



May 1999

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

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## Chapman Named Art Bulletin Editor

**H.** Perry Chapman, professor of art history at the University of Delaware, has been appointed editor designate of the *Art Bulletin*. She will succeed John T. Paoletti as editor-in-chief, effective July 1, 2000.

Chapman received a B.A. in art history, with a minor in history, from Swarthmore College and a Ph.D. in art history from Princeton University. She has been at the University of Delaware since 1982, prior to which she taught at Swarthmore College and American University.

A specialist in seventeenth-century Dutch art, she has dealt in her work with self-portraiture, early modern biography and art theory, and issues of individual, artistic, and political identity. She is the author of *Rembrandt's Self-Portraits: A Study in Seventeenth-Century Identity* (1990) and numerous articles in such journals as the *Art Bulletin*, *Art History*, *Leids Kunsthistorisch Jaarboek*, *Nederlands Kuntshistorisch Jaarboek*, and *Simiolus*. She co-curated (with Wouter Kloek and Arthur K. Wheelock, Jr.) the major loan exhibition "Jan Steen: Painter and Storyteller," which was shown at the



H. Perry Chapman  
PHOTO: ANN MAAS

National Gallery of Art, Washington, D.C., and Rijksmuseum, Amsterdam (1996–97), and she co-authored the accompanying scholarly catalogue. Chapman has held fellowships from the Woodrow Wilson International Center for Scholars and the National Endowment for the Humanities and her work has been supported by the Getty Grant Program and the American Philosophical Society. She currently serves on the executive committee of the Folger Institute, and on the boards of the Historians for Netherlandish Art and the University of Delaware Press. A member of CAA since 1976, Chapman has presented numerous papers at the annual conferences and will co-chair (with Mariët Westermann) a session, "Early Modern Biography as Art

Criticism," in New York 2000.

As editor designate of the *Art Bulletin*, Chapman will select and edit manuscripts for publication. Submissions should be sent to: H. Perry Chapman, Dept. of Art History, 318 Old College, University of Delaware, Newark, DE 19716.

#### Editor Designate's Statement

Art history—what it is, how we do it, and the objects we study—has changed dramatically in recent years. The *Art Bulletin* has become more innovative and has published more articles and critical essays that define instead of just respond to our discipline. As a comprehensive journal, it faces the dual challenge of competing with field-specific ones for the best articles and enticing people to read outside their immediate areas of interest. My goal is to enhance the *Art Bulletin's* intellectual accessibility to the diverse populations CAA serves.

One way to do this is to foreground methodology. Especially today, articles that are exemplary not just for their scholarship but also for their art historical approach or combinations of approaches are likely to engage a wider audience. I encourage potential authors to be explicit about their research method or interpretive stance. Exhibition review essays offer another way to reach a broader constituency while acknowledging the importance of the museum as the site of exciting scholarly work. With *CAA Reviews* as a forum for timely coverage of current shows, the *Art Bulletin* should be the place for a type of broader consideration of the entire curatorial, scientific, and scholarly

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Editor-in-Chief Susan Ball  
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Material for inclusion should be sent via e-mail to Kari Grimsby at [caanews@collegeart.org](mailto:caanews@collegeart.org). Photographs may be submitted to the above address for consideration. They cannot be returned.

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### Chapman Named Art Bulletin Editor CONTINUED FROM PAGE 1

enterprise surrounding a major exhibition or series of exhibitions. I also want to revisit the "state of research" reviews, but as assessments of how new perspectives are reshaping traditional fields and defining the emerging. One aim of these critical essays is to bridge the troubling gap, in the *Art Bulletin's* readership, between people who are energized by critical theory and those who are alienated.

By emphasizing art history's increasing methodological self-consciousness and diversity, I intend to signal an openness to scholarship that challenges conventional thinking and proposes new ways of seeing. Above all, I want to publish articles that spark debate, set high standards for our discipline, and, in today's interdisciplinary climate, push to establish art history as a model. I encourage submissions that address this challenge. In turn, I plan to see to it that manuscripts are reviewed by appropriate specialists in as timely and fair a manner as possible. To this end, I call on the members of the *Art Bulletin's* board for their advice and support. Finally, I welcome your thoughts on how the *Art Bulletin* is doing and what it should be doing at [pchapman@udel.edu](mailto:pchapman@udel.edu).  
—H. Perry Chapman

## Annual Conference Update

### Call for Entries for 2000 Members Exhibition

*Millennial Manhattan: The City Imag(in)ed*—imaged or imagined, idealized, demonized, or deconstructed—this exhibition invites works in all media and all styles from the specific to the cosmic, from the concrete

to the conceptual. *Millennial Manhattan: The City Imag(in)ed* will be curated by Romy Golan (associate professor of art history, Graduate School and University Center and Lehman College, CUNY) and Harriet F. Senie (director of museum studies and professor of art history, Graduate School and University Center and City College, CUNY). It will take place at Gallery 365 in the new CUNY Graduate School building designed by Gwathmey Siegal. The street level gallery has three large bays facing Fifth Avenue and one on 35th Street. There will be an illustrated catalogue. For an application, send a SASE to Romy Golan and Harriet F. Senie, *Millennial Manhattan* Exhibition, Graduate School and University Center, Art History Dept., 33 W. 42 St., New York, NY 10036-8099.

### 2000 Annual Conference Book and Trade Exhibit

The Annual Conference 2000 Trade Show will be presented in the Americas Hall I and II at the New York Hilton and Towers, from Wednesday, February 24 through Saturday, February 26, 2000. Hours will be 9:00 a.m. to 6:00 p.m. Thursday and Friday, and 9:00 a.m. to 2:30 p.m. on Saturday. More than 120 publishers, materials manufacturers, and technology service providers are expected to participate in 2000. There will be over 150 exhibit booths in the combined 36,432 square feet of exhibition space. The 1999 exhibit in Los Angeles saw an increase in the number of exhibits of computer-based and Internet service providers; we expect this trend to continue in 2000. Inquiries regarding reservation of exhibit space should be directed to: Paul Skiff, Advertising and Exhibits Manager; 212/691-1051, ext. 213; fax 212/627-2381; e-mail [pskiff@collegeart.org](mailto:pskiff@collegeart.org). The prospectus will be mailed to exhibitors in early September.

### Call for Participation: Correction

The contact information for Jayne Merkel's session, "Building a Body of Architecture: Design on an Organic Model," was listed incorrectly in the Call For Participation for the Annual Conference in New York, 2000. Mail proposals to: Jayne Merkel, 60 Gramercy Park N., New York, NY 10010.

## 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 2000. By submitting nominations, CAA members have the opportunity to widen the pool of candidates for awards committees to 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 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 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 affected you, your studies, and the pursuit of your career; and why you think this person (or, in the case of collaboration, these people) deserves to be awarded for achievements made.

Awards committees are impressed with multiple nominations for candidates when considering the significance of a candidate's influence on the field. To nominate someone for an award, contact five to ten colleagues, students, peers, collaborators, and/or co-workers of the nominee to write letters to the award committee. The different perspectives and anecdotes contained in several letters of nomination provide awards committees with clearer pictures of the

qualities and attributes of the candidates among whom they choose. No more than 10 letters per candidate will be considered.

All nomination campaigns should include one copy of the nominee's c.v. (limit: two pages). Nominations for book awards and exhibition awards (Morey, Barr, and the Award for a Distinguished Body of Work, Exhibition, Presentation, or Performance) should be for authors of books published or works staged in the calendar year 1998.

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

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

**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 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 territories, 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 particular commitment to his or her work throughout a long career and has had an important impact

nationally and internationally on the field.

**CAA/Heritage Preservation Award** (formerly National Institute for Conservation) 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 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. 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 CAA and first teachers of art history in the United States, is presented for an especially distinguished book in the history of art, published in any language in the penultimate calendar year. Preference is given by the award committee to books by a single author, but major publications in the form of articles or group studies may be considered.

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

Nominations should be sent to: Award Chair, c/o CAA, 275 7th Ave., New York, NY 10001. For further information regarding the requirements and qualifications for the awards, contact the Assistant to the Executive Director at the CAA office, 212/691-1051, ext. 209. *Deadline: August 3, 1999.*

# Annual Conference 2001: Call for Session Proposals

CAA will hold its Annual Conference in Chicago, from Wednesday, February 28, to Saturday, March 3. This conference will be the first to implement the changes recommended to the Board of Directors by the Annual Conference Committee. CAA has revised the concept of theme-inspired sessions, and of theme chairs, in favor of a more inclusive approach to the program. Regional chairs will work in consultation with the committee to develop four new session categories. It is expected that themes and subthemes will emerge and that the committee will identify them from accepted session proposals. The changes are described below.

The regional chairs for the conference are Henry Maguire, Eunice Dauterman Maguire, Buzz Spector, and Anne Wilson. E. Bruce Robertson, the new Vice President for the Annual Conference, will chair the Annual Conference Committee. Former Program Committee co-chairs Norie Sato and Jeffery Chipps Smith will continue to serve on the committee.

Proposal submission guidelines and instructions follow the call for session proposals and the introduction of the regional chairs.

## Introduction and Call for Proposals

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

technology. The process of fashioning the programs 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 media, studio practice, and methodological approaches to the study of art, the board identified four new categories to fulfill this objective: Historical Studies; Contemporary Issues/Studio Art; Educational and Professional Practices; and Other. Also included in the mix are sessions presented by affiliated societies, committees of the board, and, for balance and programmatic equity, open sessions. The majority of sessions, however, are drawn from member submissions, and the committee depends heavily on the participation of the CAA membership in the conference.

The committee welcomes session proposals that offer the possibility of including the work of senior scholars and artists along with that of younger scholars, early-career artists, and graduate students. Particularly welcome are those that highlight collaborative and interdisciplinary work. Artists are especially encouraged to propose sessions that are appropriate to dialogue and information exchange relevant to artists; 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, philosophy and religion, literary theory, and new media. In addition, the committee is seeking topics that have not been addressed in recent conferences or areas that are underrepresented.

## New Session Categories

Whereas in the past the two major divisions of studio art/art history and thematic/nonthematic have shaped program planning, the committee is developing the Chicago conference according to four new categories that expand the program's possibilities while recognizing the needs of CAA's growing professional constituencies.

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

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

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

**Other.** A miscellaneous category that is intended to encourage the submission of proposals that do not fit into the three other categories.

## Regional Chairs

The regional chairs are part of the composition of the Annual Conference Committee and are full partners, along with other committee members, in planning the conference program. As the title suggests, they also encourage the participation of colleagues and institutions in their home region, broadly defined, and thus give the conference local resonance. The regional chairs preserve the traditional balance of art history and studio art.

## Regional Chairs—Historical Studies

**Henry Maguire** was educated at King's College and Cambridge and Harvard Universities. From 1968 to 1970 he was an assistant lecturer in medieval art at the University of Manchester in England, and, from 1973 until 1979, an assistant professor holding a joint appointment with the Center for Byzantine Studies at Dumbarton Oaks and the Department of Fine Arts at Harvard University. From 1979 until the present he has taught in the School of Art and Design at the University of Illinois at Urbana-Champaign. He was granted a five-year leave from the University of Illinois in 1991 so that he could return to Dumbarton Oaks as director of Byzantine studies. Maguire has also held fellowships from the Leverhulme Foundation (1970–71), from Dumbarton Oaks (1971–72), and from the Center for Advanced Study at the University of Illinois (1983).

Maguire's research interests are primarily in the fields of early Christian

and Byzantine art, where he has explored a number of different themes, including the relationships between Byzantine art and rhetoric, the depiction of nature in Byzantine art, the interrelationships between domestic and official art in the early Christian period, Byzantine ceramics and their materials analysis, and the iconography of the saints. He is currently working on problems connected with medieval Venetian sculpture and with the mosaics preserved in the Basilica of Eufraasius at Porec in Croatia.

Maguire has written three books and edited, or co-edited, five more. He has also written some forty five articles, of which a selection have recently been reissued. In addition to his regular teaching activities at the University of Illinois, he has organized several symposia and colloquia at Dumbarton Oaks. He has joined with Eunice Dauterman Maguire in planning and cataloguing the exhibitions "Art and Holy Powers in the Early Christian House" and "Ceramic Art from Byzantine Serres," both at the Krannert Art Museum in Champaign, Illinois.

**Eunice Dauterman Maguire** is a second-generation CAA member. Her father, Carl C. Dauterman, had in his boyhood attracted the attention of John Cotton Dana, whose vision of the museum as a center for public education was celebrated by a session at CAA's 1999 meeting in Los Angeles.

Maguire's training in research began in early youth, assisting her father with his research at the Sèvres factory archives, and accompanying him on visits to leading public and private collections. At Wells College she gained her first experience as an art critic, reviewing exhibitions of contemporary art for the campus newspaper, and being invited to install the exhibitions themselves. Her senior thesis approached medieval painting and sculpture through an innovative combination of original poetry with art-historical interpretation.

It was Maguire's curiosity about the signitive value of visual elements in medieval poetry that led her to study the complex world of medieval visual design. Her first stop in this quest was the Courtauld Institute. Over a twenty-year span she participated in eleven of the Courtauld's summer schools, visiting monuments and collections in

Europe and the Near East in the company of senior scholars, colleagues, and fellow students. She spent an important year at the Institute of Fine Arts, and took her Ph. D. from Harvard University in 1986, specializing in early Byzantine architectural sculpture.

