Designs for the Next Century

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eaders of the Art Bulletin may have already noticed the first in a series of exciting developments in the College Art Association’s publications. The March 1998 cover features an elegant duotone image of God with a compass. Other members may have logged on to the website over the past few weeks and noticed that, as well, has been colorfully revamped.

The most extensive changes will occur in Art Journal. Even before Janet Kaplan took up her post as Executive Editor in the summer of 1996, the Art Journal Editorial Board had been discussing the revitalization of the publication. In particular, they considered revamping the theme-based format instituted in the spring of 1980 and the design, inaugurated in 1991. In the fall of 1997, the editorial board composed a new mission statement designed to move the journal into the twenty-first century. The resulting change in format and focus for the journal, as well as a graceful new design by the renowned graphic designer Katy Homans, will debut with the summer 1998 issue. In a recent conversation with Kaplan, we learn that the process of revamping Art Journal was a “collaborative and generative” one. She indicates that everyone involved was open and enthusiastic about making the magazine more appealing, both in terms of content and aesthetics. When readers open the summer issue, they will find much more space provided for illustrations, an expanded use of color, and a wealth of engaging new features, including conversations, interviews, working notes, and international dispatches. Kaplan reports that “the design and format were chosen to make the material as rich visually as it is textually. As an art magazine, we want to make tangible the equal importance of text and image.”

The editorial board’s mission calls for exploration of the relationships among art making, art history, theory, and criticism and for integration of the broad range of perspectives within the spectrum of constituencies that CAA represents. As a serious forum for scholarship and visual exploration in the arts that operates in the spaces between commercial publishing, academic presses, and art presses, the journal seeks to fill a unique niche in the field of art publishing.

Kaplan affirms that the theme issues were provocative and highly useful for educators. She hopes that the new formats will continue to be pedagogically useful while allowing for “more flexibility and greater topicality.” A key goal is the inclusion of a wide range of voices.

In addition to several articles, the summer issue of Art Journal will present three important features that put into practice the editorial board’s mission. Kaplan herself contributed the first “Conversation,” in which she interviews artists and curators of “The Quiet in the Land,” a collaborative project among...
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Information Exchange

CAA News is published 6 times a year by the College Art Association, 257 Park Ave, New York, NY 10017. An electronic version of this newsletter may be viewed at www.collegeart.org.

Editor-in-Chief Susan Bell Managing Editor Patricia Scocca Editor Jessica Tagliatela

Material for inclusion should be sent via e-mail to jessica@collegeart.org. Photographs may be submitted to the above address for consideration. They cannot be returned.

Designs for the Next Century

Committee Update

"Issues and Problems Relating to Provenance" was the subject of another roundtable, during which Maxwell Anderson reported on the House Banking Committee Congressional hearing on American museums and art that may have been looted during the Holocaust. We also learned that the Association of Art Museum Directors (AAMD) has created a task force to devise a standard and acceptable procedure of researching provenance for museum collections. The participants were eager to explore the role of the Internet as a tool for receiving and matching claims (see www.aamd.net for more information).

The third topic was "Marketing, Development, Education: Where is the Curator in the Museum Now?", which dealt with the various forces that shape the job of the curator. Participants offered definitions of their roles and openly discussed the struggle to claim a "voice" for the curator. Some of the issues covered included who owns the label, the emphasis on projects with household-name recognition, and the notion that the curator represents an institutional voice and can remain somewhat anonymous to the community. As with the other groups, creative programs and solutions were shared and evaluated.

Many of those who attended the meetings in Toronto expressed an interest in continuing the roundtables at the Los Angeles conference next year. They would like next year's themes to address the interests of museum professionals at the national and international scales, particularly those that cross disciplinary boundaries. She also encourages letters to the editor and suggests that entire issues covered in a previous issue. "We want the journal to set an energetic tone and stimulate lively dialogue and debate."

Change is not new to Art Journal. The magazine has donated approximately eight designs since its introduction in 1928 as Parnassus. Among the major directives in the new mission statement is a refocusing on topics related to twentieth- and twenty-first-century concerns. Kaplan prefers to define this way, prompting it into the future, rather than binding it to a particular definition of art-historical rubrics of the "modern" and the "postmodern" that may well change over time.

Kaplan emphasizes that the editorial board wants readers to view Art Journal as an evolving work in progress. She hopes that the continued collegial and creative collaboration among the editorial board and the staff and the constant addition of young scholars to the ranks of the CAA will foster the kind of "energy of exploration" that is necessary for a provocative and vital publication.

