Proposed WWII Memorial Threatens to Deface the National Mall

Planning is almost completed for a 7.4-acre World War II Memorial that would deface the National Mall between the Washington Monument and the Lincoln Memorial. The Committee of 100 on the Federal City, the oldest citizens’ planning and advocacy group in Washington, DC, contacted CAA’s Board of Directors and asked for assistance in their struggle to halt the proposed memorial and to preserve the West End of the National Mall. At its spring meeting in New York, the CAA Board voted in favor of assisting the Committee of 100, and established a subcommittee to deal with this pressing issue. Board subcommittee members include John R. Clarke, Vanalyne Green, Alison Hilton, Linda Hults, and Archie Rand. Such action is consistent with CAA’s aim of working collaboratively with other organizations to support the arts and humanities and to influence government and public policy in the visual arts (see CAA By-laws, Article II, Section 11).

The Location and Design of the Proposed Memorial

In 1993 Congress approved and President Clinton signed a law instructing the American Battle Monuments Commission to create a World War II Memorial in or around Washington. The commission’s Memorial Advisory Board weighed various sites, settling on a 7.4-acre tract that incorporates the Rainbow Pool at the east end of the Lincoln Memorial’s reflecting pool.

Some 400 designs were submitted to an engineering board and a design jury. The unanimous choice was a memorial plaza conceived by Friedrich St. Florian, former Dean of the Rhode Island School of Design. This summer, probably in July, the final design concept will come up for approval before construction can begin in the fall. The design under final review consists of a solid granite plaza that incorporates a new and smaller Rainbow Pool as its centerpiece. It is ringed by fifty-six 17-foot-tall stone pillars, each hung with a bronze wreath, and is framed at the north and south by two 41-foot-high triumphal arches.

The History of the West End of the Mall

The Committee of 100 supports a World War II Memorial as approved by Congress, but not at the expense of a national treasure like the National Mall, which is the most important design element in the L’Enfant Plan of 1791 and...
Vol. 2000, No. 4
July 2000

National Mall

CFAA News

Editor Rachel Ford
Chief Susan Listings Editor Whitney Manger

July 2000

News, on recycled paper

The CAA is pleased to announce that Millard Meiss Awards
CAA is pleased to announce six Millard Meiss Publication Fund grants awarded to
Alfred H. Barr, Jr., Award for a Distinguished

CFAA Supports the Committee of 100’s Efforts to Save the West End of the Mall

Contemporary Art

CFAA Supports the Committee of 100’s Efforts to Save the West End of the Mall

A CA

CFAA News

Editor Rachel Ford

The Committee of 100 has submitted a proposal to the Smithson: Learning from New Jersey and 1825-1875 (Princeton University Press); Kenneth Lapatin, Constructive Criticism: Mavo and the Politics of Aesthetics in Interwar Japan (California University Press). Millard Meiss grants are awarded twice annually for scholarly manuscripts Millard Meiss Awards

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Advocacy Update

Viewpoints: The Museum of Modern Art and the PASTA Union

As part of our commitment to bringing relevant issues in the field to our members, CAA has commissioned statements from both sides of the union strike at The Museum of Modern Art, New York. The following statements do not necessarily reflect the opinions of the College Art Association.

FROM THE PASTA UNION

For most of its 29-year history at The Museum of Modern Art, the Professional and Administrative Staff of the Museum of Modern Art (PASTA) was a quasi-autonomous organization directed and administered by museum staff. Together, the museum and the union developed a constructive relationship, building salaries, benefits, and working conditions for a great staff.

In recent years, PASTA ended direction and control to Local 2180, United Auto Workers, which has taken an adversarial position toward the museum.

Out of touch with its membership and threatened by the cooperative working relationship with the museum, the union has tried to undermine the museum's mission in ways that cost millions of dollars per year.

The museum made a fair offer, which included a 5 percent raise in each year of a 3-year contract; extraordinary benefits, including health, life, and dental; and new benefits to compensate for low-paid staff and the union's failures.

PASTA turned down the offer, and the union has aggressively attacked the museum's management and the union is now eyed by the cooperative union as a potential entry point into this market.

The museum's final offer is 3 percent per year for each year, the lowest percentage increase it has offered ever.

To avoid facing the cost of preserving the union's current level of benefits and to impose changes at any time under the corporate direction, the museum proposes a 5 percent cut in salaries, 17 percent cut in staff, and closing the museum for 10 weeks per year.

The site of MoMA's budget surplus, aggressive membership and fundraising campaigns, and successful efforts to gain "friends" from the corporate sector (like e-commerce, its ascension runs thin, especially for an industry that has been a cornerstone of American culture and national pride).