Grants from the NEH funded the 1989 exhibition and publication of *Art and Holy Powers in the Early Christian House* at the Krannert Art Museum, where she has been curator since 1987, joining the university's art history faculty as assistant professor. Her exhibitions and installations explore the intellectual history of design in a variety of media, cultures, and time periods. To introduce the lively and informal secular art of medieval Byzantine ceramics for *The Glory of Byzantium*, she accepted an Andrew Mellon Senior Research fellowship at the Metropolitan Museum of Art, followed by a fellowship from the NEA in 1996. Her published studies of architectural sculpture, ceramics, and textiles draw on an often overlooked ecology of connections between these familiar flora of the inhabited environment and the more frequently scrutinized monuments of art history. Her most recent project is the exhibition *Weavings from Roman, Byzantine, and Islamic Egypt: The Rich Life and the Dance*.

## Regional Chairs—Contemporary Issues/Studio Art

**Buzz Spector** is an artist and writer whose work has been exhibited in such museums and galleries as the Art Institute of Chicago, Corcoran Gallery of Art, Los Angeles County Museum of Art, Museum of Contemporary Art Chicago, and the Orange County Art Museum. His art makes frequent use of the book, both as subject and object, and is concerned with relationships among public history, individual memory, and perception. Spector has issued a number of artists' books and editions since the mid-1970s.

Spector was a co-founder of *White Walls*, a magazine of writings by Chicago artists, in 1978, and served as the publication's editor until 1987. Since then he has written extensively on topics in contemporary art and culture and has contributed reviews and essays to a number of publications. He is the author of *The Book Maker's Desire* (Umbrella Editions, Santa Monica, Calif., 1995), a

collection of his critical essays on topics in the book arts, and numerous exhibition catalogue essays.

Spector earned his B.A. in art from Southern Illinois University at Carbondale in 1972, and his M.F.A. with the Committee on Art and Design at the University of Chicago in 1978. In 1991 he was awarded a Louis Comfort Tiffany Foundation Fellowship, and in 1982, 1985, and 1991 he received NEA fellowship awards. He is professor and chair of the Painting Program at the School of Art and Design, University of Illinois at Urbana-Champaign.

**Anne Wilson** is an artist whose objects and installations explore themes about time, loss, and private and social rituals. Her work draws on culturally constructed meanings (coded women's work, art-historical conventions), conceptual strategies, and perception. Although predominantly using such materials as hair and cloth, and labor (hand stitching) associated with the domestic work place, she also uses website construction, sound, and collaborative processes in developing these themes.

Wilson's work has been exhibited internationally as well as in private and public collections, including the Museum of Contemporary Art, Chicago; the Art Institute of Chicago; the Cranbrook Art Museum, Bloomfield Hills, Mich.; and the M. H. DeYoung Memorial Museum, San Francisco. She has received major grants including NEA Visual Artist fellowships; Illinois Arts Council Individual Artist grants; and a Tiffany Foundation award.

In the past several years, Wilson has participated in solo and collaborative exhibitions at Revolution Gallery, New York and Detroit; The Museum for Textiles Contemporary Gallery, Toronto; and the Roy Boyd Gallery, Chicago. Recent group exhibition include *Memorable Histories and Historic Memories*, Bowdoin College Museum of Art, Brunswick, Maine; *Graphic*, Monash University Gallery, Clayton, Australia; *Touchware*, Siggraph '98, Orlando, Fla.; *Webs://Textiles & New Technologies*, Design Gallery, University of California; and *Works on Paper: New Acquisitions*, Museum of Contemporary Art, Chicago. Her work is represented by Revolution Gallery, Detroit and New York, and the Roy Boyd Gallery, Chicago.

Wilson received her M.F.A. from

California College of Arts and Crafts in 1976 and her B.F.A. from Cranbrook Academy of Art in 1972. She has lectured extensively and has served as a guest curator of historical and contemporary exhibitions of visual art. She is a professor and chair of the Department of Fiber at the School of the Art Institute of Chicago.

### Proposal Submission Guidelines

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

- 1) a completed session proposal form (see p. 18);
- 2) a one-page statement describing the topic of the session and explaining any special or timely significance that it may have for a particular field or discipline;
- 3) a c.v. of no more than two pages in length; and
- 4) a self-addressed, stamped postcard, so that CAA can acknowledge receipt of the proposal (or send your proposal via certified mail).

**Guidelines.** The Annual Conference Committee will consider proposals from CAA members only, and, once selected, session chairs must remain members in good standing through 2001. No one may chair a session more than once in a three-year period (i.e., individuals who chaired sessions in 1999 or 2000 may not

chair a session in 2001).

The Annual Conference Committee will make its selection solely on the basis of merit. Where proposals overlap, CAA reserves the right to select the most considered version, or, in some cases, to suggest a fusion of two or more versions from among the proposals submitted. The committee may invite submissions from members who have not submitted proposals, but whose expertise and range of knowledge would, in the committee's opinion, be important to shaping a balanced program. In doing so, the committee will consider a number of factors, including what topics were not covered in recent conferences.

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

Proposals should be sent by mail to: Conference Director, Sessions 2001, CAA, 275 7th Ave., New York, NY 10001. **Deadline: September 15, 1999.**

### Members' Exhibition Proposals Sought for 2001

CAA members are invited to submit proposals for an exhibition, the opening of which will coincide with the annual conference in Chicago, February 28–March 3, 2001. There are no limitations

on the theme or the media included in the exhibition, except that it must be a group show of CAA members' work (membership during the year of the show is required). A committee convened by the Conference Director will review and judge the proposals on the basis of merit. CAA will provide support in the form of a grant of \$10,000.

Proposals of no more than three pages should include the following information:

- 1) name(s) of curator(s) or organizer(s), affiliation(s), membership number(s) included;
- 2) a brief statement (no more than 250 words) describing the exhibition's theme and explaining any special or timely significance that it may have;
- 3) the designated venue, a brief description of the exhibition space, including its staffing and security features, and approval of the venue for this exhibition by appropriate officer or authority;
- 4) a detailed exhibition budget for expenses and income, showing other anticipated sources of funding or in kind support; and
- 5) a stamped, self-addressed postcard, so that CAA can acknowledge receipt of proposal (or send via certified mail).

Send proposals to: Conference Director, Members' Exhibition, CAA, 275 7th Ave., New York, NY 10001. **Deadline: October 29, 1999.**

## CAA News

### New Members Elected to the Board of Directors

Pursuant to the by-laws as adopted by the CAA membership at the annual members' business meeting on February 13, 1999, the CAA Board of Directors elected three vice presidents and a secretary at its meeting of April 17, 1999. **Ellen T. Baird** of the University of Illinois, Chicago, was elected vice president of committees; **E. Bruce Robertson** of the University of California, Santa Barbara, was elected vice president of the annual conference; **Richard Martin** of the Metropolitan Museum of Art, New York, was elected vice president of external affairs; and **Joe Deal** of the University of Washington, St. Louis, was elected secretary. CAA is confident that the newly formed positions on the Board of Directors will better help to serve the membership.

### New Standing Committees of the Board of Directors

In order to facilitate and increase communication between CAA members and the Board of Directors, the board has recently created two new committees: the **Art History Committee** and the **Visual Arts Committee**. These committees will compliment the current standing committees: Museum Committee; Committee on Affiliated Societies; Committee on Cultural Diversity; Education Committee; Governance Committee; Committee on Intellectual Property Rights; International Committee; Professional Practices Committee; Student Committee; and Committee on Women in the Arts. In order to form the Art History and Visual Arts Committees and to have them functioning by the February 2000 annual meeting, we request nominations and self-nominations. Send nominations and self-nominations to the Assistant to the Executive Director, CAA, 275 7th Ave.,

New York, NY 10001; 212/691-1051, ext. 209; fax 212/627-2381. **Deadline: September 1, 1999.**

### Call for Art Journal Editorial Board Member

The *Art Journal* Editorial Board welcomes nominations and self-nominations for a critic or curator to serve for a three-year term, renewable once, beginning in October 1999. The qualified individual should be a critic or curator of twentieth-century art with an established or emerging reputation, interested in helping formulate features, roundtables, articles, and reviews for the quarterly publication, as well as strategizing for long-term fundraising needs. *Art Journal's* mission is to promote informed discussion about issues in twentieth- and twenty-first-century art in a manner of interest to artists and art historians. Board members are expected to attend four meetings a year, three in New York City, and one at the CAA Annual Conference. Cost of transportation and lodgings for the three meetings in New York City may be covered by CAA, but board members pay their own way to the conference. Critics or curators need not be affiliated with any institution. Nominations and self-nominations are welcome. Send letters of interest, c.v., and contact information to: Johanna Drucker, Chair, Editorial Board, *Art Journal*, c/o CAA, 275 7th Ave., New York, NY 10001. **Deadline: June 30, 1999.**

### Millard Meiss Awards

CAA is pleased to announce six Millard Meiss Publication Fund grants awarded in April: **Elizabeth Hill Boone**, *Stories in Red and Black* (University of Texas Press); **Martha Hollander**, *An Entrance for the Eyes: Studies in Space and Meaning in Seventeenth-Century Dutch Art* (University of California Press); **John Lowden**, *The Making of the Bibles Moralises*, 2 vols. (Penn State University Press); **Anita Moskowitz**, *Italian Gothic Sculpture* (Cambridge University Press); **David Rosand**, *The Phenomenology of Drawing* (Cambridge University Press); and **Susan Sidlauskas**, *The Body in Place: Interiority and Representation in Nineteenth-Century Culture* (Cambridge

University Press).

Millard Meiss grants are awarded twice annually for scholarly manuscripts that have been accepted by publishers but cannot be published in the most desirable form without a subsidy. Authors must be CAA members. For information: <http://www.collegeart.org/caa/resources/meiss/index.html>; or Debra Steckler; [dsteckle@collegeart.org](mailto:dsteckle@collegeart.org). **Deadlines: October 1 and March 1.**

### Change in Dissertation Listing Procedure

Current dissertation topics are listed annually in the in the June issue of the *Art Bulletin*. In the past students have submitted cards to the CAA Publications Department with their name, subject area, title of Ph.D. dissertation, and institution and adviser's names. CAA is discontinuing this process and now requests that a representative from each Ph.D.-granting institution send a listing of its students titles via e-mail or on disk (Word Perfect 6.0, 6.1 or lower; MS Word 6.0 or lower) to the CAA office. Reminders and full instructions will be sent to Ph.D. department heads in September. The 1999 listing of dissertations will be posted on the CAA website (<http://www.collegeart.org/publications/index.html>) in late June. For information, contact: Debra Steckler, Associate Editor; [dsteckle@collegeart.org](mailto:dsteckle@collegeart.org). **Deadline for the June 2000 list: December 1, 1999.**



.reviews

*CAA.reviews*, [www.caareviews.org](http://www.caareviews.org), published by the College Art Association, is an online publication devoted to the peer review of new books relevant to the fields of art history. The journal is made possible by a generous grant from The Andrew W. Mellon Foundation. *CAA.reviews* is published on a continual basis, reviewing national and international museum and gallery exhibitions, academic conferences, and electronic media, as well as books on art-historical criticism, arts education and policy, film, curatorial studies, and more. Articles for *CAA.reviews* are commissioned from major scholars, critics, artists, and curators around the country by an appointed editorial board of editors and associate editors from various disciplines in the field of art history.

For information, contact CAA.Reviews Managing Editor at [caareviews@collegeart.org](mailto:caareviews@collegeart.org).



# Solo Exhibitions by Artist Members

Only artists who are individual CAA members will be included in this listing. Group exhibitions cannot be listed. Send name, membership number, venue, city, dates of exhibition, and medium (or website address of online exhibits). Photographs are chosen at the discretion of the editors; they will be used only if space allows and cannot be returned. Listings and images may be reproduced on the CAA website. Submit to: Solo Show Listings, CAA, 275 7th Ave., New York, NY 10001; caanews@collegeart.org.

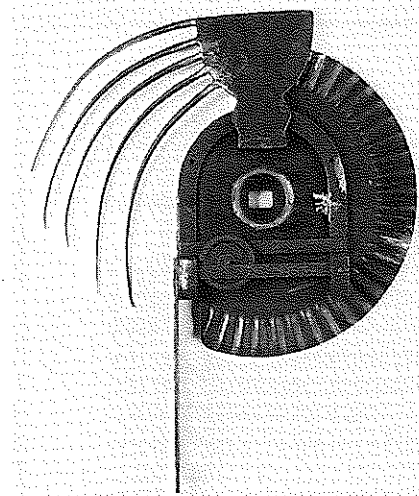
## ABROAD

**Caren Cunningham.** Centro Cultural de la Municipalidad de Miraflores, Lima, Peru, February 2–16, 1999. *Portraits of the Night*.

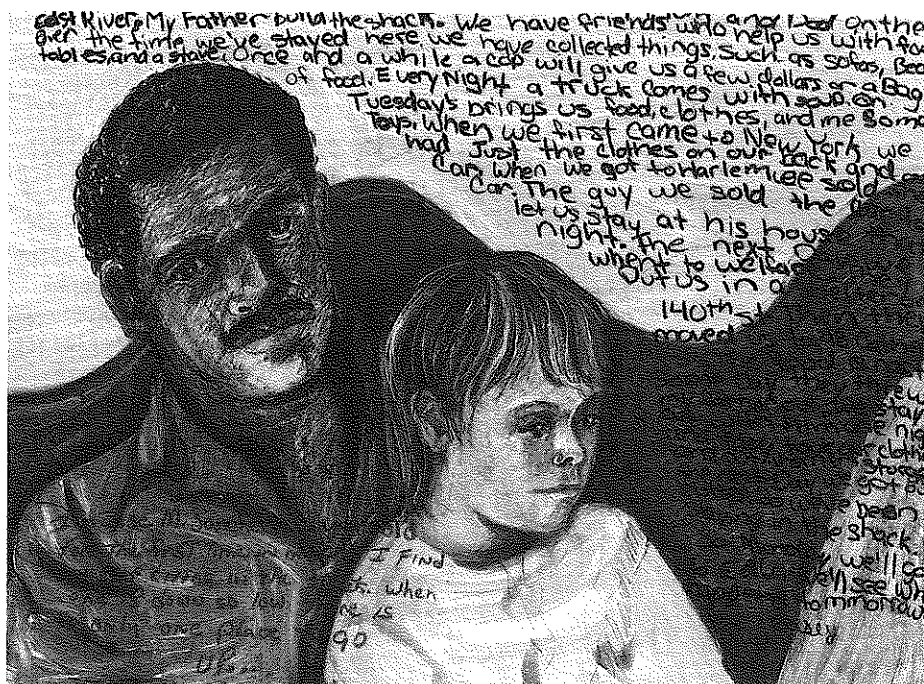
**Robert Schatz.** Galerie Pixi, Paris, March 11–April 10, 1999. Drawings.