While more subtle, the changes in the Art Bulletin format are significant. Editor-in-Chief John T. Paukett has worked with the publications staff to make the journal more visually provocative, while retaining its scholarly integrity. The contents are now contained in a two-page spread that includes abstracts of the articles. A simple switch from the use of footnotes to endnotes allows for more flexibility of design, larger images, and photographs that can be placed close to the relevant text. Expanded color images for the Art Bulletin have been funded by generous grants from the National Endowment for the Arts. The publication program of the J. M. Kaplan Fund, and the Samuel H. Kress Foundation, which has also enabled CAA to defray authors' costs for obtaining color photographs.

Our website has been redesigned by webmaster Nicole Frost with the consultation of the Publications Department. The new design has an accessible, magazine-quality with a vibrant color scheme. Frost has mapped the site in a user-friendly style with members' needs in mind. CAA is committed to enhancing the site as new needs are identified.

—Jessica Tagliatela, Editor

Homepage of the website, www.collegeart.org. The new design debuted in April and will continue to be updated in the coming weeks.

Annual Conference 2000: Call for Session Proposals

At the 2001 Annual Conference will be held in New York, Wednesday, February 16-Saturday, February 19. The conference theme chairs are Sarah Blake McHam and Betsy Rosasco, art history, and Ellen Levy, studio art. The Program Committee co-chairs are Jeffrey Chipp-Smith and Norte Soto. Proposal submission guidelines and instructions follow the call for general, nontematic sessions and those for art history and studio art theme sessions.

Introduction and Call for Nontematic Sessions

The CAA Program Committee invites session proposals that cover the breadth of interest in current thinking and research trends in art or art history, pedagogical issues, museum and curatorial practice, conservation, and developments in technology. The process of fashioning the conference program is a delicate balancing act. In order to develop a stimulating conference that embraces both the diversity of CAA's growing membership and the variety of methodological approaches to the study of art, the Program Committee must balance thematic and nontematic sessions, as well as those that offer joint art history-studio art appeal. Proposals are invited from affiliated societies, those proposed by the Board of Directors, and, when necessary for programmatic or equity, open sessions. The majority of sessions, however, are drawn from submissions from the membership, and the Program Committee depends on your participation in the conference. Sessions generally vary from 75 to 150 minutes in length.

The committee welcomes session proposals that offer the possibility of including the work of graduate students and younger scholars and artists, as well as those for all senior scholars or artists. Particularly welcome are those that highlight collaborative and interdisciplinary work. Artists are especially encouraged to propose sessions that are available to dialogue and information exchange relevant to artists; these sessions need not conform to traditional "panel" formats. Sessions might bring together scholars in a wide range of fields, including but not limited to anthropology, history, economics, history of religion, literary theory, new media, and medicine. In addition, topics that have not been addressed in recent conferences or areas that are often underrepresented are also sought.

Call for Thematic Sessions

The thematic sessions were selected from among proposals submitted last year for consideration as thematic sessions. They offer a focus for a portion of the conference of sessions that relate to one another, allowing for a degree of examination of certain themes. Broad thinking around these themes is encouraged, as they are intended to foster connections among specific interests, sometimes seemingly unrelated, rather than limiting a proposal's scope. The art-history theme, "The Historiography of Art History," and the studio art theme, "Modeling Nature," reflect the committee's interest in examining art, art history, and related fields in relationship to these ideas.

Art History

Theme Chairs

Betsy Rosasco is associate curator of Later Western Art at the Art Museum, Princeton University. Her publications include The Sculptures of the Château of Marly during the Reign of Louis XIV (Garland, 1986); "Baert d'Apollon, Baert de Fraine: Maniche and Hermetic in the Gardens of Versailles," Gazette des Beaux-Arts, 1997; "Louis-Jean-François Lagrèze's Four Relations and Their Patrons," Guillaume Mazière de Saint Bréasse, Record of the Art Museum, Princeton University, 1993, and in a volume on the early history of the art museum, "The Teaching of Art and the Museum Tradition: Joseph Haney to Allan Marquard," Record of the Art Museum, Princeton University, 1996. She was co-curator with Norman Miller of Anatomy of a Painting: The Road to Cavalry by Hiero nel de Bles (1998), and, with Norman Miller and James Marrow, co-editor of the proceedings of the accompanying symposium. She is also the author of a essay in Hiero nel de Bles: Studies and Explorations of the World Landscape Tradition (Brepols, forthcoming), and she is working on "A Limoges Enamel Tazza Illustrating the Judgement of Moses" in the proceedings of a symposium on Limoges and the visual arts edited by Paul Correy Finney (Princeton University Press, forthcoming). She plans future articles on works in the collection, as well as articles and a book on seventeenth- and eighteenth-century sculpture.