The museum claims that its final offer affords the union with more than MoMA has ever offered. The union has not been granted an additional 1 billion dollars, which includes funds for tuition reimbursement and child care subsidy; unlimited recall rights; and increased and improved health benefits.

The museum is also offering a 1 percent increase in each year of a 3-year contract, which is a 5 percent cut in salaries, 17 percent cut in staff, and closing the museum for 10 weeks per year.

The museum's final offer is 3 percent per year for each year, the lowest percentage increase it has offered ever.

The union has negotiated with the museum in good faith, and the union is now eyed by the cooperative union as a potential entry point into this market.
ing. It is time to reckon with the fact that nonprofit arts are generally powered by underpaid professionals who, in many cases, lay chopped wood, wash dishes, or whatever. A museum work is neither intellectual hobby nor privilege but a profession that exacts rigor and intellectual investment. It is incumbent on all art professionals to safeguard the profession's integrity against a mentality that trivializes the scholarship and crucial meaning of art.

—PASTA MoMa Negotiating Committee

NEH, NEA, and OMS Continue to Be Flat-lined by House On May 17, 2000, the House Interior Appropriations Subcommittee met on May 25, Norm Dicks (D-WA), ranking minority member of the Interior Appropriations Subcommittee said that the NEA, which has had no increase in the six years since it was initially appropriated, is in need of an increase. Rep. Dicks offered two amendments: to increase both NEH and NEA funding to $125 million, which was defeated in committee 25 to 33; and a second amendment proposing an increase for the NEA alone of $17.1 million, which was defeated 27 to 31.

The overall Interior Appropriations spending bill, which includes a recommendation for level funding for the OMS, NEH, and NEA, is scheduled for a full House vote this summer. Several amendments to increase funding for one or all of the agencies have been proposed by various members of the House and are still under development. We urge you to contact your representative in Congress and tell them to support increased funding for the NEA, OMS, and NEH. For information on contacting your elected officials, visit the advocacy page on www.collegearg.org

—Marta Teegen, Manager of Governance and Advocacy, mteegen@collegeart.org

Sincerely,
Yong Soon Min, Chair

CAIN in the News

CAIA Award Recipient Noted

"Hawaii-born artist Ray Yoshida, who lives and works in Chicago, was recently given the College Art Association Annual Award for a Distinguished Body of Work. The award was based on a retrospective exhibition of Yoshida’s work organized by The Contemporary Museum in 1998. The citation for the award notes that Yoshida’s body of work is ‘a fascinating immersion into the possibilities of concentrated and enriched visual acuity as it exists anywhere in contemporary art.’"


Review of CAA Monograph

"The author neatly plots the increasing literalmatism of presentation, particularly from the end of the twelfth to the thirteenth centuries, but almost exclusively in terms of iconography, not style. Liturgical documents and historical sources are quoted in the author’s construction of the religious and theological context of these pictures. General's points are well-illustrated by a generous set of plates that convey information not only about these frescoes' medieval meaning, but also about their unfortunate contemporary conditions."


graphic Series XVI, 1999.
Affiliated Societies Feature

One of the special strengths of CAA is its multidisciplinary and inclusive character. As an organization of visual arts professionals, we can proudly claim to possess a unique character. This quality is especially evident in our affiliated societies. Numbering thirty-seven separate entities, they represent a broad spectrum of interests, from discipline-based and area studies organizations to professional and pedagogical associations. Our affiliates include, in addition, a number of special interest groups. Since the first affiliate group joined many years ago, CAA has increasingly recognized the importance of collaboration, mutual enrichment, and enhanced communication among organizations sharing common interests in the visual arts. Many organizations have responded to this openness in recent years. Since 1998, several organizations have joined our affiliate family: the Association of Historians of American Art (AHAA), the Coalition of Women's Art Organizations (CWOAO), the Community College Professors of Art and Art History (CCPAH), the Historians of Eighteenth-Century Art and Architecture (HICA), the National Association of Art Historians (NAAH), the National Conference of Artists (NCA), and the National Art Education Association (NAEA). It is important to note the addition of two organizations, the NAEA and the CCPAH, that will enable CAA to reach out to those who educate the nation's children and students in two-year colleges.

Ever mindful of the importance of affiliated societies to CAA's future, the Strategic Plan (see http://www.collegeart.org/caa/governance/plancontents.htm for more information) has recommended two major enhancements to our policies. First, it recommended placing responsibility for liaison with the affiliates in the Conference Department. This was a sound idea, since most of the benefits of affiliation are connected to opportunities provided at the Annual Conference. I'm happy to say this change has occurred; in the future, any department will provide support to the affiliated societies.

