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 also 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 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-Portrait: A Study in Seventeenth-Century Identity (1990) and numerous articles in such journals as the Art Bulletin, Art History, Leids Kunsthistorisch Jaarboek, Nederlands Kunsthistorisch Jaarboek, and Simiolus. She 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 Marit 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’s Review program as a forum for timely coverage of current shows, the Art Bulletin’s coverage of current shows, the Art Bulletin should be the place for a type of broader consideration of the entire field of art history, with a minor in history, from Swarthmore College and a Ph.D. in art history from Princeton University. She has also been at the University of Delaware since 1982, prior to which she taught at Swarthmore College and American University.

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To the conceptual, Milesio Manhattan: The City Imagined will be curated by Romy Golan (associate professor of art history, Graduate School and University Center and City College, CUNY) and Harriet F. Senie (director of museum programs at Gallery 365). The show will take place in the new CUNY Graduate School building, designed by Gwathmey Siegel. The street level gallery has three large bays facing Fifth Avenue and one on 56th Street. There will be an illustrated catalogue. For an applicant, send a list of publications to Romy Golan and Harriet F. Senie, Millennium Manhattan Exhibit, 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 5:00 p.m. 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 6,432 square feet of exhibit space. The 1999 exhibit in Los Angeles saw an increase in the number of exhibitors 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, 212/691-1053, ext. 213; fax 212/627-2081; e-mail pskiff@collegeart.org. The prospectus will be mailed to exhibitors in early September.


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 given in 2000. By submitting nominations, CAA members have the opportunity to widen the pool of candidates for awards committees to consider. Committee members 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. Nominations from the membership, awards committees choose recipients based on their own knowledge and contacts within the field.

If you would like to see someone recognized for his or her contributions to the 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. Nominations letters should state who you are, how you know (of) the nominee, how the nominee and/or his or her work influenced 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, colleagues, 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 (Money, 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 before the year of the awards. Nominations for the CAA Excellence in Conservation, Education, and Art History are due by December 15.

Distinguished Teaching of Art Award is presented to an artist or critic 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 usually called theory and understood as emphasizing 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; significant 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 in a citizen or permanent resident of the United States, its territories, Canada, or Mexico.

Distinguished Artistic 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. The award is presented to an artist of note who has demonstrated particular commitment to the development and practice of the fine arts, the visual and performing arts, 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 outstanding scholarship by an artist or critic or those more people who have enhanced understanding of art through the application of techniques of conservation, art history, and art.

Alfred H. Barr, Jr. Award was established in 1990 by 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.

Franz Kline / Algernon 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 topics 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 in honor of an author or authors of 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 1958, is awarded to a distinguished, but young, member of the CAA and one of the first American scholars of the discipline. The prize is awarded to the author of a distinguished article published in the Art Bulletin during the previous calendar year. Nominations are submitted by a colleague or a student 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 of the candidates, contact the Assistant to the Executive Director at the CAA office, 212/691-1053, ext. 209. Deadline: August 2, 1999.

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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 new regional session categories. It is expected that themes and subthemes will emerge and that the committee will identify these when 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. Eunice Dauterman Maguire, the new Vice President for the Annual Conference, will chair the Annual Conference Committee. Former Program Committee co-chairs Norie Sato and Jeffrey Chippas Smith will continue to serve in the capacity.

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 interests, current thinking and research trends in art, art and architectural history, pedagogical issues, museum and curatorial practices, 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 methodologies, the approach to the study of art, the board identified four new categories to fulfill this imperative: Historical, Contemporary, Issues/Studio Art, Art, Educational and Professional Practices; and Other. Also included in the mix are sessions presented by affiliated societies, commissions of the board, and, for balance and programmatic equity, open sessions. The majority of sessions, however, are drawn from member submissions, and the committee deems highly the participation of the CAA membership in the conference.

The committee welcomes submission 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; those sessions need not conform to a traditional panel format. Scholars might bring together scholars in a wide range of fields, including but not limited to, the social sciences, 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 architecture/interdisciplinary/nontypical have shaped programs, the planning 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 includes sessions dedicated to Chicago art, proposing us up to the early twentieth century. Contemporary Issues/Studio Art. This category is intended for studio art proposals, as well as those concerned with art and the environment. It includes the interplay of nature in Byzantine art, the interrelationships between domestic and official art in the early Byzantine period, Byzantine ceramics and their materials analysis, and the iconography of the parados. It is currently examining problems connected with medieval Venetian sculpture and with the mosaics preserved at the Basilica of Eustenous in Foro in Congo.