Sarah Blake McHam is a professor of Italian Renaissance art and chair of the Art History Department at Rutgers University. After graduating from the Institute of Fine Arts, New York University, she taught at Kent State University and in the City University of New York system before taking her present position at Rutgers. Her recent publications include: Looking at Italian Renaissance Sculpture (Cambridge University Press, 1998), a volume of essays about a specific work of art, which she edited, and two books about fifteenth- and sixteenth-century Venetian sculpture, Working on the Area of St. Anthony of Padua (Padua, 1995) and The Chapel of St. Anthony at the Scuola di San Zaccaria and the Venetian Renaissance Sculpture (Cambridge University Press, 1994). She has also published many articles of fifteenth- and sixteenth-century Italian sculpture and painting and has received fellowships from the American Council of Learned Societies, the Kress Foundation, and the Delmas Foundation. She is presently working on books on the imagery of Hercules in Renaissance art and literature and on Filipy's influence in the Renaissance.

Art History Theme Statement

"The Historiography of Art History" The interest in recent decades in such art-historical methodologies as reception theory, deconstruction, and gender studies directs our attention to the historiography of our respective fields of study. Historiographical studies direct our attention to the history of the legacy of this historiography on our fields, the current debates in our fields, and, in short, the historiography of art. The interest in recent decades in such art-historical methodologies as reception theory, deconstruction, and gender studies directs our attention to the historiography of our respective fields of study. Historiographical studies direct our attention to the history of the legacy of this historiography on our fields, the current debates in our fields, and, in short, the historiography of art.

"Modeling Nature," the theme Ellen K. Levy has selected as studio art theme chair for 2000, encourages broad examination of the impact of science and technology on art. Levy similarly explores the intersection of art, science, and technology in her art. Housing Nature, her most recent show at Associated American Artists in New York, portrayed interiors of natural history museums, focusing on the dual nature of representing and verifying systems of knowledge.

Levy's degree (B.A. in zoology, Morrisville State College) following a general interest for themes in which she composes her own narratives. Her work reflects these intertwined interests, with works included in the NASA collection at the Kennedy Space Center, her art has also shown at such noted science institutions as the New York and National Academy of Sciences, and the Institute Cochin de Géotechnique Multicuriel in Paris. Levy's work has also been exhibited extensively at such venues as the New Jersey State Museum in Trenton, the Newark Museum, the Katori Museum of Art, and other galleries in the eastern United States. Shows abroad include the Chapel Art Center in Cologne and Hamburg, as well as exhibits in Israel and the Netherlands.

In addition to her art, Levy has been active in the fields of writing, education, and the sciences. In her role as co-organizer the conference "Art and Text: The Converging Ages," she fostered an interdisciplinary dialogue. She has previously served as an editorial advisor for the special project relating art and mathematics that was held at the Montclair Art Museum
in New Jersey. She has published articles and given lectures in such journals as Leonardo and Perspectives in Biology and Medicine and has participated in most of these transforma-
tions, and the year 2000 will be an opportune time to explore this issue. Art interacts with science to reflect the new
models of nature that science has provided. Artists continually envision our shifting circumstances, questioning values and assumptions about the world and how we situate ourselves in the universe. In addition to understanding the
changes pressed on us by scientific changes, artists invent new forms, metaphors, and models. At the opportune time to explore this issue, Art is being related to ecology and the
nature of consciousness and social and cultural change. Some artists evoke the workings of the
land. Some artists relate art to natural history and the program committee will
consider a number of factors, including the nature of consciousness and social and
and changing scientific paradigms, focusing on how different disciplines (art, science,
and technology) can cross-fertilize each other through models that transform the
orders of nature.

These studio sessions will emphasize interdisciplinary issues and include changing scientific paradigms, focusing on how different disciplines (art, science, and technology) can cross-fertilize each other through models that transform the orders of nature.

Proposal Submission Guidelines
Prospective chairs must submit eighteen copies of their session proposals to Conference Coordinator Mary-Beth Shire at the CAA office. Each copy is to include: (1) a one-page letter/essay framing the topic of the session and establishing any special or timely significance; (2) a completed session proposal submission form; (3) a c.v., or no more than two pages in length. If an acknowledgment of receipt of proposal is desired, proposals must be sent via certified mail, return receipt requested, or must include a self-addressed, stamped
postcard.

The chairs and program committee will consider proposals from CAA members only, and, once selected, session chairs must remain members in good standing through the 2000-2001 academic year. No chair may chair a session more than once in a five-year period. 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 versions or, in some cases, to suggest a fusion of two or more versions from among the proposals submitted. The theme chairs and program committee may invite submissions from members who have not submitted proposals, but whose expertise and outreach would, in the chairs' and/or committee's opinion, be important to shaping a particular program. In doing so, the theme chairs and the program committee will consider a number of factors, including the topics that 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 that follows the call for nonthematic sessions, but it may be for an "open" session. Affiliated society-sponsored and committee-sponsored session proposals must adhere to all guidelines outlined above. Proposals should be sent to mail to: Mary-Beth Shire, Conference Coordinator, CAA, 275 7th Ave., New York, NY 10001. Deadline for submission is September 30, 1998.