The second recommendation was for the creation of a new governance body—a Council of Affiliates—to better serve the needs of these organizations and to promote dialogue with CAA's staff and Board of Directors. The encouragement and formation of such a group will be one of my major priorities over the next two- to three-year period. By the 2002 conference we intend to have such a body in place and working for the benefit of all. CAA will launch this project at the next Annual Conference in 2001, when we will hold a reception for the officers or designated representatives of the affiliated societies.

This issue of the CAA News salutes the affiliated societies and includes a number of features of special interest to current affiliates and those who wish to join. On the following pages, you will find a list of affiliated societies for 2001, seven organizations have joined our affiliate family: the Association of Historians of American Art (AHAA), the Coalition of Women's Art Organizations (CWOAO), the Community College Professors of Art and Art History (CCPAH), the Historians of Eighteenth-Century Art and Architecture (HICA), the National Association of Art Historians (NAAH), the National Conference of Artists (NCA), and the National Art Education Association (NAEA). It is important to note the addition of two organizations, the NAEA and the CCPAH, that will enable CAA to reach out to those who educate the nation's children and students in two-year colleges.

Ever mindful of the importance of affiliated societies to CAA's future, the
To date, we have held successful currently only.
The website and newsletter will serve as
includes the
an opportunity to be on the ground floor
opportunities for an ongoing forum on
dergraduate students
in "nontraditional"
AAH represents a growing segment
founded
is the first
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is founded
she is the first
in varying locations; ad hoc meetings are held at
ACASA's
and University
ACSGM, founded 1980. Membership: 360. Annual dues: $25 regular and institutional; $15 special (students, unemployed, retired). Purpose: to promote scholarship, communication, and collaboration among scholars, art museum specialists, and others interested in African and African Diaspora art. ACASA's business meeting is held at the AAAS annual conference. Every other year ACASA holds a conference in varying locations, ad hoc meetings are held at the CAA conference. Members receive the ACSGM newsletter three times a year and directory. Executive Director: Rebecca Green, 110 Fine Arts, New York, NY 10027, tel. 212/572-4951. rgreen@lpgi.edu

American Society for Latin American Art


American Society for Hispanic Art

American Historical Association (AHA), founded 1975. Annual membership: 150. Annual dues: $15 regular, $7.50 students. Noninstitutional: $35 institutional. Purpose: to promote the study of the visual cultures of Spain, Portugal, and their territories, through meetings, a newsletter, and scholarly seminars. AHA presents an annual Eleazar Teitel Exhibition Award and an annual photography grant to a graduate student writing dissertation on an aspect of Hispanic Art. General Secretary: O. V. Vizcaya, Dept. of Art History, Binghamton University, PO Box 6000, Binghamton, NY 13902, 607/777-4067, o.vizcaya@binghamton.edu

Art Libraries Society of North America

ARL/NA, founded 1972. Membership: 1,450. Annual dues: $20 individual; $50 student/retired/unemployed; $100 institutional; $35 business. Purpose: to foster excellence in art librarianship and visual resources curatorialship for the advancement of visual arts. The Society provides an established forum for professional development; codes and guidelines; an information and discussion listserve for questions about and issues in the field. The society holds an annual conference to sponsor awards for excellence in art-related activities, and publishes (Dissemination twice yearly; ARL/NA Update biannually, an annual Handlist and list of Members, and a monograph series. Executive Director: Elizabeth F. Braswell, 1150 20th St., NW, Suite 201, Washington, DC 20036; tel. 202/675-6071, elizabeth@arlna.org

Arts Council of the African Studies Association

ACASA, founded 1982. Membership: 300. Annual dues: $25 regular and institutional; $15 special (students, unemployed, retired). Purpose: to promote scholarship, communication, and collaboration among scholars, art museum specialists, and others interested in African and African Diaspora art. ACASA's business meeting is held at the AAAS annual conference. Every other year ACASA holds a conference in varying locations, ad hoc meetings are held at the CAA conference. Members receive the ACSGM newsletter three times a year and directory. Executive Director: Rebecca Green, 110 Fine Arts, New York, NY 10027, tel. 212/572-4951. rgreen@lpgi.edu

Association for Latin American Art

ASA, founded 1979. Membership: 300. Annual dues: $20 (student); $100 (unemployed, retired). Purpose: to promote art, art history, and related scholarship. Executive Director: Patricia J. Sierra, Dept. of Art History, Youngstown State University, Youngstown, OH 44555-3427, 330/744-5448, fax: 330/744-5244, artserv@

Association of Art Editors

AAE, founded 1994. Membership: 95. Annual dues: $10. Purpose: to advance and set standards for the profession of art editor, to provide a forum for the exchange of information among art editors, art museum editors, and others involved in preparing art-related publications; to provide authors with information and editing publications; to exchange information about editing positions available, both freelance and institutional. AAE meets annually at the CAA conference and sponsors a session on publishing. Director of membership includes areas of expertise. President: Paj Freshman, 5124 Natchez Ave., S., St. Louis, MO 63110; fax 314/361-3166. Send membership dues to: Michelle Mitchell, APA, 41 E. 65 St., NY, NY 10022.