## MID-ATLANTIC

**Anne J. Banks.** Contact Gallery 10 Ltd., Washington, D.C., April 21–May 15, 1999. *Blue Squares and Other Mysteries*, acrylic paintings.



**Stan Smokler, *Haphaestus*, steel, 26" x 22" x 3"**



**Joan Arbeiter, *José with Casey*, mixed media on mylar, 18" x 24"**

**Stan Smokler.** Freedman Gallery, Reading, Pa., March 26–April 25, 1999. *Spare Parts*, steel assemblages.

**Andréa Stanislav.** Maryland Art Place, Baltimore, March 2–April 3, 1999. *The Pink Room*.

## MIDWEST

**Janet Pines Bender.** Arc Gallery, Chicago, March 30–April 24, 1999. *Shodo—Chants—Marks*.

**Sam Gilliam.** Klein Art Works, Chicago, March 27–April 24, 1999. *New Paintings, Constructions and Sculpture*.

**Robert Graham.** Kemper Museum of Contemporary Art, Kansas City, Mo., March 26–May 23, 1999. *Process—Charlie Parker Memorial*, drawings and models.

**Wendy Jacob.** Kemper Museum of Contemporary Art, Kansas City, Mo., March 26–May 23, 1999. *The Squeeze Chair Project*.

**John H. Jacobsmeier.** Anchor Graphics, Chicago, February 19–20, 1999. *Saints and Survivalists*, wood engravings and lithographs.

**Carolyn Manosevitz.** Alma College, Alma, Mich., January 11–February 1, 1999. *Moving On: The Journey of the Second Generation*, paintings.

**Terry Towery.** University of Northern Iowa Gallery, Cedar Falls, March 11–April 11, 1999. *Figurative Decay Series*.

**Ursula Von Rydingsvard.** Indianapolis Museum of Art, Indianapolis, May 2–April 30, 2000. Sculpture.

**Tom Wagner.** Gannon Gallery, Bismarck, N.Dak., September 1–October 15, 1999. *Rituals of Dance*, ink and collage on paper, acrylic on canvas.

**Kenneth Wenzel.** Beauxmage Fine Art, St. Paul, Minn., February 6–March 20, 1999. *New Work*.

**Michael Wright.** P.E.O. Foundation Gallery, Cottey College, Nevada, Mo., April 1–May 6, 1999. *I Be Am*.

## NORTHEAST

**Joan Arbeiter.** Tomasulo Gallery, Cranford, N.J., March 12–April 15, 1999. *Street People*.

**Sara Bates.** Rockwell Museum, Corning, N.Y., opened March 26, 1999. *Honoring Mother Earth: An Installation*.

**Ingrid Capozzoli.** Hess Gallery, Pine Manor College, Chestnut Hill, Mass., January 28–March 11, 1999. *The Figure Observed: Works on Paper*.

**Joseph Coco.** Paterson Museum, Paterson, N.J., April 18–May 29, 1999. *If Walls Could Speak*, paintings and drawings.

**Ed Colker.** Neuberger Museum of Art, Purchase, N.Y., February 15–April 25, 1999. *Five Decades in Print*.

**Murray Dewart.** Chapel Gallery, Newton, Mass., March 3–28, 1999. *Fire and Rose*, sculpture.

**Mary Frank.** Neuberger Museum of Art, Purchase, N.Y., September 17, 2000–January 14, 2001. *Encounters*.



**Susan Miiller, *Approach*, oil on canvas, 12" x 18"**

**Thomas Germano.** Gair Building #6, Brooklyn, N.Y., April 1999. Paintings and drawings.

**John Jacobsmeier.** Kougeas Gallery, Boston, December 11, 1998–January 23, 1999. *Frontier Fever*, oil paintings and wood engravings.

**Elizabeth King.** Kent Gallery, New York, April 10–May 22, 1999. *Homunculus*.

**Kathy Levine.** Arsenal Gallery, New York, May 12–June 10, 1999. *Natural ARTificial*.

**Hung Liu.** Bowdoin College Museum of Art, Brunswick, Me., April 11–June 6, 1999. *Yin and Out of Focus*.

**Winifred McNeill.** Aljira Center for Contemporary Art, Newark, N.J., March 11–April 22, 1999. *Looking and Touching*.

**Barbara Nesin.** Lincoln Campus Gallery, Community College of Rhode Island, Lincoln, March 6–April 1, 1999. *Creation Myths*.

**Deborah Randall.** Doll-Ansdadt Gallery, Burlington, Vt., April, 1999. *Objects of Desire*, paintings.

**Scott Redden.** Dillon Gallery, New York, March 4–25, 1999. Paintings.



**Julia M. Becker, *Amphora*, cutout paper letters and infant gown, 23" x 30"**



**Deborah Randall, *Explosion of Size 17*, mixed media on paper, 22" x 57"**

**Carol Sun.** Neuberger Museum of Art, Purchase, N.Y., June 13–September 12, 1999.

**John Walker.** Knoedler & Company, New York, March 18–April 10, 1999. *Passing Bells*.

**Marianne Weil.** Beatrice Conde Gallery, New York, May 20–June 19, 1999. Bronzes and monotypes.

## SOUTH

**Bazil Alkazzi.** Ex Libris Gallery, Savannah College of Art and Design, Savannah, Ga., June 15–September 15, 1999.

**Susan Miiller.** Plano Art Center, Plano, Tex., April 24–June 5, 1999. *In Search of a Landscape*.

**Conrad Ross.** Montgomery Museum of Fine Arts, Montgomery, Ala., June 5–July 11, 1999. *The China Colls: Printmaking*.

**Tom Wagner.** Arkansas River Valley Arts Center, Russellville, Ark., January 10–February 2, 1999. *Rituals of Dance*, ink and collage on paper, acrylic on canvas.

## WEST

**Les Barta.** Shoreline Community College Art Gallery, Seattle, June 1–30, 1999. *Photoconstructions*.

**Julia M. Becker.** Galerie Trinitas, University of Great Falls, Great Falls, Mont., March 23–April 23, 1999. Beall Park Art Center, Bozeman, Mont., December 1, 1998–January 8, 1999. Gallery of Visual Arts, University of Montana, Missoula, October 3–24, 1998. *Compositions in Neurotopography: Skins, Tents and Other Undressings*, mixed-media printmaking and sculpture installation.

**David Brody.** Esther Claypool Gallery, Seattle, June 3–26, 1999.

**Cora Cohen.** Bentley Gallery, Scottsdale, Ariz., February 10–March 30, 1999. Paintings.

**Merrilyn Duzy.** Orlando Gallery, Sherman Oaks, Calif., March 5–26, 1999. *Intimate Interiors*, pastel paintings. Wurdemann Gallery, Gallery 825/LAAA, Los Angeles, February 20–March 19, 1999. *Walking Through History: Women Artists Past & Present*.

**Blinn Jacobs.** University of Wyoming Art Museum, Laramie, April 10–July 18, 1999. *Light/Repression and Recovery*, paintings.

**Matt West.** CAM-PLEX, Heritage Center Gallery, Gillette, Wyo., January 11–February 28, 1999. *Natural Facts*.

# People in the News

## In Memoriam

**Franca Trinchieri Camiz**, art historian and lecturer at the Rome campuses of Trinity College and Temple University, died of Creutzfeldt-Jakob disease on January 11. Although she seemed quintessentially Roman, Franca was, in fact, half American, having graduated as an art history major from Wellesley College. Some of us remember the vivacious young woman who, on subsequently entering the graduate program in art history at Harvard, gave many of us our first taste of Italian culture.

After completing the course work for her Ph.D., she moved to Rome, where she married Paolo Camiz, a physicist at the University of Rome. Almost immediately began the veritable calling that has left its mark on legions of young students, with her teaching of art history at the outposts of various American colleges and universities in Rome: Loyola University, the Rhode Island School of Design, John Cabot University, and especially, until her death, Temple University and Trinity College. Her commitment to direct experience as the best path toward historical understanding, combined with her keen eye and boundless energy, meant that she excelled in the role of *cicerone*. On legendary guided visits to sites throughout Italy, Camiz's enthusiasm and insight were always an inspiration, even if students sometimes had trouble keeping up with her! They emphasize how much she gave of herself, not only in sharing her broad knowledge, but with often-needed extra academic guidance. This deeply human side of pedagogy was evident also in Camiz's involvement in the education of students at all stages of life. She participated in the founding and administering of a secondary school in Rome in the 1970s and became the unofficial adviser to many a graduate student on research resources in Rome.

Camiz was a conduit for the art-historical and general intellectual community in Rome. Frequently, this took the form of lunches and dinners at her home on the Viale Angelico, where American scholars would invariably find other visitors—from Poland, Israel, England, etc.—assembled at that long, roof-top table, which would be replete with freshly prepared delicacies. This expansiveness and generosity was essential to her nature and informed her many roles: as wife, mother, sister, daughter, friend, teacher, scholar.

Camiz's concentration on painting of the late Renaissance and Baroque periods emerged less from her graduate training than it did from her rich experience of particular works of art in the Roman setting that became her home. For example, her article on Caravaggio's *Martyrdom*

of *St. Matthew* in San Luigi dei Francesi depended on the sustained response to formal elements perceived in terms of the picture's placement, the viewer's angle of vision, etc., as much as it did on a theological awareness of the role of Baptism that she brought to her moving reading of Caravaggio's painting.

Her interpretive contributions concerning the musical aspects of the visual arts, which became one of her special areas of expertise, had their point of departure in her husband's activities as an early music expert and singer and was sustained by an ongoing dialogue with him. By identifying the compositions of musical notations contained in Renaissance and Baroque paintings, or by considering the significance of suggested instrumentation and vocal arrangement in these works, she illuminated in totally new ways the content and cultural context of such well-known works as Caravaggio's *Lute Player* and his *Rest on the Flight*.

The innate inquisitiveness and powers of concentration that Marilyn Lavin noticed when she taught the adolescent Franca Trinchieri one year at the Overseas School in Rome evolved in the mature scholar into the sleuthing instincts and the passion and patience for archival research. With her linguistic training and abilities, Camiz proceeded to make a succession of important documentary finds, such as those concerning the identities of a cluster of 17th-century women artists. At the 1998 CAA Conference, she presented her latest findings, soon to be published, that trace the Roman history and settings of Michelangelo's "Florentine" *Pieta*.

For all the dynamism, exuberance, even chaos of a life crammed with often conflicting personal and practical demands, Camiz's scholarship was a source of serenity. Her articles are models of calm clarity—circumspect in the presentation of hard-won evidence, characteristically modest and appreciative of the work of others, but simultaneously courageous in staking new claims.



Franca Camiz

Franca Camiz is survived by her husband, Paolo and her sons, Alessandro and Daniele. All of us who were privileged to know Franca mourn the loss of this extraordinary colleague, teacher, and friend.

Memorial scholarship endowments have been established in Camiz's name to benefit students in the Rome Art Programs of Trinity College and Temple University. Checks should be made out to Trinity and/or Temple with "Franca T. Camiz Memorial Scholarship Fund" specified in the memo line. Trinity College, Development Office, 300 Summit St., Hartford, CT 06106, Attn: Roxanna Cistulli; or Denise Connerty, Temple University, Conwell Hall-5th fl., 1801 N. Broad St., Philadelphia, PA 19122.

—Andrée Hayum, *Fordham University* (in collaboration with Marcia Hall, Barbara Lane, Marilyn Lavin, Livio Pestilli, Linda Seidel, Marie Tanner, and Jean Weisz)

**Paul Mellon**, renowned philanthropist, art collector, patron of the arts, and horse breeder, died on February 1, 1999, at his home in Upperville, Va. He was 91 years old.

Quiet and intensely committed, Mellon contributed to a wide variety of charitable organizations, but especially in support of higher education, the arts and humanities, conservation, and veterinary research. Under his leadership, outstanding cultural treasures have been maintained in magnificent structures created to house them. He also helped to preserve nature through his contributions toward the purchase of Cape Hatteras National Seashore in North Carolina and his gift of Sky Meadows State Park to Virginia. He once wrote that "the saving of these beautiful natural areas has given me the profoundest pleasure and the most heartwarming satisfaction."

Mellon was born in 1907 in Pittsburgh and spent his early years there. In 1919 he was sent to the Choate School in Wallingford, Conn., and then continued his education at Yale University, from which he graduated in 1929. From Yale, he went to Clare College, Cambridge, from which he received an honors B.A. in 1931. He then returned to Pittsburgh, where he worked in the Mellon Bank and various businesses.

In 1935 Mellon married Mary Conover Brown. After his father's death 2 years later, they moved to a farm in northern Virginia, which remained his primary residence. In 1938 Mellon received an M.A. degree from Clare College, Cambridge. The couple was in Europe when World War II broke out and stayed there until 1940.