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 reprinted. 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 curating the exhibitions "Art and Holy Powers in the Early Christian House" and "Ceramic Art from Byzantine Times," both at the Art Institute of Chicago.

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 CAA's 1999 meeting in Los Angeles. Maguire's training in research began in the mid-1970s, when she worked with the program at the Sevres Factory archives, and accompanying him on visits to leading private collections. In the past several years, Maguire has also studied periods of medieval painting and sculpture through an innovative approach, which is to be collected at the University of Illinois in 1997 so that he could hold the Dumbarton Oaks post of director of Byzantine studies. Maguire has also held fellowships from the Leverhulme Trust (1976-79), from Dumbarton Oaks (1971-72), and from the Center for Advanced Study in the Visual Arts (1981-82).

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 the interplay of nature in Byzantine art, the interrelationships between domestic and official art in the early Byzantine period, Byzantine ceramics and their materials analysis, and the iconography of the parados. He is currently examining problems connected with medieval Venetian sculpture and with the mosaics preserved at the Basilica of Eustenous in Foro in Congo.

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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 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 10010. 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 (numbered 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 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).


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 Friday, February 23, 1999, the CAA Board of Directors elected three vice presidents and a secretary at its meeting of April 17, 1999. Ellen T. Bryant of the University of Illinois, Chicago, was elected vice president of committees; 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 complement the standing committees: Museum Committee; Committee on Affiliated Societies; Committee on Cultural Education; 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 10011, 212/681-5071, 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, CAA, 275 7th Ave., New York, NY 10010. 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 Holland, An Entrance for the Eynon: Studies in Space and Meaning in Seventeenth-Century Dutch Art (University of California Press); John Lowden, The Making of the Bibles, 2 vols. (Penn State University Press); Anna Moskowitz, Italian Gothic Sculpture (Cambridge University Press); David Rosand, The Phenomenology of Drawing (Cambridge University Press); and Susan Sidlinskas, The Body in Place: Interiority and Representation in Nineteenth-Century Culture (Cambridge University Press). Millard Meiss grants are awarded 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, contact: http://www.collegeart.org/caa/resources/meiss/index.html; or Debra Steckler, dsteckle@collegeart.org. Deadline: 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 candidates have submitted cards to the CAA Publications Department with their name, subject area, title of Ph.D. dissertation, and institution and advisor's name. CAA is discontinuing this process effective May 1 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 6.2, 6.3 or lower; MS Word 6.0 or lower) to the CAA office. Reminders and instructions 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. Deadline for the June 2000 list: December 1, 1999.
Solo Exhibitions by Artist Members

Only artists solo are individual CAA members will be included in this listing. Group exhibitions cannot be listed. Send name, membership number, venue, city, date of exhibition, and medium (or exhibit address of online exhibition). Photographs should be 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 discretion of the editors; they can be used only if space allows and cannot be returned. Listings and images may be reproduced on the discretion of the editors; they can be used only if space allows and cannot be returned. Listings and images may be reproduced on the discretion of the editors; they can be used only if space allows and cannot be returned.
People in the News

In Memoriam

Franceschi Trinchieri Camin, art historian and lecturer at the Rome campuses of Trinity College and Temple University, died at 91 years old. Quiet and intensely committed, Franceschi supported a variety of charitable organizations, but especially in support of higher education, the arts and humanities, conservation, and veterinary research. Under her leadership, outstanding cultural treasures have been safeguarded and new venues created to house them. She also helped to preserve and enhance the cityscape through the purchase of Calare National Residency in North Carolina and her gift of Sky Meadows Estates in Virginia. He once wrote, "that the saving of these beautiful natural areas has brought me the most significant and the most heartwarming satisfaction.'

For all the dynamism, excellence, even dreams of a life conflicted with often conflicting personal and practical demands, Camin's terminal scholarship was a source of anxiety. Her articles are records of an often harrowing—occasionally in the presentation of her own work—existence, characterized by modesty and appreciation of the work of others, but simultaneously courageous in stirring new claims.