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Association of College and University Museums and Galleries

ACUGM, founded 1980. Membership: 360. Annual dues: corporate $50, institutional $85, individual $25, student $0. Purpose: to address the issues that are relevant and unique to college and university museums and galleries. The association holds an annual institutional, college-day conference in conjunction with the annual meeting of the AAM. ACUGM produces two issues and a newsletter containing information about meetings, a series of occasions for conferences, and a focus to share information through published articles. President: Les Feinberg, Business Office and Membership. Director, Box 0013, San Antonio, TX 78228. Oklahoma Museum of Natural History, 1851 Chouteau Ave., OKC 73104; tel. 405/522-1571; fax: 405/522-7669; bfeinberg@oku.edu

Association of Curators of the History of American Art

scholarship in the history of American art. The organization provides a forum for presenting a and advancing the study and appreciation of American art. It also seeks to develop forums for examining problems that confront the field, and to identify and promote opportunities to its members. AHEA holds an annual meeting and publishes a semiannual newsletter, Crystalline, David L. Kibbe, Westermeier Art, 5 Sausalito St., Wausau, WI 54401; Annette Cela, College University, Dept. of Art at History, Minneapolis, MN 55404-1286.

Association of Independent Historians of Art

AIAH, founded 1990. Membership: 450. Annual dues: $50 professional; $20 student; $100 life membership. Purpose: To provide opportunities to its members. To provide a forum for examining problems that confront the field, and to identify and promote opportunities to its members. It also seeks to develop forums for examining problems that confront the field, and to identify and promote opportunities to its members. AIAH holds an annual meeting and publishes a semiannual newsletter, Crystalline.
National Conference of Artists

NYC, founded in 1909. Membership: 500. Annual dues: $35. Annual dinner: $75. Main interest: the study of gay, lesbian, bi, and transgender artists, art historians, students, and institutions. The association organizes workshops and an annual conference, which sponsors the VRA website (www.vra.org) and VRA-L. Formerly the Gay and Lesbian Caucus (GLC), PADA is a sister organization to the National Conference of Artists working to preserve, promote, and develop the creative careers and expressions of African American artists and other artists of African heritage. Through its research in the arts, annual conference, regional meetings, and correspondence, the association is able to bring together diverse cultural viewpoints, to exchange ideas and promote cultural exchange and interchange of works of local, national, and international origin. Members receive a quarterly newsletter and are invited to attend an annual conference. For membership information please contact: Napoleon Jones-Henderson, Past-President, National Conference of Artists, 12 Murray St., New York, NY 10011-0219.

National Council of Art Administrators

NCAA, founded 1972. Membership: 2000. Annual dues: $25. Purpose: to provide a forum for the exchange of ideas, the identification of problems, issues that confront visual art professionals in post-secondary public and private art programs. Election to membership is by invitation and area of expertise. Membership: 600. Membership includes student, institutional, and corporate memberships. Membership fees: $50.00; $75.00; $100.00. Membership includes: a quarterly newsletter, membership notices, publications, a monthly email bulletin, a newsletter, and national and regional conferences hosted by local chapters, which provide the occasion to teach, learn, present research, and celebrate solidarity and creative achievements by women. President: Mimi Arini, Sara Cruz, National Administrator. (www.ncaa.org, National Conference of Art Administrators, 1211 Sixteenth St., N.W., Washington, D.C. 20036-1549; infor@ncaa.org)

Renaissance Society of America

RSA, founded 1954. Membership: 3,700. Dues: (Jan. 1-Dec. 31, 2001) $90 (individual); $180 (student); $270 (life) $250. Purpose: to encourage, nurture, and publicize the study of gay, lesbian, and bisexual art history, theory, and practice. The association works for the open visibility of visual arts. It is the primary focus of the arts, the greater equality of gays, lesbians, and bisexuals in society. Activities include a newsletter and conferences and symposia. Membership: 2,400. Membership includes: a quarterly newsletter, membership notices, publications, a monthly email bulletin, a newsletter, and national and regional conferences hosted by local chapters, which provide the occasion to teach, learn, present research, and celebrate solidarity and creative achievements by women. President: Ann Baird Whiteside, Rutgers University, New Brunswick, N.J. 08903; info@rsa.org; www.t-s-a.org.