After returning to America, Mellon enrolled at St. John's College. Six months later he joined the U.S. Army. He received cavalry training and a commission at Fort Riley, Kans., and subsequently served with the OSS (Office of Strategic Services) in Europe, attaining the rank of major. In 1945 he and his wife founded the Bollingen Foundation. The foundation published 100 books, including the best-selling *I Ching*, and supported the publication of many others before closing in 1969. Mary died in 1946.

In his 40s Mellon began collecting art in earnest with his second wife, Bunny. He purchased works by the French Impressionists

# "Promotion of Distance Education Through Digital Technologies"

Docket No. 98-12A: Library of Congress Copyright Office

## Comments of the College Art Association

By Robert A. Baron, CAA Committee on Intellectual Property; Kathleen R. Cohen, CAA Committee on Education; and Jeffrey P. Cunard, CAA Counsel

The College Art Association is pleased to submit comments to the Copyright Office in response to the Notice requesting comments in Docket No. 98-12A. CAA is a professional organization that includes among its members those who are committed to the practice of art, teaching, and research of and about the visual arts and humanities. More than 13,000 artists, art historians, scholars, curators, collectors, educators, art publishers, and other visual arts professionals are individual members. Another 2,000 university art and art history departments, museums, libraries, and professional and commercial organizations hold institutional memberships.

CAA members are deeply interested in distance education and its potential applications and benefits and, for this reason, we welcome the opportunity to provide the Copyright Office with our views on the extent to which the Copyright Act should be reviewed and revised to foster distance education. These comments respond to several of the topics on which the Copyright Office is seeking the views of the public, including the nature of distance education, the successes and failures of licensing, and the application of

copyright law to distance education.

Today, many of the members of CAA are exploring the means with which new digital tools can be used to enhance their abilities to communicate with students and the public. These applications include "virtual exhibitions, distance education projects, and such other educational activities in digital formats as live, recorded, or simulated demonstrations, which may include the playing of relevant portions of audiovisual works. In each case, as considered appropriate, such applications may be "real-time," that is, that the activities may be interactive and, in several respects, be not dissimilar from real-time, face-to-face teaching. In other cases, applications may be "on demand," in which case the display of program materials may be facilitated by a server and viewed locally (i.e., the student is physically proximate to a computer); in other paradigms, the program material may be downloaded and then played back or otherwise used at a distant location at another time. Given the wide variety of present and potential applications, CAA and its membership have a major stake in any recommendations with respect to intellectual property legislation that affects the process of creating and disseminating such exhibits and courseware. The outline of the process mandated by Section 403 of the Digital Millennium Copyright Act enacted October 28, 1998, may determine whether it is feasible to continue the pursuit of these goals or whether they must be abandoned to wait for more favorable legal, technological, or licensing conditions.

Before discussing our views on the nature of distance education and the specific recommendations we believe the Copyright Office should make, it is appropriate for CAA to describe its views on the creation and use of intellectual property. CAA membership wishes to continue contributing to the process of broadening the public's understanding and appreciation of our rich cultural, historical, and artistic heritage. We take our mission from the Constitution of the United States itself, which confers on Congress the power to use copyright "to promote the progress of science and useful arts," which is generally held to mean that "the primary purpose of copyright legislation is to foster the creation and dissemina-

tion of intellectual works for the public welfare . . ." (Marybeth Peters, *General Guide to the Copyright Act of 1977*, Washington, D.C.: Copyright Office, Library of Congress, 1977, 3:1). CAA's constituency is composed of both creators and users of intellectual property. We therefore believe that any revision of copyright legislation should maintain the traditional principle of balance between the rights of users and those of copyright holders.

## Application of Copyright Law to Distance Education

To maintain the constitutional balance between the rights of users and creators in the context of enabling meaningful distance education, CAA believes that the Copyright Office and Congress must review and reconsider three crucial components of the Copyright Act: 1) the extent to which Section 107(3) is and may be interpreted to limit the application of fair use in situations where the use of a work is educational, even though the entirety of the work may be used; 2) the extent to which the exemption in Section 110(1) is now limited to "face-to-face" teaching activities; and 3) the requirements in Section 110(1) and 110(2) that limit the location of instruction to classrooms or similar places devoted to instruction.

As to fair use, Section 107(3) of the Copyright Act instructs courts to consider the amount and substantiality of the portion of a work used in considering whether the use is fair. In many cases, courts would conclude that the fact that the entirety of the work is used, or that the "heart" of the work is disseminated, ought to cut against a finding of fair use. This interpretation may make sense for literary works and for works that take place in time, like cinema and drama; for such works, it may be appropriate to require that elements can and should be abstracted for comment lest the risk of being found liable for infringement be heightened.

Such an interpretation of Section 107(3), however, is misapplied and overly restrictive when applied to the use of visual arts in studying and teaching. For the visual arts, it is necessary to show the entirety of a work; for example, a slide image that depicts the entire painting or sculpture being discussed in a classroom. From



the perspectives both of the student and of the artist who wants to make certain that the integrity of a work he or she created be maintained when used in teaching, it is an absolute requirement that, in addition to details, the entirety of a work be shown. The use, in teaching, of photographic and visual surrogates of the works themselves is the proportional equivalent of quoting only portions of literary works. Arguably, given the lower resolution of the images used in reproductions for educational purposes, the omission of such elements as the texture and detail of the original might suggest that such reproductions do not, in fact, take the entirety of the original work, and, therefore, that Section 107(3) should cut in favor of a finding of fair use for such uses.

Clearly, fair use as applied to the traditional and electronic visual media, for purposes of research, commentary and teaching, should permit showing and archiving reproductive, surrogate representations of originals. Moreover, a fair use finding in support of such uses is particularly appropriate (notwithstanding that the entirety of the work may be used) owing to the transformative nature of the use. Unlike uses of literary works, a reproductive copy of a visual work is almost always transformed in a way that makes it suitable for teaching and for a limited number of research and study applications, but makes it generally unsuitable for most commercial applications. This is so because, in a teaching and scholarly environment, for reasons of economy and efficiency, most educational users must accept lower quality reproductions than will the publishing and entertainment industries. These lower quality reproductions themselves tend to be derived from low quality analogue reproductions—book illustrations, mostly.

Copyright owners, for understandable reasons, have long feared an expansive reading of the fair use doctrine of the sort suggested above. Nonetheless, CAA believes that such concerns—driven in part by the possibility of subsequent unlawful economic exploitation of works of art—is unwarranted because of two factors: 1) the relatively poorer quality of the images used in educational settings; and 2) the lack of intense public interest in much of what is used to teach. (This last point, of course, is related to the absence of

commercial licensing for many of these images, a point that is discussed in greater detail below.) In the experience of CAA members, although it is impossible to guarantee that abuses will not occur, serious cases of infringement are unlikely. Accordingly, it is unlikely that teaching surrogates (be they unmoving images or selected clips of audio or audiovisual works) will be substituted for the original in any way that adversely affects key income streams from licensing and sales owed to creators and copyright holders. In that regard, the fourth fair use factor should generally weigh in favor of a finding of fair use.

As suggested by the foregoing paragraphs, CAA members believe that fair use, at a minimum, should be available to protect the use of images in educational settings, whether the teacher is in the classroom or is teaching his or her students at a distance through electronic means. In fact, lawsuits alleging infringement of images photographically copied or scanned under a claim of fair use are relatively uncommon. Nonetheless, leaving the decisions to courts (that may or may not correctly balance the fair use factors) is unwise. Indeed, CAA believes that the Copyright Office should not conclude that the fair use doctrine adequately addresses all the copyright issues or that no specific statutory exemptions are necessary to assure the continued educational use of such materials.

There is a specific and known risk of having to confront litigation that would challenge potential claims of fair use of images and study materials in educational contexts. Perhaps this risk is not high. Nonetheless, it is a risk. That risk of litigation has, in fact, created a widespread disabling disincentive to collect resources under claims of fair use. University counsels across the country, for fear of exposing their institutions to potential liability, have prohibited art and art history departments from relying on fair use as means of gathering and using resources for a variety of educational applications. The consequence of these decisions have fundamentally limited the quality and breadth of academic programs everywhere and have prevented many CAA members from embarking on digital projects. (In one instance known to one of the authors of these comments, for fear of being caught with what univer-

sity attorneys felt may be viewed as illegal booty, the art department gave its entire slide collection to one of its professors.)

Departments are forced to abandon the right to build their collection by relying on fair use. In doing so, they perforce must limit their curricula to courses and syllabi that depend on available but frequently meager commercial offerings.

The Copyright Office also asks about the role of voluntary guidelines, about which CAA is, to be frank, skeptical. Certainly, the extant education guidelines, including the CONFU guidelines on the use of digital images, that define the limits of fair use offer no relief to university art departments. In our experience, these guidelines seriously misunderstand the realities of the educational mission, the exigencies of the teaching environment, and impose a highly restrictive—repressive—interpretation on the application of the fair use doctrine.

Willful infringers and fair users each, to some extent, depend on “market failure” to protect themselves from liability—the former, to protect themselves from being caught, and the latter to escape the potentiality of having to defend their takings. Contrary to some assertions, market failure is not a *raison d’être* for fair use and fair use is not simply a begrudging acknowledgment of market failure. To accept market failure as a protection against being challenged for a fair use is not a remedy to the educational issue outlined above, but rather a means of avoiding the difficult decisions.

The digital world—with technological options and new licensing paradigms—now has the capacity to minimize market failure in its own sphere. Nevertheless, what is needed is, at a minimum, a statutory clarification of education’s claim to be a fair user—particularly in the circumstances described above.

CAA believes, however, that specific statutory remedies that define in a broad manner the nature of the educational exemption is appropriate to facilitate the use of visual arts in the setting of distance education. One statutory approach might specify the types of uses, objects of use, and means of transmission and reception that shall be considered to be within the just purview of the educational mission, and

then state an exemption is available for such uses, objects, and means. Nonetheless, given the rapid evolution of technology, it would be better to indicate that certain educational uses—namely, face-to-face and distance education created to support face-to-face and other real-time interactive instruction—deserve especially broad exemptions. To mount effective teaching activities, and to invest in the technology, infrastructure, and human resources to support such activities, educational establishments, like other institutions, need some degree of legal certainty. They need to know that their uses and their archiving of images and other resources to facilitate teaching (including distance education) and scholarship—particularly (but not exclusively) in those cases when licensed or other sources are not marketed or are not available at a reasonable price for educational purposes—are permitted by the Copyright Act. As to distance education specifically, they must know that such uses as are allowed include whatever content—materials, matter, and media—as have valid educational purpose in the context of a course of study and within the specific educational institution’s community. They need to know that such materials may be presented in face-to-face, in real-time, and by delayed (on-demand) presentations in and out of the classroom. Accordingly, such exemptions should apply not only to the rights of public performance and display, which are implicated by real-time interactivity, but also to the reproduction right, which is implicated when materials are downloaded and used subsequently by students.

Naturally, copyright owners are concerned with the possibility of unauthorized and subsequent dissemination of materials initially performed, displayed, or downloaded in connection with distance education. CAA concurs that students using copyrighted educational materials ought to be made aware of the legal limitations that restrict their subsequent use of copyrighted materials presented to them in face-to-face, real-time, and delayed transmission. They should have access to these materials for use in their research, creative endeavors, and study, but should be well-equipped to determine when there is a likelihood that they might be infringing on the rights of

the creators and copyright holders. From a practical perspective, one of the best ways to teach this lesson is to inform students that they themselves are creators and have the same rights as do those who supply resources to them. As a general rule it is more wise to encourage the use of new technologies and methods by giving their creators maximum freedom, and to correct faults in conception and injustices as eventually made manifest by experience.

From the above it is clear that the bundle of rights needed to create a successful distance education program is allied to and inseparable from the rights exercised in the classroom. For the disciplines allied to the visual arts, not only is it necessary to place age-old standard didactic techniques of collecting and displaying images within an envelope of legality, but, at the same time, it is necessary to extend these rights into the techniques and products of digital education. Consequently, the CAA requests that the Copyright Office recommend to Congress that it amend the specific statutory exemption for face-to-face teaching currently found in Section 110(1). That exemption should be expanded as follows: to permit both the real-time, one-way and interactive, and delayed delivery of course materials and study tools (by downloading, for example) such as may be offered and prepared to coordinate with and to supplement both traditional face-to-face instruction, and real-time distance education. This statutory exemption must include the right to display static works in their entirety and to excerpt and display such narrative or time-based performances as educationally appropriate.

CAA believes that students and instructors should have the same rights of access to digital materials that they historically have had to analogue materials in classrooms and in university research facilities. At the same time, however, CAA supports implementation of means to limit access to online digital course materials to bona fide students and other qualified members of the educational institution’s community. For these purposes we support use of passwords or other security systems to prevent unrestricted access to copyrighted items. Potentially, we would support other means to inhibit unlawful uses such as watermarking and canceling images.

CAA appreciates that digital communications, whether closed or, like the Internet, open to any user, may be used as a vehicle on which to transmit distance education materials to any online computer, anywhere. Thus, although CAA strongly supports eliminating the restriction in Section 110(1) that limits performance to classrooms or similar places devoted to instruction, it also understands the need to include a tailored requirement that any delivery of such distance education materials that incorporate copyrighted works belonging to others should be subject to appropriate security measures, as indicated above. Downloaded materials of particular sensitivity to potential large-scale infringement may be protected by encoding that requires password access for each use and/or that renders the material identifiable but functionally unusable by a given date or after a specified interval.