Promotion of Distance Education Through Digital Technologies

Becky B. Der cs: The College Art Association is pleased to submit this comments to the Copyright Office in response to the Notice requesting comments in Dockets No. 98-12A, 107(3). 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 120,000 university art and art history departments, museums, libraries, and professional organizations hold institutional memberships. This membership is devoted to instruction.

CAA members are deeply interested in distance education and its potential applications and benefits. For this reason, we wish to oppose 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 extent of the fair use doctrine, and the application of copyright law to distance education. Today, many of the members of CAA and the editors of Distance Education are just beginning to realize that they have developed an expertise in this area and are eager to contribute to this debate.

Copyright of intellectual works for the public welfare..."
the perspective of both the student and of the artist who wants to make certain that the integrity of a work be or be created for other purposes. As it is teaching, it is an absolute requirement that, in addition to details, the entirety of a work be used as the basis for teaching. In teaching, of photographic and visual surrogates of the works themselves is the proportional equivalent of quoting only as the texture and detail of the original might suggest that such reproduction do not, in fact, take the entirety of the original work, and, therefore, that Section 107 could not in favor of a finding of fair use for such uses. Clearly, fair use as applied to the traditional and electronic realms, for purposes of research, commentary and teaching, should permit showing and archiving reproductive surrogates of original works. Moreover, a fair use finding in support of such uses is particularly appropriate for the visual arts. In a teaching and scholarly context, the teacher in the classroom or teaching his or her students at a distance through electronic means. In fact, lawsuits alleging infringement of images photocopied or scanned under a claim of (fair use) are uncommon. Nonetheless, leaving the decisions to courts (that may or may not correctly balance the fair use doctrine) is unwise. Indeed, CAA believes that the Copyright Office should not conclude that fair use doctrine adequately addresses all the copyright issues or that no specific statutory exemptions are necessary to assure the continued reproducational educational use of such materials. There is a specific and known risk of liability of liability to confront litigators with such unforeseen, unforeseeable court decisions would challenge potential claims of fair uses of images and study materials in educational contexts. The digital risk is not high. Nonetheless, it is a risk. That risk of litigation has, in fact, created a widespread distaste among educators to collect resources under claims of fair use. University curators across the country, for fear of exposing their institutions to potential liability, have prohibited art and art history department from relying on fair use for the purposes 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 where and have prevented many CAA members from embarking on digital projects. On one instance known to one of the authors of these comments and of CAA, the fear of being caught with what university attorneys felt was viewed as illegal copying, the art department gave its entire slide collection to one of its professors who had in good faith been relying on the fair use doctrine to facilitate the use of visual arts in the setting of distance education. One university, in response to these decisions, has required that specific statutory remedies that define in a broad manner the nature of the educational exception be appropriate to facilitate the use of visual arts in the setting of distance education. One university has in a case recently needed to negotiate the types of uses, objects of use, and means of transmission and reception that shall be considered as the digital equivalent of quoting only for the purpose of educational mission, and then state an exemption is available for such uses, objects, and means. Nonetheless, given the rapid evolution of technology, the CAA members believe that it is now possible to license 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 requiring that requires permission for access and/or that upon discovery of unauthorized and subsequent dissemination of materials initially protected, digital or downloaded in connection with distance education. CAA concurs that students using copyright materials for educational purposes should be made aware of the legal limitations that restrict their subsequent use of copyrighted materials presented to them by the Internet, open to any user, may be used for educational purposes. To mount effective teaching programs now has the capacity to text-based permission schemes in use in libraries, in particular, license access to many tools used to conduct research for their patrons. Caution, for the visual arts, the text-image analogy is false. It is not possible to extrapolate from licensed text-based permission schemes in use in libraries, in particular, to sublicense computer readers to the visual materials needed to assemble courses in the setting of distance education. Therefore, the numbers of items needed is exponen-
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 are not in the public domain. The reasons are simple. First, vendors and licensors only know what they offer to those who approach them. Second, most 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 digital image database has yet existed that can cover the range of traditional images needed in courses offered by CAAs. This is in part due to the fact that analogue access has been made possible by exploiting the principles of "fair use" and the "fair dealing" doctrine. Neither principle should be stifled or stymied by the application of a crassly applied interpretation of the copyright law by the purloining of new licensing paradigms that can rely on copyright 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 or 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 add to the extended to the new realities of teaching. The rights students now have to consult and access library and course study aids and materials, and the rights teachers now have to expose students to such materials, should be echoed in the tools provided to address distance education. Similarly, the restrictions now placed on users should permit misuse of copyrighted materials they should be sold by home or the recipient of distance education programs.