Exhibition Proposals Sought for 2000
In 1996 a special exhibition component was added to CAA's annual conference in response to significant interest expressed by members. Each year an exhibition of work by professional artists is to be presented in conjunction with the annual conference, in addition to the regional M.F.A. exhibition that was revived in 1998.

CAA members who would like to organize a group exhibition to be presented in conjunction with the 2000 conference in New York, February 16-
19, are invited to submit proposals. All proposals must include curator(s)/organizer(s) names and contact information, theme, and a budget reflecting sources of funding. CAA will provide seed money for the selected exhibition.

Proposals should be sent to mail to: Mary-Beth Shire, Conference Coordinator, CAA, 275 7th Ave., New York, NY 10001. Deadline: September 30, 1998.

CAA artist-members should also consider the following opportunity announced in this month's "Annual Conference Update" on page 11.

And the Nominees Are . . .

Each year at its annual confer-
ce, CAA presents awards for outstanding achievements in the fields of art, history, criticism, and conservation. Nominations are now being sought for awards to be presented in 1999. Committee members who determine the recipients of these awards have been advised that they are to consider 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 her or his contributions to the field of art and art history, we urge you to write a letter to the appropriate committee. Personal letters of nomination are heavily weighed. Nomination letters should state who you are; how you know (of) the nominee; how the nominee and/or his or her publications affected you, your studies, and the pursuit of your career; and why you think this person (or, in the case of collaboration, these people) deserves to be recognized.

Award committees are impaneled by multiple nominations for candidates when considering the significance of a candidate's influence on the field. To nominate someone for an award, ask at least five to ten of her or his colleagues, students, peers, collaborators, and/or co-workers to write letters to the award committee. Letters of recommendation and anecdotes contained in several letters of nomination provide awards committees with clearer pictures of the qualities and attributes of the candidates. All nomination campaigns should include one copy of the nominee's c.v., Nomination letters of the award for a Distinguished Body of Work, Exhibition, Presentation, or Performance are due to: CAA, 275 7th Ave., New York, NY 10001.

College Art Association/Heritage Preservation Award (formerly National Institute for Conservation) Award for Distinctive Conservation and Scho-
larship was created to recognize outstanding contribution by one or more individuals who have enhanced under-
standing of art through the application of knowledge and experience in conservation, history, art, and art.
Advocacy

Arts Advocacy Day

The focus of this year’s Arts Advocacy Day, March 9-10, was different from last year’s. In 1997, the focus had been concerned, yet unsuccessful effort to eliminate the National Endowment for the Arts. The results of our lobbying efforts this March were varied. The staff of congressional arts supporters expressed the opinion that the battle for funding would not be as difficult this year. The staff of congressional nonarts supporters, although more circumspect, felt that there would be the same push to eliminate the NEA this year. A March 23 article in the New York Times stated that the Republican leadership in Congress has stated elimination of the NEA as one of the issues it will push forward this year in order to appease social and religious conservatives.

Congress issued a press release that the bill was “a step in the right direction for the American people.” There is no time to lose, however, as it is critical that we continue to educate our legislators of the importance of funding for the arts. It is vitally important that you contact your elected officials and urge them to support President Clinton’s budget request for NEA funding. The House Interior Appropriations Subcommittee held hearings to consider the president’s budget requests. The House Interior Appropriations Subcommittee hearings were held on March 4 and 12, and the Senate Appropriations Subcommittee hearing was held on March 26.

 Those who wish to become more active in this legislative activity should contact Kate Eich in New York City. After you see page 9 for this month’s Advocacy Calendar.

Approvals

Hearings

On February 2, President Clinton submitted his 1999 fiscal year budget proposal to Congress requesting $316 million for the National Endowment for the Arts in funding. Clinton’s budget also seek $316 million for the NEA, a 27% increase over current funding levels. The Senate Appropriations Subcommittee on Labor, Health and Human Services, Education, and Related Agencies cleared the way for increased funding for the NEA and NEH. The House is expected to act on a bill regarding NEA in the same fast track during the remainder of the 105th Congress.

Arts Vela

Another matter of critical importance for NEA is the hearing on Arts Vela before the Supreme Court in Washington. The Supreme Court agreed to rule on the constitutionality of a congressional “decency standard” for the awarding of grants by the NEA. With Arts Vela, the Clinton administration is defending a 1990 law that requires the Endowment to take such standards into consideration when making grants. The United States Courts of Appeals for the Ninth Circuit previously held that the law was unconstitutional, but the Supreme Court has now ruled in favor of the “decency standard.” The Court is expected to rule on the case in the near future.