### *Role of Licensing*

CAA also would like to offer its views on the future role of licensing, another area of inquiry set out in the Copyright Office Notice. Some commercial vendors have made the argument that the new technologies and centralized permission agencies obviate the need to guarantee the uses described above, whether such “guarantee” is through the application of the fair use doctrine or through specific statutory exemptions. They argue that it is now possible to license (including by way of granting a site license) copyrighted materials for such uses. Libraries, in particular, license access to many tools used to conduct research for their patrons.

Again, for the visual arts, the text-to-image analogy is false. It is not possible to extrapolate from licensed text-based permission schemes in use in libraries and frequently used to assemble course readers to the visual materials needed to assemble courses in the visual arts. For one thing, the numbers of items needed are exponentially greater for the visual arts. While a course reader may involve seeking permission for 10 to 20 text items, each of the 30 to 45 art history lectures typically given in a single semester course can present anywhere from 30 to 60 (or more) images per class, making for a total of 900 to 2700 requests for

permission per course—creating an administrative nightmare impossible to justify in any educational context.

Many items can be purchased from image vendors. Moreover, some useful site licensing schemes are beginning to appear. Nevertheless, much of the specialized materials needed for course presentation are not available from commercial sources and never will be. The reasons are simple. First, vendors and licensors only know what to offer after scholars and teachers have established a work's significance; chronologically, scholarship comes first, commerce, second. Second, some works are used so rarely that it is not economically worthwhile for a vendor to license and prepare these images for use. Third, in the visual humanities there are relatively few established sets of images that wholly meet the requirements of standard courses. Many courses tend to be personal constructs of their instructors and, as such, reflect evolving opinions supported by newly selected objects.

At this point, only very few vendors are beginning to offer digital versions of their image catalogues. In addition, no centralized image resource bureaus yet exist that cover even the range of traditional images needed in courses offered by CAA members (and it is unlikely that any will ever exist). Accordingly, the ability to locate and license all needed images in digital format is and probably always will be next to impossible.

Institutions that have attempted to license images used in teaching have experienced, among other things, extreme difficulties in identifying, locating, and contacting copyright owners, have received lax or no response from those whom they have contacted, and sometimes are asked to pay unreasonably high prices for the images they request. The lengthy time needed to clear images for use imposes hardships on faculty trying to prepare timely courses and on departments unable to afford the wasted administrative costs involved.

Consequently, as high-quality digital images do become available, educational institutions will certainly purchase and license them when appropriate, but teaching must not be limited only to those objects that someone has decided are commercially viable. Curiously, it is often less

expensive to acquire or license an image packaged for teaching, than to access it through a claim of fair use. Yet, to stifle the proper application of fair use or to refrain from validating these activities through statutory exemptions in the electronic environment would be to strangle the life out of the creativity and inventiveness that have become the hallmark of the contribution that American universities have made to American and international intellectual culture and science.

### Concluding Observations

In response to the knowledge explosion of the twentieth and twenty-first centuries and to the decline of manufacturing as a source of national wealth, American educational institutions are being called on to prepare increasing numbers of students to work at intellectual pursuits and in the information marketplace. To achieve these goals, education needs free access to the tools required to fulfill that charge. America's intellectual strength has been nurtured by the free public library system and the promise of broad access to educational materials. This success in the world of analogue access has been made possible by exploiting the principles of "fair use" and the "first sale doctrine." Neither principle should be stifled or stymied by the application of a crabbed application of the copyright law or by the proliferation of new licensing paradigms that rely on encryption or other access control mechanisms that would have the effect of undercutting the fair use doctrine. Indeed, these two principles, when combined with inventive uses of materials in the public domain, in the past, as now, have been fundamental to the production of American intellectual properties—products recognized, respected, and acquired throughout the world.

As we move into the digital age, it is crucial that the benefits of freedom of access to research and study aids be extended to the new realities of teaching. The rights students now have to consult and access library and course materials, and the rights teachers now have to expose students to such materials, should be echoed in the protocols applied to distance education. Similarly, the restrictions now placed on users to prevent misuse of copyrighted materials

they access should be borne by the recipients of distance education programs.

Creating intellectual property is like farming: you can reap only what you sow. And the university is one of the soil beds into which these seeds must be cast. The current desire among some providers of intellectual properties to maximize products at the cost of future growth in the final analysis will prove to be self-destructive and contrary to American interests. For a robust and fertile market we must distinguish between formative uses of and consumer markets for intellectual properties; we must encourage giving educators continued access to digital materials and must not impose restrictions that inhibit students from learning how to use the products of the past and present to create the products of America's future. We must cling to and act on our belief that education is an investment for the future.

CAA joins other educational groups and organizations in urging that the Copyright Office recommend that Congress maintain the current, constitutionally mandated balance between the rights of intellectual property owners and users. It is crucial that the Copyright Office and Congress take such steps as are necessary to ensure that such balance is maintained in the digital dimension—through the use and application of digital media and the benefits of real-time and delayed delivery of such media in distance education.

In short, CAA believes that the traditional classroom and the traditional relationship the student has with the learning process should serve as the paradigm for the exploitation of new educational media and processes. The basis for this belief is rooted in the primacy of real-time, instructor-based interactive teaching, whether it takes place face-to-face or through any number of potential transmission methods and received in any number of potential locations. Such contact between student and teacher must serve as a prerequisite for obtaining and exercising rights that sanction the use of both real-time and archived or delayed methodologies for teaching and learning, coupled with proper and appropriate regards and safeguards for the rights of the owners of copyrighted materials.



Ronne Hartfield

and post-Impressionists. For many years he also collected English pictures and books. His collection was rich in the works of such recognized artists as John Constable, William Turner, George Stubbs, William Hogarth, Thomas Rowlandson, and Joseph Wright of Derby, but he also collected works by their lesser-known contemporaries and had a particular interest in such underappreciated genres as sporting art, informal portraiture, and topographical painting. While some of these paintings were given to the National Gallery of Art and the Virginia Museum of Fine Arts, the majority of the British collection went to the Yale Center for British Art, which Mellon founded and of which he was the chief benefactor. Mellon was also a major donor to the Virginia Museum of Fine Arts, for which he served as trustee for 40 years.

Mellon's leadership of the National Gallery has been as reliable as his gifts. He was first elected to the board of trustees in 1938, making him the gallery's first president. He resigned in 1939. Following his military service, he was re-elected to the board in 1945 and served as president of the gallery from 1963 to 1979. At the opening ceremony for the East Building in 1978, Mellon turned the building over to President Carter, "to be dedicated forever to the use and enjoyment of the people of the United States." In 1979 he became chairman, a post from which he retired in May 1985. Thereafter he maintained his ties to the board by serving as the first honorary trustee.

Among the many other institutions that benefited from Mellon's leadership and philanthropy are: Carnegie-Mellon University; Yale University; Saint John's College; the Center for Hellenic Studies; the Andrew W. Mellon Educational and Charitable Trust; the Conservation Foundation; the Fund for the Advancement of Education; the Virginia Outdoors Foundation;

the Virginia Polytechnic Institute; and the Royal Veterinary College, University of London. He was also a trustee of the Mellon Institute of Research from 1937 until its merger into Carnegie-Mellon University in 1967, and chairman of its board of trustees from 1960 to 1967.

Near the end of his book, *Reflections in a Silver Spoon*, Mellon wrote, "I have been an amateur in every phase of my life; an amateur poet, an amateur scholar, an amateur horseman, an amateur farmer, an amateur soldier, an amateur connoisseur of art, an amateur publisher, and an amateur museum executive. The root of the word 'amateur' is the Latin word for love, and I can honestly say that I've thoroughly enjoyed all the roles I have played."

Mellon's survivors include his wife of 50 years, Bunny, the former Rachel Lambert Lloyd; his daughter, Catherine Conover, and son, Timothy; and 3 grandchildren.

A memorial exhibition presenting his legacy of gifts of art to the nation will be organized by the National Gallery of Art, dates to be announced.

### Academe

**David Hickey** was selected to lecture as a visiting artist at the Santa Fe Art Institute, N.Mex., in January 1999.

**Franklin Williams** was selected for a residency at the Santa Fe Art Institute, N.Mex., where he will be June 7-June 18, 1999.

**Diane Wolfthal** has been promoted to associate professor of art history at the School of Art at Arizona State University, where a new joint Ph.D. in the history and theory of art will begin in conjunction with the University of Arizona.

### Museums and Galleries

**Ronne Hartfield**, former director of Museum Education at the Art Institute of Chicago, is now helping to launch the University of Chicago's Marty Center. This fall, she will be involved with similar planning teams at Harvard University and at the Miho Museum, Kyoto. Over the next 2 years, she also plans to complete a sociohistorical biography of her mother.

**Constance Wolf**, associate director of public programs at the Whitney Museum of American Art, was appointed director of the Jewish Museum in San Francisco in December 1998.

## Grants, Awards, & Honors

Only grants, awards, or honors received by individual CAA members are listed. All names will also appear on the CAA website. Submit name, institutional affiliation, and title of the grant, award, or honor, and use or purpose of grant to: Kari Grimsby; fax 212/727-3029; kgrimsby@collegeart.org.

**Adrienne DeAngelis** has been awarded a Gladys Krieble Delmas grant for study in Venice to further research the sculptor Danese Cattaneo.

**Jeffrey Hamburger**, chair of the CAA Millard Meiss Committee, received the 1999 Grundler Prize for his book *Nuns as Artists: The Visual Culture of a Medieval Convent* (University of California Press, 1997).

**Muriel H. Hasbun** was awarded an Individual Artist fellowship in the visual arts/photography category for 1999 by the District of Columbia Commission on the Arts and Humanities. Hasbun teaches photography at the Corcoran School of Art and George Washington University.

**Patricia Johnston**, associate professor at Salem State College, received a National Endowment for the Humanities Fellowship for College Teachers and Independent Scholars. In addition, her book, *Real Fantasies: Edward Steichen's Advertising Photography* (University of California Press, 1997), received a special commendation from the 1998 Kraszna-Krausz Photography Book Awards in the category of art, culture, and history books.



**Karen LaMonte** has received a Fulbright grant for research abroad. Her project, "Glass Casting Technique and Its Sculptural Application in the Czech Republic," will give her the opportunity to learn glass casting techniques developed by Lybenski-Brichtova while creating her own work in their studio. She will also research sculptural glass pieces of the emerging generation of Czech sculptors and will lecture about her findings back in the U.S.

**Kelly Phillips**, Kansas City Art Institute, received a juror's award at the 14th Annual Greater Midwest International at Central Missouri State University Art Center Gallery.

**Shelley Rice** has received a special commendation from the 1998 Kraszna-Krausz Photography Book Awards in the category of art, culture, and history for *Parisian Views* (MIT Press, 1997), which explores the conversion of Paris into a modern urban city in the 19th century.

## Conferences & Symposia

### Call for Papers

"Space and Place," Society for Art History and Archaeology of the University of Illinois at Urbana-Champaign, October 22-23, 1999. SAHA welcomes graduate student papers from art history, archaeology, and such related fields as architecture, anthropology, urban planning, landscape architecture, cultural and gender studies. Papers should offer insight into visual as well as social, cultural, political, or geographic aspects of this theme, and participants may interpret "Space and Place" in either a literal or abstract sense. This year's keynote speaker is Marvin Trachtenberg, Institute of Fine Arts, New York University. Notification of acceptance will be sent by June 11. Final papers should be 20 min. For information: Lorraine Morales Menar, menar@uiuc.edu; or Charlotte Bauer-Smith, bauersmi@uiuc.edu; or 217/333-1255. Schedule of events, including speakers, available at: <http://www.uiuc.edu/faa/faa.top.html>. Send double-spaced, 500-word abstract, c.v., and personal contact information

to: UIUC Society for Art History and Archaeology Symposium, University of Illinois at Urbana-Champaign, School of Art and Design, Art History Program, 408 E. Peabody Dr., Champaign, IL 61820. *Deadline: May 28, 1999.*

**1999 Feminist Art and Art History Conference**, Barnard College, New York, October 30, 1999. This conference explores artistic and art-historical engagement with feminism broadly defined, including artistic practice, visual culture, theory, history, sexuality, gossip, anecdote, pedagogy. Papers, slide presentations, or collaborative projects by artists, critics, art historians, and others are all welcome. Proposals for 15-min. presentations on completed or in-progress work and for working groups are welcome. Send 3 copies of 1-page proposal, cover letter, and c.v. to: Laura Auricchio, Loretta Lorange, and Maria Ruvoldt, c/o Dept. of Women's Studies, Barnard College, 3009 Broadway, New York, NY 10027-6598. *Deadline: June 15, 1999.*

**Mid-Atlantic Popular Culture Annual Conference**, Valley Forge, Pa., November 5-7, 1999. Call for papers for sessions on "Technology and the Home," which will treat various ways that technology has affected the home. Papers should be concerned with how technology has influenced what type of homes we live in, how efficient or ostentatious homes may be, and what we do at/in home. Appropriate topics include: construction, hygiene/plumbing, appliances, lighting, computers, entertainment/television, automobiles/transportation, communications/telephones. Proposals to: Loretta Lorange, Graduate Center, CUNY, PO Box 2473, Long Island City, NY 11102; fax 718/721-6359; lorlorance@aol.com. *Deadline: July 15, 1999.*

"Fear and Its Representations in the Middle Ages and the Renaissance," the 6th Annual ACMRS Interdisciplinary Conference, Tempe, Ariz., February 17-19, 2000. The center welcomes papers that explore any topic related to the study and teaching of the Middle Ages and Renaissance, especially those that focus on this year's theme of fear. Papers may address the role that fear of such things as torture, the exchange of hostages, public punishment, and dismemberment plays as a deterrent in secular matters; or they may investigate literal fear, such as fear of hell and damnation, fear of battle, fear of love and fear of losing love, or other relevant topics. The plenary speaker will be R. I. Moore, University of Newcastle, author of *The Formation of a Persecuting Society: Power and Deviance in Western Europe, 950-1250* and *The Origins of European Dissent*. Send 2 copies of session proposals or 1-page abstracts, along with 2 copies of your current c.v., and the A-V request form (available on website) to: Robert E. Bjork, Arizona Center for Medieval and Renaissance Studies, Arizona State University, Box 872301, Tempe, AZ 85287-2301; acmrs@asu.edu; 602/965-5900; fax 602/965-1681; <http://www.asu.edu/clas/acmrs>. *Deadline: October 1, 1999.*

### To Attend

**6th International Medieval Congress**, University of Leeds, England, July 12-15, 1999. Scheduled for July 14: "Decorations for the Holy Dead: Visual Embellishments on Tombs and Shrines of Saints," sponsored by the International Center of Medieval Art. The 3 sessions offer little-known, unexpected material regarding saints' burials, including new interpretations of cloisters, and biographic, feminist, and political messages embedded into the composition of altarpieces. For information: Stephen Lamia, Dept. of Visual Arts, Dowling College, Oakdale, NY 11769-1999; 516/244-3099; or Elizabeth Valdez del Alamo, Dept. of Fine Arts, Montclair State University, Upper Montclair, NJ 07043; delalamo@saturn.montclair.edu.