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 increasingly more numbers of students to work at an intellectual pursuits and in the information work. To achieve these goals, education needs free access to the tools required to fulfill that charge. America's Copyright law has been marred by the free public library system and the promise of broad access to educational resources. This success in the world of analogue access has been made possible by exploiting the principles of "fair use" and the "fair dealing" doctrine. Neither principle should be stifled or stymied by the application of a crassly applied interpretation of the copyright law by the purloining of new licensing paradigms that can rely on copyright 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 or 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.

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Women Artists Using Science & Technology: Short
718.816.9796
http://www.ascii.womenart.org/short.html

To Attend

Opportunities

Conference & Symposia

Call for Papers

"Space and Place," Society for Art History and Archaeology of the University of Illinois at Urbana-Champaign, October 7-9, 2009. All submissions will be peer reviewed. Deadline: May 1, 2009. For information: Jennifer S. Geoghegan, jsg@illinois.edu; or 217/333-4112.

University of Kentucky Material Culture Award. To encourage research and writing in material culture, the Department of Art History at the University of Kentucky is launching an annual award for the best original book manuscript in the field of cultural objects. Works of fiction, poetry, and drama are not eligible. Please submit 2-3 double-spaced copies of the 60,000-100,000-word manuscript and illustrations. The award is open to all disciplines. For more information: Lorraine L. Allen, University of Kentucky, 705 South Limestone, Lexington, KY 40506-0042; 859/257-4377; lora.allen@uky.edu.


Women’s History in the Digital World: Developing a Community Vision. The WAW Project, Pacific Rim University, Victoria, British Columbia, Canada, March 25-28, 2009. For more information: www.wawproject.org; info@wawproject.org; 604/776-9003.

Grants and Fellowships


Visiting held the Paired Washington libraries and collections, followed tion and Art History/Archaeology. Applications
U.S. Applications Study annually. The fellows receive a stipend that from East and institutions in the collections, libraries, and other institutions in the
seminars; international education and readiness to apply for members­hich may be taken for credit or noncredit. In addition to offering a myriad of
offerings at the Institute for Advanced study across the United States, Canada, and other countries, and
be graduates of a recognized art historians, or have experience in the
interpretation of art created across the bordered by further proliferating free online art
services in a wide range of disciplines. They are especially suited to inform the
cultural studies, and anthropology, as well as to better educate students.
libraries, and other institutions in the
and anthropology, as well as to better educate students.
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pertinent to the eclectic field of "art & technology." One of the best ways to keep up with this rapidly changing art scene that encompasses cyber, laser, video, multimedia, sculpture, electronic music, painting, computer graphics, sound installations, etc. Visit ACIL's website to get a comprehensive copy, now available as a benefit of membership to Art & Science Collaborations. For information: iversecul); Cynthia Pinzón, Supervisor of Library & Information Services, Box 860-1234, CLIR, 1234 Ave. Street, Bloomington, IN 45678, 789-456-9012, pins@clir.org.


Residencies
National Museum of the American Indian (NMAI) and Attali, Inc., Artist-in-Residence Program is proposing to artists from Native American tribes for a residency at the NMAI in New York. The program is geared toward enhancing art skills, career development, and encouraging Native artists to share their work with their communities. During residency, artists' research will be conducted at the American Museum of Natural History and NMAI (National Museum of the American Indian) and

Information Exchange

Baltimore Museum of Art Announces
Renovations of the Cone Collections Wing, The wing that enhances the Cone Collection—MAM's post-impressionist and modern collections—is undergoing a major renovation. The highlight of the collection is a group of works by Henri Matisse, considered among the most important and influential artists of the 20th century in the world. The improvements of the renovated wing, scheduled for fall 2000, will coincide with the 50th anniversary of the artist's purchase of 500 objects to their hometown museum. For information: 410/274-9300, http://www.baltimoreart.org.