Women's Caucus for Art

WCA, founded in 1972, is a national organization unique in its multi-disciplinary, multi-cultural membership of artists, art historians, students, and educators; and museum professionals; critics, and publishers; art administrators, and others involved in the visual arts. Membership: 2,400. Annual dues $30 regular; $15 professional member; $25 institutional; $50 supporting; $100 student/university member. Purpose: to continue the valuing of creative and scholarly works by women, to create new opportunities for women to document, produce, and exhibit works and to assemble for the exchange of ideas. WCA offers a national network of thirty-three local chapters, exhibitions, publications, a monthly email bulletin, a newsletter, and national and regional conferences hosted by local chapters, which provide the occasion to teach, learn, present research, and celebrate solidarity and creative achievements by women. President: Mimi Arini, Sara Cruz, National Administrator. (www.womenscaucus.org, Women's Caucus for Art, Box 872 Lenox Hill Station, N.Y.; info@womenscaucus.org)

Private Art Dealers Association

PADA, chartered 1960. Membership: 60. Annual dues: $500. Purpose: to represent a select group of dealers who work from gallery spaces, and who are specialists in specific areas of the fine arts. To provide additional social and professional activities and in a broader sense, to further the careers, scholarship, educations, and contributions to the arts community. PADA supports scholarship through public lectures, symposiums, and grants. The association is a member of the Fine Art Dealers Association of New York, the National Federation of Fine Arts Dealers in Chicago, the National Federation of Fine Arts Dealers in Los Angeles, and the NADA of Denver (CO). A directory of PADA dealer members is published annually. PADA, PO Box 872, Lenox Hill Station, N.Y. 10011; 212/622-0772; fax: 212/622-1307.

The Queer Caucus for Art: The Lesbian, Gay, Bisexual, and Transgender Caucus for Artists, and Historians

Formerly the Lesbian and Gay Caucus (LGA), founded 1989. Membership: 300. Annual dues: $12.00, membership: $5.00 for students and life members. Purpose: to encourage, nurture, and publicize the study of gay, lesbian, and bisexual art history, theory, and practice. The Caucus works for the open visibility of visual arts. It is the primary focus of the arts, the greater equality of gays, lesbians, and bisexuals in society. Activities include a newsletter and conferences and symposia. Membership: 2,400. Membership includes: a quarterly newsletter, the VRA website (www.vra.org) and VRA-L. Founded: 1990. Membership: 2,400. Membership includes: a quarterly newsletter, membership notices, publications, a monthly email bulletin, a newsletter, and national and regional conferences hosted by local chapters, which provide the occasion to teach, learn, present research, and celebrate solidarity and creative achievements by women. President: Ann Baird Whiteside, Rutgers University, New Brunswick, N.J. 08903; info@rsa.org; www.t-s-a.org.

Su Scholl, Young Soldier, c-print from paper negative


Patricia Schmidt, University Art Gallery, Central Michigan University, Mt. Pleasant, April 15-June 20, 2000. Painting, Visual Lettering in Arts.


MARGO KENN, Marquette University Museum of Art, Kansas State University, Manhattan, KS, April 18-June 25, 2000.

John A. Leard, Mildred Cox Gallery, Williams University, Fitchburg, MA, March 5-21, 2000. Missouri Dioramas (Not to Scale).


JERRY ANTHONY FONTE, Belter Center, Institute for Renaissance and Cultural Research, Collegeville, MN, April 2000. Spirit ABOVE Watercolor paintings.

VICTORIA GILLMAN, Self-representation after Flanneau, oil on board, 22.5 x 12 in.


In Memoriam

Martica Fitch, architect and preservationist, died at the age of 90 in her Manhattan home on April 2. Fitch played a key role in restoring historic preservation from its perception as a "bobby" into a cultural force. Born in Washington on May 8, 1920, Fitch was raised in Chattanooga, Tennessee. He attended the University of Alabama and the school of architecture at Tulane in 1943. In 1954 he was appointed an associate professor at Columbia University. With architect Charles Peterson, Fitch founded the graduate program in restoration and preservation at Columbia in 1968.


At the age of 68, Fitch left Columbia and continued his service to the field as the Director of Historical Preservation at the New York City Landmarks Preservation Commission. There, Fitch worked on the revivification of the Central Terminal in New York and the Cathedral of the Madeleine in Salt Lake City. In a 1990 interview, Fitch said: "The great fight of American heritage is to have always been professional. People professionalize things, time and time again, restored from the same thing. Preservationists are the people who fought to keep and not take. It was a fighting brand of the Victorian Society in America and was a key player in saving South Street Seaport in support of the professorship and the Galleries Commission at the Fulton County Medical School. His most significant achievement was the establishment of the BHA in 1969. He was instrumental in the development of the organization and its programs.

Fitch died at the age of 90 on May 8, 2020, in his Manhattan home. He is survived by his wife, Virginia, and their two children, Lucy and John. A memorial service was held at St. John's Episcopal Church in New York on May 16, 2020.