"Art and Life in America: A Celebration of the Legacy of Oliver Larkin and American Art at Smith College," Smith College, October 16, 1999. This symposium commemorates the 50th anniversary of Oliver Larkin's Pulitzer-Prize-winning book, *Art and Life in America*. The symposium also celebrates the college's 120-year history of collecting American art. Speakers include: Michele Bogart, John Davis, Patricia Junker, Elizabeth Mankin Kornhauser, Amy Kurtz, Linda Muehlig, and Alan Wallach. For information: Maureen McKenna, Smith College Museum of Art, Elm St. at Bedford Terr., Northampton, MA 01063; 413/585-2770; <http://www.smith.edu/artmuseum>.

"The Visual Culture of American Religions," 1999 conference, Winterthur Museum, Garden, and Library, October 22-23. Scholars of American art, religion, and culture will consider a range of religious visual practice, including fine and applied art, religious architecture, biblical illustration and mass-produced images. A special panel will explore the implications of this material for museums. Martin Marty, historian of American religion, will provide a summary response. Conference funded by Lilly Endowment. For information: 800/888-4600; TTY: 302/888-4907; GBugge@winterthur.org; <http://www.winterthur.org>.

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## Opportunities

### Awards

**University Press of Kentucky Material Culture Award.** To encourage research and writing on material culture, a prize of \$1,000 and publication for the best original book manuscript in the field is being offered. Works of fiction, poetry, and drama are not eligible. Please submit 2 legibly typed, double-spaced copies of the 60,000-100,000-word manuscript and illustrations. The Award Committee is chaired by Simon J. Bronner, Penn State University, in association with the Material Culture Caucus of the American Studies Association. The prize-winning manuscript will be published by the University Press of Kentucky in the series *Material Worlds*. Manuscripts should contain a statement describing the subject, significance, and length of manuscript and give the author's name, address, and affiliation. Also include a statement certifying that the manuscript is original, that no significant portion of the work has been published, and that the manuscript is not under consideration with another publisher or awards committee. Submit entries to: Allison Webster, University Press of Kentucky, 663 S. Limestone St., Lexington, KY 40508-4008. For information: 606/257-8438; abwebs0@pop.uky.edu. *Deadline: July 1, 1999.*

**Kraszna-Krausz Book Awards** reward the best books published on the art, history, practice, and technology of the moving image (film, television, video, and related media) and still photography. Open to entries worldwide and in all languages, the awards are made annually, with prizes for books on the moving image alternating annually with those for books on still photography. The 1999 awards will be for books on the moving image. Entries for the next Photography Book Awards will be invited in the year 2000. The Kraszna-Krausz Book Awards are sponsored by the Kraszna-Krausz Foundation, formed in 1985 by Andor Kraszna-Krausz, founder of Focal Press, a leading imprint in photography, film, and television. Andor Kraszna-Krausz died in 1989. For information: Andrea Livingstone, 122 Fawnbrake Ave., London SE24 0BZ, England; tel/fax 171/738 6701; k-k@dial.pipex.com.

**Save Outdoor Sculpture! Awards.** SOSI Assessment Awards provide grants of up to \$850 for the first step of any preservation project: a professional assessment of the condition of the artwork, funded by Target Stores. **SOSI Conservation Treatment Awards** can provide up to 50% of funding for the preservation of sculptures that have been professionally assessed. Funded by Target Stores and the

National Endowment for the Arts. **SOSI Maintenance Training Awards** provide funding for training in low-tech sculpture maintenance. **SOSI Achievement Awards** recognize achievements in the fields of sculpture preservation and awareness. SOSI is co-sponsored by Heritage Preservation and the Smithsonian's National Museum of American Art. For information: Save Outdoor Sculpture! 888/SOS-SCUL; 202/634-1422.

### Calls for Entries

**The Photo Review 1999 Photography Competition.** *The Photo Review*, a highly acclaimed critical journal of photography, will reproduce accepted entries in its summer 1999 issue. In addition, several photographers will be chosen by Gary Pelkey and James Gilroy for an exhibition at the Owen Patrick Gallery, Philadelphia. Due to exposure in *The Photo Review*, past winners have been given 1-person exhibitions, have had their work reproduced in such other leading photography magazines as *DoubleTake*, and have sold work to collectors throughout the country. Juror: M. Darsie Alexander, MoMA. First prizes: \$1,000, donated by Abbey Camera, Philadelphia. Entry fee: \$20/3 prints or slides, \$5/2 additional, entitles all entrants to a copy of the catalogue and a 25% discount on a subscription to *The Photo Review*. For information: 215/757-8921 (9 a.m.-5 p.m. ET only). For prospectus, send #10 SASE to: *The Photo Review*, 301 Hill Ave., Langhorne, PA 19047. *Deadline: May 31, 1999.*

**New York EXPO of Short Film & Video**, New York's premiere international showcase for cutting-edge and classic independent shorts seeks fiction, animation, documentary, and experimental films and videos up to 60 minutes in length, and digital new media works of any size. Jury Award winners are screened for the public at The New School, where they are seen by distributors, agents, and exhibitors. Student and international entries welcome. Films/videos completed since 1997 or CD-ROMs and websites completed since 1995 may be entered. For information and entry form: Anne Borin, New York EXPO of Short Film & Video, 532 LaGuardia Pl., Ste. 330, New York, NY 10012; 212/505-7742; nyexpo@aol.com; <http://www.yrd.com/nyexpo>. *Deadline: June 1, 1999.*

**Berkeley Art Center 15th Annual National Juried Exhibition/Works on Paper:** drawing, printmaking, photography, and water media on paper. Juror: Robert Flynn Johnson, Achenbach Foundation, Fine Arts Museums of San Francisco. \$8/2-5 slides. For prospectus, send SASE to: BACA Dept D, 1275 Walnut St., Berkeley, CA 94709. *Deadline: June 4, 1999.*

**Artists with Disabilities:** call for artwork in all media and subject matters for an important exhibition celebrating the fine arts and individual artistic achievements of artists with various disabilities. Send SASE, résumé, photos/slides to: Sharon Lippman, Art Without Walls, Inc., PO Box 342, Sayville, NY 11782; 516/567-9418.

**Atelier 31**, a new contemporary art gallery is seeking artists who work in the following disciplines: painting, drawing, mixed media, photography, and sculpture. Submit artist statement, bio, 20 slides labeled name/title/year/size (with red dot at bottom left corner), slide sheet, and SASE to: Atelier 31, 123 Lake St. South #102, Kirkland, WA 98033; <http://www.atelier31.com>.

**Kelsey Museum of Archaeology and the University of Michigan Museum of Art** invite artists to send submissions for an exhibition in 2000 centered on the famous Roman mural cycle in the Villa of the Mysteries at Pompeii, its meaning in antiquity, and its influence on artists of the 20th century. The exhibition will explore the imagery and rites of Bacchus in Roman Italy as they are represented by the cycle in the Villa of the Mysteries and by other images from Roman and pre-Roman Italy. Entries to: Elaine Gazda, Kelsey Museum of Archaeology, University of Michigan, Ann Arbor, MI 48109-1390; 734-647-0438; gazda@umich.edu.

### Call for Manuscripts

*Nederlands Kunsthistorisch Jaarboek/Netherlands Yearbook for History of Art (N.K.J.).* Volume 51 (2000) will have as its theme: "The Culture of Home in the Netherlands, ca. 1400-1800." The N.K.J. invites proposals for articles on the domestic culture of the Low Countries and its ramifications for early modern notions of privacy, family, sociability, and identity. Contributors are encouraged to take widely varied but historically specific approaches to the material and psychological culture of the urban or rural home. Space is offered for articles based on traditional art-historical methods and to submissions that exemplify other approaches to the study of Netherlandish art, including cultural, literary, and socio-economic history. Maximum length: 7500 words, excluding notes. Abstracts to: Dr. Jan L. de Jong, Department of History of Art and Architecture, Groningen University, PO Box 716, 9700 AS Groningen, The Netherlands; J.L.DE.JONC@let.rug.nl. *Deadline: September 1, 1999.*

### Grants and Fellowships

**Plains Art Museum Print Studio Fellowship**, a 2-year technician position starting June 1, 1999. Establish and maintain a newly developed print studio within an art museum. Applicants must be proficient in both lithography and intaglio processes. M.F.A. preferred. Responsibilities include scheduling residencies; assisting visiting artists/printers; ordering supplies; maintaining equipment; and teaching printmaking classes. Submit letter of application, résumé, references, 10 slides of own work and 10 slides of student work to: Print Studio Search Committee, Plains Art Museum, Box 2338, Fargo, ND 58108. EOE. *Deadline: May 19, 1999.*

**2000–2001 Fulbright Awards for U.S. Faculty and Professionals:** Opportunities for lecturing or advanced research in nearly 130 countries are available to college and university faculty and professionals outside academe. U.S. citizenship and the Ph.D. or comparable professional qualifications are required. For lecturing awards, university or college teaching experience is expected. Foreign language skills are needed in some countries, but most lecturing assignments are in English. For information and application: USIA Fulbright Scholar Program Council for International Exchange of Scholars, 3007 Tilden St., N.W., Ste. 5L, Box GNEWS, Washington, DC 20008-3009; 202/686-7877; [apprequest@cies.iie.org](mailto:apprequest@cies.iie.org) (requests for application materials only); <http://www.cies.iie.org>. *Deadlines: August 1, 1999, for lecturing and research grants in academic year 2000–2001; November 1, 1999, for international education and academic administrator seminars; January 1, 2000, for NATO advanced research fellowships and institutional grants.*

**National Gallery of Art Center for Advanced Study in the Visual Arts (CASVA) Fellowships,** Washington, D.C. **Visiting Senior Research Fellowship Program for Scholars from East and South Asia.** Fellowships include a period of 2 months at the center for research in Washington libraries and collections, followed by an additional 2 months of travel to visit collections, libraries, and other institutions in the U.S. Applications will be considered for study in the history, archaeology, theory, and criticism of art, architecture, and urbanism of any geographical area of any period. These fellowships for advanced study are open to scholars from East and South Asia who hold appropriate degrees in the field and/or possess an equivalent record of professional accomplishment. Knowledge of English is required. 2 Visiting Senior Research fellowships will be awarded annually. The fellows receive a stipend that includes travel, research, and housing expenses. *Deadline: September 21, 1999.*

**The Senior Fellowship Program** awards approximately 6 Senior fellowships and 12 Visiting Senior fellowships each year for study of the history, theory, and criticism of art, architecture, and urbanism of any geographical area and of any period. Applicants should have held the Ph.D. for 5 years or more or possess a record of professional accomplishment. Scholars are expected to reside in Washington throughout their fellowship period and participate in the activities of the center. All grants are based on individual need. Fellows are provided with a study and subsidized luncheon privileges. The center will also consider the appointment of associates who have obtained awards for full-time research from other granting institutions and would like to be affiliated with the center. *Deadline: October 1, 1999*

**Samuel H. Kress/Ailsa Mellon Bruce Paired Fellowships for Research in Conservation and Art History/Archaeology.** Applications are invited from teams consisting of 2 scholars: 1 in art history, archaeology, or another related discipline in the humanities or social sciences, and 1 in conservation or materials science. Fellowship includes a 2-month period for field,

collections, and/or laboratory research, followed by a 2-month residency period at the Center for Advanced Study, National Gallery of Art. Applicants will be considered for study in history and conservation of the visual arts of any geographical area and any period. A focus on National Gallery collections not required. Open to applicants who have held the appropriate terminal degree for 5 years or more and who possess a record of professional accomplishment. For information and application forms: Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, DC 20565; 202/842-6482; fax 202/842-6733; <http://www.nga.gov/resources/casva.htm>. *Deadline: March 21, 2000.*

**Mellon Fellowships for Assistant Professors at the Institute for Advanced Study,** Princeton, N.J., are offered each year to 2 qualified assistant professors. These full-year memberships are designed specifically to support promising young scholars who are currently assistant professors at universities and colleges in the U.S. and Canada. Applicants must have served at least 2, and not more than 4 years as assistant professors in institutions of higher learning in the U.S. or Canada, and must have approval to return to their institution following the period of the fellowship. Stipends will match the combined salary and benefits at the home institution, and all the privileges of membership at the Institute for Advanced Study will apply. For information and application: Administrative Officer, School of Historical Studies, Institute for Advanced Study, Princeton, NJ 08540; [mzelazny@ias.edu](mailto:mzelazny@ias.edu).

