerging artists and one mid-career artist. Young artists are encouraged to apply. Viewers are also invited to attend events; write and send comments; and collaborate with the artists and the public. Deadline: April 15, 1997.

Brownswood Gallery at Manchester College in Manchester, England, is seeking applications for its 1997-98 season. The gallery will host approximately six to eight emerging artists and one mid-career artist. Young artists are encouraged to apply. Viewers are also invited to attend events; write and send comments; and collaborate with the artists and the public. Deadline: April 15, 1997.

Grants and Fellowships

Michigan Society of Fellows announces its 3-year post-doctoral fellowship program for 1997-98. Candidates in the beginning of their careers in the humanities, social sciences, or arts are encouraged to apply. The fellowship provides $7,500 per year for three years to complete a project. Deadline: October 3, 1997.

The Aldo Leopold Foundation is offering a 4-week artists-in-residence program for Summer 1998. The program is designed for artists, writers, and scholars whose work reflects Aldo Leopold’s ideas. Deadline: January 15, 1998.

New Program

Personnel School of Design announces new M.F.A. program in design and technology. The program will be designed to provide students with the skills necessary to work in the emerging field of computer-assisted design. Students will be taught by internationally recognized faculty and will be given the opportunity to work with faculty members on a pedagogical or scholarly project; graduate assistantships are available. Deadline: February 15, 1998.

To Apply

National Council on Education for the Ceramic Arts will hold its 25th annual conference, “CETA '97,” April 2-6, 1997, at the Renaissance Nashville Hotel in Nashville, Tenn. The event will feature panel discussions, workshops, and a hands-on competition. For information: CETA, 1717 St. S., Ste. 301, Birmingham, Ala. 35203; 205/325-3982; fax 205/325-2031.

Calls for Papers

22nd Annual Conference of the Society for the History of Art will be held in Memphis, Tenn., October 16-19, 1997. The society is an international, international, interdisciplinary organization devoted to the study of all expressions of creative achievement. Send a 2-page abstract of proposed paper or panel to Lynne Turner Sargent, Dept. of Political Science, University of Alabama, 1300 Lagoon Ave., Tuscaloosa, AL 35487. Deadline: May 15, 1997.

Cameron 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 students of university or college faculties, including professors especially who wish to pursue special studies while on leave from their institutions, teachers in secondary, any school, public or private, who wish to work on a project on a scholarly or specific project. For information: Cameron Foundation, 40-24 30th Ave., Flushing, NY 11358; 718/939-0301.

Bureau College of Art in Ireland offers a residency program for professional artists or graduate students. Located in Buncrana, the college also offers semester and summer programs for U.S. students. For information: Bureau College of Art, Bank of Ireland, and Castles, Newtown, Co. Donegal, Ireland, F93 0770; fax 011 283 63 7720; bureau@holrc.ie.
Chicago painter.

Jonathan Weinberg, Haven, CT

Washton Momenwm AIDS month (includes heat). Long-term rental only.

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M.F.A. student Darlene Farris/

University of New York-Purchase:

University of Kentucky Art Museum, Rose

773/227-0440; fax 773/823-6063.

Slides and biographies of artists that utilize blood as an element in their artwork or perfor­

mances. Send to: Edward Franklin Fisk, 463 West

4th: 212/369-7622.

Send information and

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

Academic Assistant Service assists faculty in coordinating, student programs. For more information: Initials, Plaza della Cancelleria, 00186 Roma; 39 6 6805250; fax 39 6 6804997; INITIALS@MAIL.NEXUS.IT

Paris. Lovely, fully furnished 1-bedroom apartment (sleeps 2 comfortably). Two weeks to 6 months (possibly more); security and excellent refer­

ences required. 212/799-7222; fax 212/799-3018.


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Elizabch 232/760-7622.

Information Wanted


work. Contact: No Chaps Archive, 115 Danse St., New York, NY 10007; 212/962-1541.

Edward Franklin Fisk (1886-1944), American realist painter from New York City. Museum

asks information on the location of any works

he has created. Respond: Edward Franklin Fisk Archive, 115 Danse St., New York, NY 10007; 212/962-1541.

Thomas McCormack Gallery is gathering information for an exhibition of his work. A Catalogue

Roumeau. Seeking prints and related materials. Thomas McCormack Gallery, 305 N. Wacker

Ave., Chicago, IL 60611; 773/227-0680; fax 773/826-0480; thmca@chicag.com.

Cover: Illustration includes work by

M.P.A., student Darlene Farris, Stair

University of New York—Purchase:

Dese: A Flurer's Vidal juice.

The cover of the March/April CAA
textured a piece by artist Mark

Macleod: Thimbleworking, beaded, copper, paint, pleatiglass, electronic parts, and

software, 8 x 10' x 10'.

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