Margaret Grimes has been appointed Coordinator of the new Master of Fine Arts program at Western Connecticut State University in Danbury, Connecticut. Grimes will be responsible for supervising the program and inviting visiting lecturers and critics, as well as mentoring graduate students and teaching. She received an M.F.A. from the University of Pennsylvania and has exhibited at Fitchburg and Interior Rich Painters' galleries. She holds the most appointment of University of Delaware in the Outer Western Pennsylvania State University.

Susan S. Eaton is appointed a full-time position teaching photography at the University of Minnesota-Duluth.

James Van Loan Trenches has been promoted to Assistant Professor of Art History at Marist College, New York. Eaton was born in Danbury, Connecticut and is a graduate of New York University's School of Continuing and Professional Studies.

Museum

The University of Delaware has made the following recent appointments: Michael Laja as Professor and Sewell C. Biggs Chair of Art History, and Lauren de Duncan as Assistant Professor of Art History, which has made the Department of Art History and Archaeology at the University of Minnesota.

Susan S. Eaton has been appointed to the Chair of the Department of Art, Music, and Theater at Georgetown University. She also holds a professor at the Canadian Studies Institute of Higher Education and the Archaeology Department at Western University of Minnesota.

Michael Brand has been appointed Director of The Virginia Museum of Fine Arts, formerly he was Assistant Director of the Queensland Art Gallery in Brisbane, Australia.

Suzanne Smith has been appointed Assistant Professor of Art History at the University of California, Berkeley. She was a scholar of Asian art and has been promoted to the rank of Professor.

Michael Claessens, Assistant Professor of Art History at the University of California, Berkeley, has been awarded a Visiting Fellowship at the Getty Research Institute in Los Angeles. Claessens will work with all museum departments and other research programs to support ongoing operation and administration of the museum.

Michael Ricketts has retired from his position as Editor-in-Chief of The Bibliography of the History of Art (BHA). Ricketts's retirement concludes 28 years of service to the BHA, which he began at the Sterling and Francine Clark Art Institute in 1977, and was adopted in 1985 by the J. Paul Getty Trust.
Andrew Budoff. Statues have continued to serve as a means of expressing and preserving cultural memory and identity. The influence of Hellenistic sculpture, in particular, has been significant in shaping the development of Western art. This enduring legacy underscores the importance of preserving and understanding this historical context.

CONFERENCES & SYMPOSIUMS

Calls for Papers

Painting in the Vicinity of the Wall

Submission Deadline: October 31, 2020

The call for papers is for the 20th Century conference to be held in Wroclaw, Poland, on June 10-14, 2021. The conference addresses the relationship between art and history in the context of the 20th century. The organizers encourage submissions on a wide range of topics, including the influence of historical events on artistic production, and the ways in which art has been used to comment on or respond to historical events. The conference aims to bring together scholars, artists, and practitioners from a variety of disciplines to share their research and insights.


To Attend

The American Institute of Art has announced plans for its annual meeting and conference, which will be held virtually on December 1-3, 2020. The conference will focus on "Art, Identity, and Social Justice," and will feature panel discussions, workshops, and presentations on a wide range of topics related to these themes. The conference will include participation from art historians, curators, and other professionals in the field. Registration information can be found on the AIA website.

The Annual Meeting of the American Institute of Art History (AIAH) will be held virtually on October 23-25, 2020. The conference will feature a range of presentations and discussions on various aspects of art history, including the role of museums and galleries in shaping public perception of art and the impact of new technologies on the study of art. Registration information can be found on the AIAH website.
High Aspirations & New Realism: The Artist Between Museum and Marketplace in the Nineteenth Century

This year’s theme, “Approaching Modernism,” will emphasize the ways in which scholars and critics have come to incorporate a manifold set of practices, both academic and public, into their academic and cultural borrowings between the communities of art and scholarship. The symposium will also feature a day-long reading of the same work and its Modernist significance. For information, visit http://www.tfhcr.edu/artlhncalsymposia.html; or write: Modernism Conference, 111 South State St., Suite 100, Waco, TX, 76701-2648. Phone: 254/710-4548; HeidCHornik@baylor.edu.

New Filing From Old Traditions, November 7-9, 2000—The Chicago Manual of Style is co-sponsored by the Departments of Art History and Archaeology at the University of New York at Buffalo, State University of New York at Buffalo; Joan Zemel, Muriel Berman Museum of Art in Philadelphia, PA; and the American Art Association. Contact Gallery Director at the Central Missouri State Art Center Gallery, Warrensburg, MO. Deadline: September 14, 2000. Since 1984, the Gallery has been previously sponsored by the Independence Day Foundation in art program. These may include studio art, design, art history, theory, criticism. Articles and reviews may not have been previously published. The Symposium will be held at Baylor University, Waco, TX, October 26-28, 2000. This year’s theme, “Defining Moments of Modernism,” is co-sponsored by the Department of Art History and Archaeology at the University of New York at Buffalo; Joan Zemel, Muriel Berman Museum of Art in Philadelphia, PA. More information can be obtained by contacting: www.art.msu.edu; or write: Modernism Conference, 111 South State St., Suite 100, Waco, TX, 76701-2648.