**National Gallery of Art Library Fellowship in Photograph Conservation** is a 2-year fellowship in the Photographic Archives. The fellowship, supported by the Samuel H. Kress Foundation, is devoted to the preservation needs assessment and conservation treatment of archival photographic materials. The incumbent will work under the general direction of the curator of the photographic archives, and in consultation with the head of paper conservation and the senior photograph conservator. Primary responsibilities include conducting a survey of the collection to determine condition and treatment needs and preparing written reports of survey findings and treatments. The Photographic Archives collection includes monochrome prints in mounted and unmounted formats, including silver gelatin (developed- and printed-out), albumen, carbon, and photomechanical prints; prints in albums; photographically illustrated books; as well as a small number of film and glass negatives and color materials. Candidates should be graduates of a recognized conservation training program, preferably with a major in photograph conservation, or have equivalent experience; must demonstrate 1 additional year of experience in photograph conservation; English required. Fellowships are awarded without regard to age, sex, race, or nationality. Candidates with experience treating photograph albums are strongly encouraged to apply. Annual stipend: \$35,500. The selected candidate is eligible for health insurance

coverage. Finalists who are not U.S. citizens will be required to provide proof of their own health care coverage during the fellowship period. Interested applicants should submit the following materials in English: c.v., including basic biographical information; current and permanent address and telephone numbers; and 2 supporting letters from conservation professionals familiar with the applicant's work. Finalists may be invited for an interview and be asked to present a portfolio of conservation treatments and professional activities. Applications accepted until position is filled. Ruth Philbrick, National Gallery of Art, 6th St. and Constitution Ave., N.W., Washington, DC 20565.

**Judith Rothschild Foundation Annual Grant Program,** is dedicated to advancing the work of underrecognized American artists who died within the last 22 years. Entering its 5th year, the grant program will contribute funding for: museum exhibitions; the acquisition of works for public collections; publications; conservation; cataloging; and the production of a documentary film. The only grant program of its kind, it was established by the will of the noted abstract painter, Judith Rothschild, who died in 1993. The foundation's innovative mission strives to encourage interest in recently deceased American painters, sculptors, and photographers whose work is of the highest quality but lacks wide recognition. The grant program is dedicated to ensuring that the work of underrecognized artists has meaningful opportunities for public viewing and critical reassessment. For information: Judith Rothschild Foundation, 1110 Park Ave., New York, NY 10128; 212/831-4114.

## Institutes

**"Perspectives on the Decorative Arts in Early America," Winterthur's Annual Winter Institute,** a graduate-level course in early American decorative arts, will be offered January 16–February 4, 2000. The course surveys objects made or used in northeastern America during the colonial and early republican eras. Course work includes lectures, workshops, room studies, and field trips, as well as introductory sessions on object study and handling, connoisseurship techniques, and use of Winterthur's scholarly facilities. The institute offers a chance to work with curators and guide specialists in workshops and period rooms. Weekend options include tours of nearby historic sites, special subject tours, and research in the library. Winter Institute is open to museum and university professionals, as well as anyone seriously interested in American decorative arts. Applications will be available June 1, 1999. Tuition: \$1,400; partial scholarships available. For applications and housing information: Cynthia Doty, Winterthur Museum, Garden & Library, Winterthur, DE 19735; 800/448-3883, ext. 4923; <http://www.winterthur.org>. *Deadline: August 1, 1999.*

**Institute for Advanced Study's School of Historical Studies,** Princeton, N.J. Founded in

1930, the institute provides members with libraries, offices, seminar and lecture rooms, subsidized restaurant and housing facilities, and some secretarial and word-processing services. The School of Historical Studies supports scholarship in all fields of historical research, but principally with the history of Western and Near Eastern civilization, Greek and Roman civilization, the history of Europe, Islamic culture, the history of modern international relations, and the history of art. In addition, during the academic year 2000–2001 the school will support 3 members in the comparative history and culture of traditional China, Japan, Korea, and Vietnam. Qualified candidates of any nationality are invited to apply for memberships. Apart from residence in Princeton during term time, the only obligation is to pursue one's own research. Members may participate in seminars and meetings both within the institute and at nearby universities, and there are opportunities for contact with other scholars. Approximately 40 members are appointed for 1 or 2 terms each year. The Ph.D. (or equivalent) and substantial publications are required of candidates at the time of application. Awards are funded by the Institute for Advanced Study or by other sources, including the National Endowment for the Humanities, which will enable 3 U.S. citizens to take up full-year memberships, and the Thyssen Foundation, which will support 2 German citizens. Application may be for 1 or 2 terms (September–December, January–April). For information and application: Administrative Officer, School of Historical Studies, Institute for Advanced Study, Princeton, NJ 08540; [mzelazny@ias.edu](mailto:mzelazny@ias.edu). *Deadline: November 15, 1999.*

**MCAD Institute for Public Art and Design,** June 14–July 24, 1999. Minneapolis College of Art and Design is pleased to announce its programs for 1999. The institute is dedicated to exploring new possibilities of public art in the context of contemporary American democracy. Its goal is to help students make connections that encourage urban change and offer solutions for the future. This year's 6-week program, "The Dialectics of Public Art," consists of a 3-credit reading seminar and a 6-credit studio course. Participants must register for both courses, which may be taken for credit or noncredit. In addition to the 6-week program, the Institute is presenting "The New Aesthetics," a 1-week studio/seminar designed specifically for graduate students and professionals working in related fields. "The New Aesthetics," runs July 19–23, 1999. Campus housing is available. For information: 612/874-3765; <http://www.mcad.edu>.

**Summer Institute in Visual Culture and Critical Studies,** June 28–August 6, 1999, Department of Art and Art Professions, School of Education, New York University, provides a concentrated introduction to current issues in critical theory, art history, cultural studies, and contemporary art. Six-week courses are intended for advanced undergraduate and graduate students and those actively engaged in the art fields and cultural analysis, and complement the

New York Art Intensive summer program in studio art. Classes meet twice a week, together with weekly field trips, film screenings, and guest lectures. Saul Ostrow, "The Literature of Art"; Richard Martin, "Fashion and Modernity"; Simon Leung, "Public Art under Democracy"; Sasha Vojkovic, "Subjectivity and the Cultural Screen." For information: Professor Binstock, 212/998-5725; [Benjamin.Binstock@nyu.edu](mailto:Benjamin.Binstock@nyu.edu).

## Online

**Art & Science Collaborations, Inc. (ASCI),** <http://www.asci.org>, is the website of a 10-year-old nonprofit international arts organization based in NYC. Their extensive website is an informative starting-point for those interested in the burgeoning field of "art & technology." Exhibitions, artist homepage listings, public art projects, and major symposia on timely issues in the field are archived. For information: Cynthia Pannucci, [asci@asci.org](mailto:asci@asci.org).

**Bryn Mawr Electronic Resources Review (BMERR),** [csa.brynmawr.edu/bmerr.html](http://csa.brynmawr.edu/bmerr.html), is an electronic journal for reviews of electronic resources having to do with antiquity. Antiquity is here broadly defined, but the focus is on the classical world. By electronic resources, we mean web sites and CD-ROMs, at least until a new medium replaces one or both. All reviews can be accessed through the BMERR web site <http://csa.brynmawr.edu/bmerr.html>. There are also 2 e-mail lists for subscribers, 1 for those who would like to receive full reviews via e-mail ([bmerra-l](mailto:bmerra-l)) and 1 for those who would prefer only an announcement of the web-posted review ([bmerrb-l](mailto:bmerrb-l)). To subscribe to either list, send mail to [majordomo@brynmawr.edu](mailto:majordomo@brynmawr.edu) with "subscribe [bmerra-l](mailto:bmerra-l)" or "subscribe [bmerrb-l](mailto:bmerrb-l)" in the message area. No subject is necessary. Reviews may also be accessed directly by visiting BMERR's website: <http://csa.brynmawr.edu/bmerr.html>. Contact the editor, Harrison Eiteljorg, II, at [neiteljo@brynmawr.edu](mailto:neiteljo@brynmawr.edu), with questions or comments.

**D-Lib Magazine,** <http://www.dlib.org> is the magazine of digital library research. The March 1999 issue, Vol. 5, Number 3, includes "The Getty Information Institute: A Retrospective," by Eleanor E. Fink, former GII Director. This is an excellent, timely, and valuable summary of the accomplishments of the GII, which is scheduled for cessation in June of 1999. Projects, initiatives, and partnerships are described. The article is illustrated with sample screens from a number of the institute's most successful endeavors including the *Bibliography of the History of Art*, *Art and Architecture Thesaurus*, the *Getty Thesaurus of Geographic Names*, the *Union List of Artist Names*, and ARThur the GII's tool to demonstrate image-retrieval technologies over the web.

**Institute of Museum and Library Services Survey of Museum and School Collaborations,** <http://www.ims.fed.us>, confirms through strong statistical information that museums and schools are working together at all grade levels to better educate students. IMLS is the federal

grant making agency that fosters leadership, innovation, and a lifetime of learning through its support of museums and libraries. The complete survey, summary publication, and case study guide, *True Needs True Partners*, are available on the IMLS website.

**WetCanvas!**, <http://www.wetcanvas.com>, is an online magazine and information repository aimed at further proliferating free online art education, and providing news and information relevant to today's visual artist. Provides feature articles, news, tutorials, virtual art schools, virtual gallery space, studio tips, product guides, online shopping, ArtChat!, message forums, and databases.

**Preservation of Library and Archival Materials,** <http://www.nedcc.org>, Northeast Document Conservation Center (NEDCC), Andover, Mass. Edited by Sherelyn Ogden, this 350-page manual has been updated and expanded from previous editions. 8 newly added leaflets include: "Digital Technology Made Simpler"; "The Relevance of Preservation in a Digital World"; "Preservation Assessment and Planning; An Introduction to Fire Detection, Alarm, and Automatic Fire Sprinklers"; and "Collections Security: Planning and Prevention for Libraries and Archives."

## Program

**"Transcultural Art: Representation and Exchange in Africa, Asia and Oceania,"** September 13–October 8, 1999, Centre for Cross-Cultural Research, Australian National University, Canberra. Applications are invited from M.A. and Ph.D. students to spend 1 month working on the theme "Transcultural Art." This program will explore methodologies in the interpretation of art created across the boundaries of culture. Drawing on the disciplines of art history, cultural studies, and anthropology, it will assess ways of interpreting transcultural representations in a historical frame. Case studies will be drawn from North Africa, China, Japan, and Polynesia, from the 19th century to the present. Senior scholars and participants will work together in thinking through methodologies for the analysis and contextualization of cross-cultural representations and the dynamics of cultural exchange, in both colonial and noncolonial situations. Teaching staff will include Roger Benjamin and Nicholas Thomas from the Centre for Cross-Cultural Research and John Clark from the University of Sydney. Students from countries other than Australia and New Zealand are required to pay a participation fee. For further details: [admin.ccr@anu.edu.au](mailto:admin.ccr@anu.edu.au); <http://www.anu.edu.au/culture>. *Deadline: June 30, 1999.*

## Publications

**ASCI Bulletin,** Art & Science Collaborations, Inc., New York, is a monthly e-mail publication of news, opportunities, calls for work, conferences, exhibitions, and other timely information

pertinent to the eclectic field of "art & technology." One of the best ways to keep up with this rapidly changing art arena that encompasses: cyber, kinetic, video, multimedia, sculpture, electronic music, painting, computer graphics, sound installations, etc. Visit ASCI's website to get a complimentary copy, then available as a benefit of membership to Art & Science Collaborations. For information: [www.asci.org](http://www.asci.org); Cynthia Pannucci Founder/Director Art & Science Collaborations, Inc. (ASCI) (Celebrating its 11th Year), PO Box 358, Staten Island, NY 10301; 718/816-9796; pannucci@asci.org.

**Avoiding Technological Quicksand: Finding a Viable Technical Foundation for Digital Preservation**, Council on Library and Information Resources, Washington, D.C., a report commissioned from Jeff Rothenburg, senior research scientist of the RAND Corp. The report, and the research agenda it proposes, will be of interest to managers of digital information resources in libraries and archives, computer scientists, and to all concerned about the preservation of intellectual resources and records in all formats. \$20. Checks payable to: CLIR, CLIR Publication Orders, 1755 Massachusetts Ave., N.W., Ste. 500, Washington, DC 20036-2124. Credit card orders: 202/939-4750; fax 202/939-4760; info@clir.org. For information: <http://www.clir.org>.

**Scholarship, Instruction, and Libraries at the Turn of the Century**, Council on Library and Information Resources, Washington, D.C., presents the recommendations of a gathering of 36 scholars, librarians, and academic leaders appointed by the American Council of Learned Societies and CLIR to guide the development of digital and paper-based library resources into the next century. \$15. Checks payable to: CLIR, CLIR Publication Orders, 1755 Massachusetts Ave., N.W., Ste. 500, Washington, DC 20036-2124. Credit card orders: 202/939-4750; fax 202/939-4760; info@clir.org. For information: <http://www.clir.org>.

## Residencies

**National Museum of the American Indian (NMAI) and Atlatl, Inc., Artist-in-Residence Program** is seeking proposals from Native American artists for a residency at the NMAI in New York. The program is geared toward enhancing artistic growth, career development, and encourages Native artists to share their residency with their community. During residency, artists' research will be conducted at the American Museum of Natural History and the Brooklyn Museum of Art. Atlatl will provide any technical support and contact information to allow applicants to apply for further funding. 3 artists will be granted up to \$3,000 each plus round-trip transportation. Applicants must be working artists in the U.S. and Canada who are not enrolled or affiliated with an institution as a student. Candidates must provide tribal identification. Previous applicants are strongly encouraged to reapply. For information and application: Patsy Phillips, Atlatl, Inc., PO Box

34090, Phoenix, AZ 85067-4090; 602/277-3711; <http://www.si.edu.nmai>. Deadline: June 25, 1999.