Copyright

CAA’s Counsel, Jeffrey Cunard, is closely involved in CAA’s efforts to support balanced digital copyright legislation. His update on the legislative activities is detailed in this month’s “Legal Update” on page 8.

Humanities on the Hill

On May 6-7, Humanities on the Hill will be held in Washington. This annual event brings together members of the humanities community from around the country to enhance the profile of the National Endowment for the Humanities and humanities issues facing Congress. Once again, CAA will participate in this event to try to increase support for NEH funding, and for the agency itself.

Actions Needed

It is vitally important that you contact your elected officials and urge them to support President Clinton’s budget request for NEA funding. The HouseInterior Appropriations Subcommittee held hearings to consider the president’s budget requests. The House Interior Appropriations Subcommittee hearings were held on March 4 and 12, and the Senate Appropriations Subcommittee hearing was held on March 26.

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Directory Updates

Third editions of CAA's Directory of M.A. and Ph.D. Programs in Art and Art History and Directory of M.A. Programs in the Visual Arts are being revised for publication in 1999. The new editions will include full entries on United States and Canadian institutions, as well as information on new programs and concentrations. As always, the directories provide information on admissions requirements, faculty, curricula, areas of concentration, campus resources, student space, tuition, and financial aid.

CAA sent program surveys to art and art history departments in January with a follow-up mailing in March. As of the publication of this newsletter, we have not heard back from the following schools. Unless otherwise indicated, the entries were last updated in 1995.

M.F.A. Programs in the Visual Arts: Academy of Art, San Francisco; Arizona State University; Bard College, Washington; Beaumont; Brooklyn College; Cleveland State University; Columbia State University; Columbus State University; Cranbrook Academy of Art; Dartmouth College; DePauw University; Duke University; Eastern Michigan University; Emory University; Florida State University; George Washington University; Goddard College; Governors State University; Howard University; Hunter College-CUNY; Iowa State University; Jackson State College; Kent State University; Maharishi International University; Metropolitan State University; New York University; Northeastern University; Ohio University; Old Dominion University; Penn State University; Pennsylvania State University; Parsons School of Design; Rochester Institute of Technology; College of Fine and Applied Arts; School of Graphic Arts and Sciences; Savannah College of Art and Design; School of the Art Institute of Chicago; School of Visual Arts; Syracuse University; Towson State University; University of Arizona; University of Calgary, Canada; University of California, Berkeley; University of California, Santa Barbara; University of Chicago; University of Cincinnati; University of Colorado, Boulder; University of Colorado, Colorado Springs; University of Connecticut; University of Chicago, Illinois; University of Delaware; University of Denver; University of Georgia; University of Illinois at Urbana-Champaign; University of Iowa; University of Kansas; University of Kentucky; University of Kansas; University of Kansas at Lawrence; University of Kentucky; University of Louisiana; University of Maryland; University of Massachusetts, Amherst; University of Michigan; University of Minnesota; University of Miami, Florida; University of Missouri, Kansas City; University of Missouri, St. Louis; University of Missouri-Columbia; University of Montana; University of Nevada, Las Vegas; University of New Mexico; University of North Carolina at Charlotte; University of North Carolina at Greensboro; University of North Carolina at Asheville; University of North Carolina at Chapel Hill; University of North Texas; University of Oklahoma; University of Oregon; University of Regina, Canada; University of Texas at Austin; University of the Arts; Philadelphia College of Art and Design; University of Texas; University of Utah; University of Virginia; University of Washington; University of Wisconsin-Madison; Utah State University; University of Wyoming; University of Yale; University of Central Florida; University of Central Florida; University of Central Florida; University of Central Florida; University of Central Florida; University of Central Florida; University of Central Florida; University of Central Florida; University of Central Florida; University of Central Florida; University of Central Florida; University of Central Florida; University of Central Florida; University of Central Florida; University of Central Florida; University of Central Florida; 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Solo Exhibitions by Artist Members

Only artists who are individual CAA members will be included in this listing. Group shows cannot be listed. When submitting information, include name, CAA membership number, gallery or museum, city, dates of exhibition, and website (www.sites of online exhibition). Photographs will be used only if space allows and cannot be returned. Please be advised that listings and images may be reproduced in the website version of CAA News. Submit to: Jessica Tagliere, 175 7th Ave., New York, NY 10010; caweb@artgant.org.

ABROAD

MID-ATLANTIC


MIDWEST


Gary Keown. Can't Hear the Forest for the Trees, wood, laminate, aluminum, hardware, sound system, speakers, light, wiring, 90 x 30 x 60.

NORTHWEST


SOUTHEAST


Carolyn Manoscente. Concordia University, Austin, Tex. Moving On: The Journey of the Native American, paintings and drawings.