Kent and Vicki Logan Center Opens at California College of Arts and Crafts, San Francisco. The Logan Gallery serves 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: http://www.ccac.edu/gallery.htm.

Lunar Gallery Opens at the University of Texas-Pan American, Edinburg, Gallery activities will include exhibitions of the university's permanent collection, guided tours, and artist lectures. For information: 956/381-2503, vaq@utpam.edu; fax: 956/381-2494, utpam.edu; http://www.puman.edu/dept/art/gallery.htm.

P.S. Contemporary Art Foundation and the Museum of Modern Art announce internships to emerge in February. P.S. will open access to MoMA's art collection, while MoMA's contemporary collections will be expanded and enriched through engagement with P.S.'s contemporary curatorial program. Distinct elements, such as film and education programs, will help broaden both audiences. MoMA will also work with P.S. to generate new revenue to support P.S.'s programs.

Correction

In the March 1999 issue of CAA News, the citation for Mike Shor, Frank Jettewi Miller was incorrect. Miller was editor of the journal MEJAE/ENEG. She was co-edited with Susan Fine.
Session Proposal Submission Form

Session category (check one) (*Written approval of sponsor required):
- Historical Studies
- Contemporary Issues/Studio Art
- Educational and Professional Practices
- Other
- Affiliated Society-Sponsored
- Committee-Sponsored

Session title ______________________________________________

Brief synopsis of session topic ____________________________________________

Sponsoring affiliated society/CAA committee (if applicable) __________________________

CAA 2001 Annual Conference

Classified Ads

CAA News accepts classified ads of a professional or nonprofessional nature. $1.25/word for nonmembers; $0.25/word for members. $15 minimum. Classified ads must be prepaid. CAA News also accepts local display advertising throughout the publication. Contact the listings editor at toesprychield@org or 718/857-2139.


Florence: unique small apartment/house in historic, full of character, 2 persons plus completely furnished, AC, washing machine, elevator. 3-month rental minimum. Available July, $2,000 plus utilities. References required. 708/857-2139.

French Painting Workshop: 11-day summer, 125 students, all levels, $2,185.60 and rural medieval village home. 707/625-9663; http://www.arteully.com.

Gay and Lesbian Courses. For a free copy of newsletter and membership application. Jonathan Weisberg, 1100 20th St., NW, Suite 422, Washington, DC 20036, phone/email: jweisberg@hotmail.com.

Greece. Rental, traditional island house, fully furnished, 4 people, sunset views, best months May-October. Picturesque Hydra, no cars, old colonial. $2,001 per month, phone/fax 902-3029-5274; Sheila, PO Box 3, Hydra 18440, Greece.

Hudson River Valley: 2 charming country cottages surrounded by nature. Easy access to NYC. Weekly/monthly. 914/384-6261, adorablemin@bells.net.


Florence: unique small apartment/house in historic, full of character, 2 persons plus completely furnished, AC, washing machine, elevator. 3-month rental minimum. Available July, $2,000 plus utilities. References required. 708/857-2139.

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Hudson River Valley: 2 charming country cottages surrounded by nature. Easy access to NYC. Weekly/monthly. 914/384-6261, adorablemin@bells.net.

Manhattan Museum: apartment available for steady weekend renter, 2-6 weeks per month, $450-$700 per month. 212/589-1893.

Paris Vicinity Montparnasse and Invalides: extremely quiet, many, 1-bedroom furnished apartment, 6 flight walk-up, 9 months minimum, $2,150/month. 212/307-7143.


See the real New World Friendly R&B Greenwich Village in the loft. Self-catering available. 612/164-3904; fax 612/676-3909; dp_rdf@earthlink.net.

Study art in Crete, off the coast of the majestic Saguaro de Cristo mountains: Byzantine-Roman Icon Painting, July 6-11; Impressionist Landscape Painting, August 2-6. Contact the School of Living Arts; 719/384-6612; artschool@bells.net.

Visiting NW: as you’re passing through Manhattan, A’s is the spot. 2 BR studio in large loft (East Side/Chelsea), outdoor sculpture garden near 89th St., $375 per person/night. 212/451-9449; fax 212/342-1390; st_ART@pro.com.

Write Offers R&B to lovely Victorian house in central London location, £28 per night, £25 double; phone/fax 011/44-171-334-3306.

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 programs in the U.S. and Canada utilizing 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)