The Infinite Library, Old Worlds and New Manuscripts, Archives, and Special Collections in the 21st Century is the topic of the Phil G. Feminine Special Symposium, November 2-3, 2000, at the Harry Ransom Humanities Research Center, The University of Texas—Austin. The "Infinite Library" is an international symposium on the future of the library. It will bring together leading authors, publishers, librarians, archivists, university administrators, national policy makers, and others to consider the question of how the library may best serve the needs of the "Infinite Library." For information, visit www.archlib.org/infinitelibrary/; or write: Robert V. Elwood, Dept. of Art, M. Holyoke College, South Hadley, MA 01075; fax: 413/538-3567; arch@holyoke.edu.

Grants and Fellowships

The Foundation for the Advancement of Modern Art (FAMA) has a number of grants intended to provide assistance for scholarly investigations of Pre-Columbian cultures of Mexico and Guatemala. A General Fellowship, funded by the Huntington Library, will be available to postdoctoral scholars to pursue independent research. The degree of modern art and modernism. Applicants must be currently working in studio art, design, art history, theory, criticism. Articles and reviews may not have been previously published. The Symposium will be held at Baylor University, Waco, TX, October 26-28, 2000. This year’s theme, “Defining Moments of Modernism,” is co-sponsored by the Department of Art History and Archaeology at the University of New York at Buffalo; Joan Zemel, Muriel Berman Museum of Art in Philadelphia, PA. More information can be obtained by contacting: www.art.msu.edu; or write: Modernism Conference, 111 South State St., Suite 100, Waco, TX, 76701-2648. The symposium will also feature a day-long reading of the same work and its Modernist significance. For information, visit http://www.tfhcr.edu/artlhncalsymposia.html; or write: Modernism Conference, 111 South State St., Suite 100, Waco, TX, 76701-2648. Phone: 254/710-4548; HeidCHornik@baylor.edu.

Call for Entries

The Chicago Art Journal, an annual publication devoted to graduate student scholarship, is soliciting articles from graduate students for its 2001 issue. The symposium will be held at Baylor University, Waco, TX, October 26-28, 2000. This year’s theme, “Defining Moments of Modernism,” is co-sponsored by the Department of Art History and Archaeology at the University of New York at Buffalo; Joan Zemel, Muriel Berman Museum of Art in Philadelphia, PA. More information can be obtained by contacting: www.art.msu.edu; or write: Modernism Conference, 111 South State St., Suite 100, Waco, TX, 76701-2648. The symposium will also feature a day-long reading of the same work and its Modernist significance. For information, visit http://www.tfhcr.edu/artlhncalsymposia.html; or write: Modernism Conference, 111 South State St., Suite 100, Waco, TX, 76701-2648. Phone: 254/710-4548; HeidCHornik@baylor.edu.

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Call for Proposals

The American Council of Learned Societies (ACLS) announces a new fellowship program, the "Summer Stipends," to support individual scholars who wish to pursue independent research during the summer months. Grants and fellowships are available to support the full-time research of individuals who have completed their Ph.D. degree and who are engaged in the humanities. The program is designed to encourage scholarly excellence and to provide the time and financial resources necessary for scholars to undertake independent research projects. The deadline for the 2001-2002 academic year’s "Summer Stipends" is April 1, 2001. Visit www.hil.univ.edu/som/summer_grants.html for details. The deadline for the 2001-2002 academic year’s "Summer Stipends" is April 1, 2001. Visit www.hil.univ.edu/som/summer_grants.html for details. The deadline for the 2001-2002 academic year’s "Summer Stipends" is April 1, 2001. Visit www.hil.univ.edu/som/summer_grants.html for details. The deadline for the 2001-2002 academic year’s "Summer Stipends" is April 1, 2001. Visit www.hil.univ.edu/som/summer_grants.html for details. The deadline for the 2001-2002 academic year’s "Summer Stipends" is April 1, 2001. Visit www.hil.univ.edu/som/summer_grants.html for details. The deadline for the 2001-2002 academic year’s "Summer Stipends" is April 1, 2001. Visit www.hil.univ.edu/som/summer_grants.html for details. The deadline for the 2001-2002 academic year’s "Summer Stipends" is April 1, 2001. Visit www.hil.univ.edu/som/summer_grants.html for details.
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Programs
Western Connecticut State University, in Danbury, CT, announces a new Master of Fine Arts degree. This masters Western Connecticut State University one of the only schools in the Connecticut system to offer an M.F.A. The two-year program will emphasize painting and illustration, and will be enrolled in the art department faculty, but will also incorporate the talents of teaching artists from Connecticut and New York as invited artists. It will also incorporate a semester at internships in the studios of practicing artists. The program is slated to begin in the Fall of 2000. For more information, please write Margaret Germain, Art, Dept. Graduate Coordinator, Western Connecticut State University, 311 White St, Danbury, CT 06810, 203/837-8410.