NORTHEAST


WEST

Karen Cerrito Caruso. Institute for Service Learning, California State University, Monterey Bay. Who Says I Can't? The Spirit of Special Olympics.


Carolyn Manoscente, Concordia University, Austin, Tex. Moving On: The Journey of the Native American, paintings and drawings.


WEST

Karen Cerrito Caruso. Institute for Service Learning, California State University, Monterey Bay. Who Says I Can't? The Spirit of Special Olympics.


### People in the News

#### In Memoriam

David Craven, one of the most well-known artists of his time, died on November 8, 1998, at the age of 68. His life was marked by his contributions to the world of art, and his legacy continues to inspire artists and audiences alike.

Craven was born in 1930 in New York City, and from an early age showed a passion for art. He attended the High School of Music and Art, where he studied with the renowned teacher, Elie Nadelman. After graduation, Craven moved to Paris, where he studied with the famous American artist, Pollock. It was during this time that Craven developed his distinctive style, which blended elements of expressionism and abstraction.

Craven's work was featured in numerous exhibitions around the world, including the Whitney Museum of American Art, the Museum of Modern Art, and the Tate Gallery in London. He was also a frequent contributor to art journals and magazines, and his writings and lectures on art were widely read and respected.

Craven's influence extended beyond his own work, as he mentored many young artists and provided them with guidance and support. His generosity and dedication to the arts were recognized with numerous awards and honors, including the National Medal of Arts from the President of the United States.

Craven's death is a great loss to the art world, but his legacy will continue to inspire and influence artists for generations to come. He will be remembered for his contributions to art history and for his dedication to the pursuit of excellence in his craft.

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### Grants, Awards, & Honors

Only grants, awards, or honors received by individual members are listed. All information will appear on the CAA website at wwwCAA.org. See the accompanying booklet.

- Habatat Museum of Art, 1998
- Arlene Shephard, 1998
- Richard Brown, 1998
- Elizabeth Anne McCauley, 1998
- Karen Kunc, 1998
- Diane Macleod, 1998

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### Conferences & Symposia

- "Artistic Expression in the Asylum: The Case of the Acadian Artist," scheduled for February 1999
- "The Art of the Asylum," to be held in New York City in March 1999
- "Art in the Asylum," planned for April 1999
- "Art and the Asylum," scheduled for May 1999

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### Calls for Papers

- "Art in the Asylum," to be held in New York City in March 1999
- "Art in the Asylum," scheduled for April 1999
- "Art in the Asylum," planned for May 1999

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### People in the News

- "The Visuals of Power: Art and Architecture in the Age of the Tyrant," to be held in New York City in April 1999
- "Art and the Asylum," scheduled for May 1999

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### In Memoriam

- "The Life and Art of David Craven," to be held in New York City in May 1999
- "Art and the Asylum," scheduled for June 1999

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### People in the News

- "Art in the Asylum," to be held in New York City in July 1999
- "Art and the Asylum," scheduled for August 1999

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To Attend

*Public Strategies in Art Policy* in the New York University Institute for Higher Education for the Public (IHEP) at the National Gallery of Art Center for Advanced Study in the Visual Arts. The program will be held on Tuesday, June 12, 1998 in Room 150, 513/529-1883. For more information: Denise Kiser-Shaw, 1245 Jay St., 105, Pullman, WA 99164-2704; denise.kiser-shaw@wsu.edu.

**Opportunities**

**Grants and Fellowships**

1998 Richard Kelly Grant. The New York chapter of the茧lustrating Engineering Society of North America (NYSNE) offers cash grants of up to $2,000 to encourage creative thought and activity in the use of light. Individuals, 5 or younger working or studying in the U.S., Canada, or Mexico are eligible. Submission category is art or sculpture. Research and creative applications, education, artistry, and community are all encouraged. Applicants must be U.S. citizens or permanent legal residents. For application, send SASE for a detailed description of the competition. Address: Richard Kelly Grant, c/o NYSE, 105 W. Huron, Chicago, IL 60635; 312/ 733-2097. Deadline: September 10, 1998.

Southeastern College Art Conference (SECAC) will be held on September 15-19, 1998 at Lakehead University, Thunder Bay, Ontario. The conference theme is "Critical Sites: Sculpture and Community in the 21st Century." The conference seeks feature articles on the history, theory, and criticism of art, architecture, and urbanism of the 21st century, as it is being made in Washington, D.C., throughout the academic year. The center will also accept proposals to conduct more sustained research. Send a 5-6-page proposal March 19-25, 1998. Address: Southeastern College Art Conference (SECAC), 525 University Blvd., Suite 208, Montgomery, AL 36108; secac@juno.com. Address: National Gallery of Art Center for Advanced Study in the Visual Arts (CASVA) announces its position(s) in the Visual Arts. CASVA supports study of the arts in the Visual Arts, in their forms and institutions, as well as the direct aesthetic experience of their works. For information: Judith Railton Foundation, 312 Park Ave, New York, NY 10121; 212-343-4114.