**Sculptor Artist-In-Residence, University of Tennessee**, Knoxville, Fall 1999–Spring 2000. Salary: \$25,000 plus housing. Teach 3 courses per semester encompassing undergraduate and graduate levels. Start August 25, 1999. M.F.A. in studio art with an emphasis in sculpture. Send letter of application, c.v., 3 letters of reference, a maximum of 20 slides of candidate work, a separate slide list and sase for return of slides to: Professor, Philip Livingston, Department of Art, University of Tennessee, Knoxville, 1715 Volunteer Blvd., Knoxville, TN 37996-2410. The University of Tennessee, Knoxville, is an EOE/AA/Title IX/Section 504/ADA/ADEA Employer.

## Workshops and Schools

**Coupeville Arts Center Photography Workshops**. Join photographer Martha Casanave to Bulgaria, May 30–June 15, 1999. This tour, sponsored by the Coupeville Arts Center, is in conjunction with watercolor instruction by Karlyn Holman. Photography workshops on Whidbey Island include Bruce Davidson, Pat O'Hara, Robert Glenn Ketchum, Phil Borges, Nevada Weir, Lisl Dennis, Nick DelCalzo, Brenda Tharp, Natalie Fobes, David Middleton, and Robert Stahl. For a free catalogue: Coupeville Arts Center, PO Box 171, Coupeville, WA 98239; 360/678-3396; cac@whidbey.net.

**Peters Valley Craft Education Center Workshops**, Layton, N.J. Special workshop offering "Drawing on the Right Side of the Brain" with Betty Edwards, July 19–23. Tuition: \$1,300 (\$300 can be used as a tax-deductible contribution). Summer Workshops in blacksmithing, ceramics, fiber/surface design, fine metals, photography, weaving, woodworking, drawing, printmaking, oil painting, and watercolor, May 21–September 14. For information: 973/948-5200; pv@warwick.net; <http://www.pvcrafts.org>.

## Institutional News

**Baltimore Museum of Art Announces Renovations of the Cone Collection Wing**. The wing that houses the Cone Collection—BMA's post-Impressionist and modern collection—is undergoing a major renovation. The highlight of the collection is a group of works by Henri Matisse, considered among the most important and comprehensive of its kind in the world. The unveiling of the renovated wing, scheduled for fall 2000, will coincide with the 50th anniversary of the Cone sisters' bequest of 3,000 objects to their hometown museum. For information: 410/396-7100; <http://www.artbma.org>.

**Kent and Vicki Logan Center Opens at California College of Arts and Crafts**, San Francisco. The Logan Galleries serve as the site for the new CCAC Institute, the Capp Street Project Residency Program, lectures, symposia, performances, and publications in the fields of art, architecture, and design. For information about exhibits: 415/551-9210.

**Lamar Gallery Opens at the University of Texas—Pan American**, Edinburg. Gallery activities will include exhibits of the university's permanent collection, guided tours, and artist lectures. For information: 956/381-2655; val@panam.edu; <http://www.panam.edu/dept/art/gallery.htm>.

**P.S.1 Contemporary Art Center and the Museum of Modern Art** announce intent to merge in February. P.S.1 will gain access to MoMA's art collection, while MoMA's contemporary initiatives will be expanded and enhanced through engagement with P.S.1's innovative programming. Distinct elements, such as film and education programs, will help broaden both audiences. MoMA will also work with P.S.1 to generate revenues to support P.S.1's programs.

## Information Exchange

**Kelsey Museum of Archaeology and the University of Michigan Museum of Art** are currently seeking information about artists, including Maria Barosso, who have in some way incorporated the famous Roman mural cycle in the Villa of the Mysteries at Pompeii into their own work. An exhibition in 2000 will be centered on this cycle, its meaning in antiquity, and its influence on artists of the 20th century. It will explore the imagery and rites of Bacchus in Roman Italy as they are represented by the cycle in the Villa of the Mysteries and by other images from Roman and pre-Roman Italy. Send information to: Professor Elaine Gazda, Kelsey Museum of Archaeology, University of Michigan, Ann Arbor, MI 48109-1390; 734-647-0438; gazda@umich.edu.

**Slides for Cuba**. Gail Levin, Professor of Art History, CUNY, recently lectured at the University of Havana, Cuba. The chairperson and dean there asked her to send slides for teaching. Inspection of their tiny collection revealed a group of worn-out b/w and purple-tinged slides. The head of the American Interest Section (equivalent of an embassy during the embargo), which is now encouraging cultural exchange with Cuba, has ensured that it is legal to send slides, articles, or books by U.S. mail to Cuba. If all interested art historians and artists send a few labeled slides, this will help our colleagues there immensely. Mail contributions to: Mtra. Olga Rodriguez, Zapata y G. Vedado, C. Habana, Cuba.



Please, save a sculpture for the next generation.

Ann Hutchinson (detail), 1915, Cyrus E. Dallin, Massachusetts State House, Boston. Courtesy of Massachusetts Art Commission.

Call Save Outdoor Sculpture! (SOS!) at 800-422-4612.

SOS! 2000

## Datebook

**June 1, 1999**  
Deadline for submissions to the July issue of *CAA News*

**June 30, 1999**  
Deadline for nominations and self-nominations from critics or curators to serve on the editorial board of *Art Journal* (see page 7)

**July 10, 1999**  
Deadline for submissions to the August issue of *Careers*

**August 1, 1999**  
Deadline for submissions to the September issue of *CAA News*

**September 10, 1999**  
Deadline for receipt of abstracts of papers accepted for the 88th Annual Conference in New York (see <http://www.collegeart.org/caa/conference/2000/call2000.html>)

**September 11, 1999**  
Deadline for submissions to the October issue of *Careers*

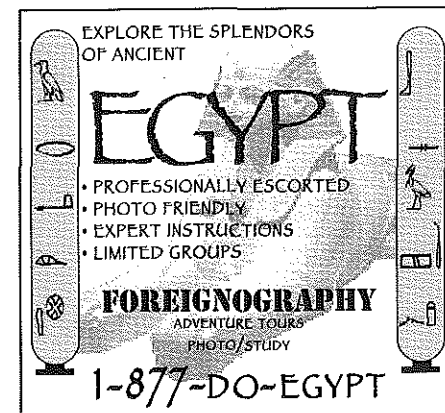
**September 15, 1999**  
Deadline for receipt of session proposals for the CAA 2001 Annual Conference (see page 4)

**October 1, 1999**  
Deadline for receipt of applications for the Millard Meiss Subvention awards (see page 7)

**October 29, 1999**  
Deadline for proposals for members' exhibition for the 2001 Annual Conference in Chicago (see page 6)

**December 1, 1999**  
Deadline for receipt of dissertation titles begun or completed in 1999 from American and Canadian art history departments (see page 7)

**December 3, 1999**  
Deadline for receipt of papers accepted for the 88th Annual Conference in New York (see <http://www.collegeart.org/caa/conference/2000/call2000.html>)



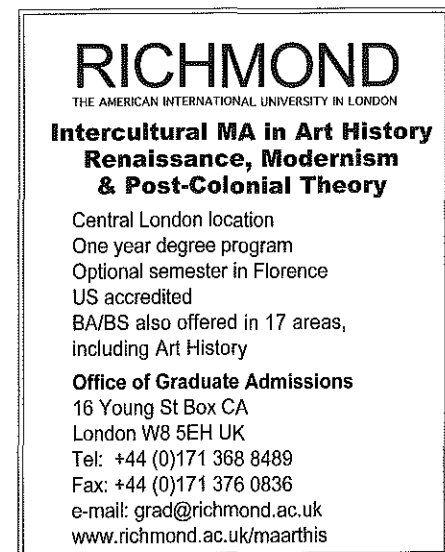
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## Correction

In the March 1999 issue of *CAA News*, the citation for Mira Shor, Frank Jewett Mather Award winner, stated that Shor was editor of the journal *M/E/A/N/I/N/G*. She was co-editor with Susan Bee.



# CAA 2001 Annual Conference

## Session Proposal Submission Form

Session category (check one) (\*Written approval of sponsor required):

- |   |   |   |
|---|---|---|
| <input type="checkbox"/> Historical Studies | <input type="checkbox"/> Contemporary Issues/Studio Art | <input type="checkbox"/> Educational and Professional Practices |
| <input type="checkbox"/> Other              | <input type="checkbox"/> Affiliated Society-Sponsored*  | <input type="checkbox"/> Committee-Sponsored*                   |

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

Sponsoring affiliated society/CAA committee (if applicable) \_\_\_\_\_

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

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

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

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

*CAA membership from submission of proposal through 2001 is required of all chairs. If not a member, call 212/691-1051, ext. 12, for an application.*

Address \_\_\_\_\_

Telephone: office/studio \_\_\_\_\_ home \_\_\_\_\_

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

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Telephone: office/studio \_\_\_\_\_ home \_\_\_\_\_

E-mail \_\_\_\_\_

Mail 18 copies of (1) completed form; (2) 1-page proposal; and (3) c.v. (2 pages max.) to:  
Conference Director, Sessions 2001, CAA, 275 7th Ave., New York, NY 10001.  
Deadline: September 15, 1999 (receipt, not postmarked).

## Classified Ads

CAA News accepts classified ads of a professional or semiprofessional nature. \$1.25/word for members, \$2.00/word for nonmembers; \$15 minimum. Classified ads must be prepaid. CAA News also accepts boxed display advertising throughout the publication. Contact the listings editor at kgrimsby@collegeart.org or 212/691-1051, ext. 217, for details.

**Art Workshop International, Assisi, Italy.** June 14-July 25, 1999. Live/work in a 12th-century hilltown surrounded by the Umbrian landscape. Instructional courses: painting, drawing, art making, all media, art history, contemporary art seminar and Venice Biennale with Kim Levin, and creative writing. 2-6 week sessions. Hotel, most meals, studio space, critiques, lectures, visiting artists. Art Workshop International, 463 West St. 1028H, New York, NY 10014; phone/fax 800/835-7454; <http://www.vacation-inc.artworkshop.html>.

**Artist's Apartment:** central Italy, Umbrian countryside, panoramic views. 2 BR, fireplace, use of studio. Ideal for painter, sculptor, writer. Available May-September, weekly, monthly. 727/785-1578; Euroart@aol.com.

**Florence:** unique small penthouse, historic center, spectacular terrace, 2 persons plus completely furnished, AC, washing machine,

elevator. 3-month rental minimum. Available July. \$2,000 plus utilities. References required. 508/877-2139.

**French Painting Workshop:** 11-day vacation, bliss, sunflowers, all levels. \$2,188. Or rent rural medieval village home. 707/823-9663; <http://www.artfully.com>.

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

**Greece:** Rental, traditional island house, fully furnished, 4 people, sunset views, best months May-October. Picturesque Hydra, no cars, old artist colony. \$2,200 per month. phone/fax: Int + 30298-52784. Sidaway, PO Box 3, Hydra 180-40, Greece.

**Hudson River Valley:** 2 charming country cottages surrounded by nature. Easy access NYC. Weekly/Monthly. 914/384-6261.

**Manhattan Museum Mile:** apartment available for steady weekend renter. 2-4 weekends per month, \$450-\$700 per month. 212/369-1893.

**Paris Vicinity Montparnasse and Invalides:** extremely quiet, sunny, 1-bedroom furnished apartment, 6 flight walk-up, 9 months minimum. \$1,150/month. 212/307-7141.

**Rome:** rent, near American Academy. Fully furnished 2 bedrooms, study, eat-in kitchen, living-dining, bath, balconies, clothes/dish washers, central heating. Available: second semester 2000 (flexible, January 1-May 1). \$1,500 monthly + utilities. Jack Wasserman. 215/625-3902; fax 215/625-9986; [jkwasse@ibm.net](mailto:jkwasse@ibm.net).

**See the real New York!** Friendly B&B Greenwich Village artist's loft. Self catering available. 212/614-3034; fax 212/674-3393; [dp\\_ml@earthlink.net](mailto:dp_ml@earthlink.net).

**Study art in Crestone, Colorado** at the foot of the majestic Sangre de Cristo mountains: Byzantine-Russian Icon Painting, July 6-11; Impressionist Landscape Painting, August 2-6. Contact the School of Living Arts; 719/256-4611; [artandsoul@bbs.slv.org](mailto:artandsoul@bbs.slv.org).

**Visiting NY:** as you're passing through Manhattan, A's is the space. 2-BR shares in large loft (East Soho/Chinatown), outdoor sculpture garden great for BBQ's. \$50 person/night. 212/431-9464; fax 212/343-1590; [atel@panix.com](mailto:atel@panix.com).

**Writer Offers B&B** in lovely Victorian house in central London location, £28 per night, £50 double. phone/fax 011-44-171-354-3036.

## CAA Directories Make the Grade!

• **Directory of M.A. and Ph.D. Programs in Art, Art History, and Related Areas** (1999) is a guide to schools in the U.S. and Canada offering M.A. and Ph.D. degrees in art history, architectural history, theory & criticism, studio art, museum studies, conservation, arts administration and education, and more. (\$15.00 members; \$17.50 nonmembers)

• **Directory of M.F.A. Programs in the Visual Arts** (1999) is a comprehensive survey of M.F.A. programs in the U.S. and Canada. (\$15.00 members; \$17.50 nonmembers)

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