Judith Rattan Foundation awards grants to promote, preserve, or interpret work by American women artists whose work dates from 1945 to the present. Grants of $1,000-$6,000 will be awarded with a minimum of $1,000 every 15 months. The primary emphasis is to promote public awareness of the scope of the artists achievements, as well as the direct aesthetic experience of their work. For information: Judith Rattan Foundation, 312 Park Ave, New York, NY 10121; 212-343-4114.

American Council of Learned Societies, Inc., 251 Prospect Pl., New York, NY 10016, offers numerous fellowships for scholars from U.S. and Canadian institutions. Scholarly interests include every field of the humanities, social sciences, and natural sciences. For application, send SASE for descriptive information. Address: American Council of Learned Societies, Inc., 251 Prospect Pl., New York, NY 10016, 212-343-4114.

Eduard G. Tenner, "The Role of Voyeurism, and the Collapse of "Public?,'', in *NEWS MAY 1998*. 602/965-5900; 312/849-8344; fax 212/849-8347; egebbja@ clubLie;MieleWilson,NationalCollege Fine Arts Center, PO Box 8974, Elyria, OH 44035; steve@institute.org.

**Call for Papers**

"Public?,'' is the New Year's Eve Edition of the 3rd Annual Newport Student Forum, an interdisciplinary confer­ence organized by the Preservation Program in the History of Decorative Arts, will present presentations on the Arts and Crafts movement in Newport, RI in the 1920s and 1930s. Presentations are sought on the arts and crafts movement in Newport, RI in the 1920s and 1930s. Deadline: September 30, 1998. For more information: 513/529-1883.

Public Art" needed in Higher Education for the Public (IHEP) at the National Gallery of Art Center for Advanced Study in the Visual Arts. The program will be held on Tuesday, June 12, 1998 in Room 150, 513/529-1883. For more information: Denise Kiser-Shaw, 1245 Jay St., 105, Pullman, WA 99164-2704; denise.kiser-shaw@wsu.edu.

**News**

For information on all programs: CASVA, National Gallery of Art Center for Advanced Study in the Visual Arts, Washington, DC 20007-0117; 202/633-4600; fax 202/633-6753; adelady@ nga.gov; ngsa@newseum.org; seac@newseum.org.

Institute for Advanced Study seeks members for its Visiting Research Program in American Art. Applications are invited for its School of Historical Research, conducted in Princeton, New Jersey, and Library of Congress, Washington, D.C. The program will be held on Tuesday, June 12, 1998 in Room 150, 513/529-1883. For more information: 513/529-1883.

Lateral University Summer Institute: Institute for Advanced Studies offers graduate courses in the spring semester in the field of computing technologies for the humanities and social sciences for graduate students in the humanities and social sciences. Participants will work with moving and still images and will investigate the making of large format digital images in a way of understanding how ideas about print media are expanding. Cost: $480 for credit hours; lab fee: $100. For information: Kimberly Lusona of the School of Art and Design, Alfred, NY 14802; 607 (877) 3212; nyssaf@al.edu.

"Creating Electronic Texts and Images, the" in *NEWS MAY 1998*. 602/965-5900; 312/849-8344; fax 212/849-8347; egebbja@ clubLie;MieleWilson,NationalCollege Fine Arts Center, PO Box 8974, Elyria, OH 44035; steve@institute.org.

Colby-Colby Language Laboratory, School of Art and Design, Alfred, NY 14802; 607 (877) 3212; nyssaf@al.edu.

Books: Tanya Tagaq, "The Things We Think Are Real But That Are Not," in *NEWS MAY 1998*. 602/965-5900; 312/849-8344; fax 212/849-8347; egebbja@ clubLie;MieleWilson,NationalCollege Fine Arts Center, PO Box 8974, Elyria, OH 44035; steve@institute.org.
CAA 2000 Annual Conference

Session Proposal Submission Form

Session category (check one):

☐ Thematic
☐ Nonthematic
☐ Joint Art History/Studio Art Nonthematic
☐ Affiliated Society-Sponsored
☐ Committee-Sponsored

(Write-in approval of sponsor required)

session title

sponsoring affiliated society/CAA committee (if applicable)

brief synopsis of session topic:

chair 1

CAA membership #

CAA membership from submission of proposal through 2000 is required of all chairs. If you are a member, call 212/691-1051, ext. 12, for an application.

address

telephone: office/studio

chair 2 (if applicable)

CAA membership #

CAA membership from submission of proposal through 2000 is required of all chairs. If you are a member, call 212/691-1051, ext. 12, for an application.

address

telephone: office/studio

Mail 18 copies of (1) completed form; (2) 1-page proposal; and (3) (1 to 2 pages max.) to:

Mary-Beth Shine, Conference Coordinator, CAA, 275 7th Ave., New York, NY 10010.

Deadline: September 30, 1999 (receipt, not postmarked).

Classified Ads

CAA News accepts classified ads of a professional or nonprofessional nature. $1.50 per word, prepaid. Minimum 35 words. All ads are payable. None accepted after: 9:00 a.m., May 24; 9:00 a.m., August 23. Mail to: CAA Classifieds, 50 West 9th St., Suite 800, New York, NY 10011.

Gay and Lesbian Caucus: For a free copy of newsletter and membership application: Jonathan Weinberg, PO Box 22872, New Haven, CT 06520-8272; jweinberg@yale.edu. Italiaidea Language School is located in the heart of Rome. In addition to a full service Italian language study at all levels, our Academic Assistance Service assists faculty in coordinating student programs. For more information: Italiaidea, Piazza della Cancelleria 85, 00186 Rome; fax 39 6 6892997; info@italiaidea.it. Los Angeles Subhasha: 120th: gorgeous, low-week. The Beverly: May 12-Aug 15: $875/month. 232/227-8136. Paris/Marais: Bright compact 1 bedroom: 230 sq ft.; 4th floor; near marché, Marche Vernacey. Minimum 6 months from Sept. $460/month. References: giuliospazio@yves.ferman.com; 212/262-4973. Professional Slide Dupes for as low as 45 cents per slide. At Daffy Dales Fine Art, we specialize in artist’s slides at bargain prices. We also print text on slide mounts. Other services available. Please call 718/724-7904. Robert Beverly Hale on videotape. Hale’s famous renown of 18 original demonstrations lectures on anatomy and figure drawing given at the Art Student’s League of New York (1936). 13 hours of instruction. In Video Pictures Ltd., Box 6019, New York, NY 10101; www.jo-an.com; 212/545-4056, to order call toll free: 800/226-5039. Rome/Trastevere: 2-bedroom, 2 bath house in the country for rent; fully furnished, near shops and train station, flexible dates. Security/references required: 312/564-0789; fax:810/445-6859.

Conference in Los Angeles

Eligibility: The performance and video presentation is open to all CAA members, excluding Board Members. Contact CAA directly for membership information: 212/691-1051, ext. 12.

To-enter: Send a 10-min VHS excerpt of performance documentation or video art work; résumé, artist statement, and description of work must be provided with this entry form. Please return this original form but keep a copy for your files. Budgets must be included with performance proposals.

name

home address

phone/fax@email

employer

title

business address

phone/fax/email

This package sheet (include [please check]):

☐ check-in

☐ artist statement

☐ budget (performance work only)

☐ description of work

☐ return packaging and postage

Are you currently a CAA member? Yes ☐ no ☐

Are you willing to join? Yes ☐ no ☐

The work proposed for exhibition is:

☐ performance

☐ video

☐ CD-ROM

☐ online

Are you willing to have your work that is accepted for exhibition included on the World Wide Web in conjunction with the exhibition? Yes ☐ no ☐

Are you willing to have your work that is accepted for exhibition included on a Home Master videotape available for sale in conjunction with the conference? Yes ☐ no ☐

It will be the responsibility of the artist to: provide a presentation-quality videotape, provide all props, and do set-up for performance; provide a detailed description and publicity photographs of the accepted work for press and presentation purposes; SMMOA reserves the right to accept more than one work per artist and/or disqualify work that differs from the work represented in the original submission. Videos will be returned only if sent with sufficient postage for materials is included. Deadline: August 1, 1998.

Date __________________________ Signature __________________________

All entries will be reviewed by the judges. They will not be reproduced or distributed and will be returned as soon as possible. Work accepted for exhibition may be reproduced in promotional material. Additional information about the exhibition will be available to artists whose work has been accepted after the selection process is completed in September 1999.

Send to: Carole Ann Klonarides, Curator of Programming, Santa Monica Museum of Art, Bergamot Station Art Center, 2525 Michigan Ave., Suite 200, Santa Monica, CA 90404

Slippage: A Slip-Sliding Video and Performance Event

Santa Monica Museum of Art
February 10-13, 1999

A 3-day juried video and performance event to be held at various locations for CAA’s 1999 Conference in Los Angeles

Add: Contact: Florida Sun, 2501 S. Orange Ave., Suite 200, Orlando, FL 32806; phone: 407/894-5544; fax: 407/894-4477; E-mail: sun@flsun.com; Web site: www.flsun.com

If you need help filling out this form, call the Membership Office at 212/691-1051, ext. 12.