Art Across Culture Aboriginal Australia to Asia-Pacific, November 6-24, 2000, is an intensive graduate program in methodologies of cross-cultural research. The disciplines of anthropology, cultural studies and art history will be interrogated for ways of reframing International identities. Contemporary Aboriginal art will be considered within the contexts of Aboriginal art, and art of the Asia-Pacific region. Instructors include Howard Morphy, Roger Benjamin, and Caroline Turner. Further information for international students. For details go to www.arts.uwa.edu.au/culture, or anne-marie.citizensbank.com. Inquiries to Center for Cross-Cultural Research, Australian National University, Canberra 0201. Deadline July 30, 2000.

Residencies
The Jentel Art Residency Program, Banner, WY, offers individuals the opportunity to run their own environment in which to further their creative development. Three artist and writers experience unlimited time to allow for thoughtful reflection and meditations on the creative process in a public setting. The program presumes the artistic and historical integrity of the land. The Jentel Art Residency program is accepting applications from visual artists (painting, photo/collage, printmaking, digital photography only) and writers on paper and screen: fiction, non-fiction, fiction poetry, and playwriting for a one-month residency in March 2001. Residencies include private workspace and a stipend to defray expenses during the program. For more information, send a request and a self-addressed stamped envelope to the Jentel Art Residency Program, Jentel, P.O. Box 85, Banner, WY 82832. Deadline: September 7, 2000.

The Montana Artists Refuge, an artist-run residency program located in Hungry Horse, MT, is accepting applications from artists of all disciplines. Residencies are 3 months to one year in length. Resident pays rent with financial assistance available. Send S.A.S.E. to Montana Artists Refuge, Box 8, East Helena, MT 59635. ph/fax: 406/255-3000; artists@heapgon.net. Deadline: November 1, 2000; for May-September, for other dates online.

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The School of Historical Studies supports one- or two-semester residencies in all fields of historical research, including art history, one of the School's principal areas of interest for the academic year 2001-2. The Institute for Advanced Study provides Members with stipends, office space, seminar lectures, subsidized equipment and housing facilities, some secretarial services, and a stipend. Apart from residence in Princeton, the Members' only obligation is to pursue their own research. A graduate student and/or substantial publica-

Miscellaneous
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Classifieds
CAA News accepts classified ads of a professional or nonprofit nature. $12.50 per word, $25.00 minimum. Classified ads must be in advance of publication date. CAA News does not accept display advertising. Contact Whitney Mangert at 212/191-4583 or news@collegeart.org with the subject line "Job Classifieds." Deadline: August 1, 2000.

Datebook
August 2, 2000 Deadline for submissions to September issue of CAA News
August 3, 2000 Deadline for nominations for CAA's annual awards for achievement.
September 1, 2000 Deadline for receipt of ad to October 2000 issue of CAA Careers
September 15, 2000 Deadline for receipt of blank of papers accepted for the 99th Annual Conference in Chicago
October 1, 2000 Deadline for receipt of applications for publication subsidies from the Midland Metro Science Publication Fund to be considered at the Midland Metro Science Publication Fund Committee's fall meeting
October 21, 2000 Full meeting of the Board of Directors, Art Bulletin, and Monographs Editorial Board, Art Journal Editorial Board, and other CAA units will take place this weekend in New York; exact dates and times to be determined.
December 4, 2000 Deadline for receipt of papers accepted for the CAA 2001 Annual Conference
February 20-23, 2001 89th Annual Conference in Chicago
February 20-24, 2002 90th Annual Conference in Philadelphia


Fluxology, Inc.: Open studio for independent artists, photographers, and photographers at the newly expanded Santa Reparata Graphic Art Center. For more information and monthly rates contact daubers@blalia.com.


Patio Furnished studio for 1-2, 25 sq. m on quiet street, 850. Sunlit. utilities. Contact legonrem@inn.com.


Scotland: Central Highlands, older home in forest, rooms to rent July-Sept. by the week, $150 single, $200 double with co-op duty, kitchen privileges, no smoking. A place for art and healing. 011/44/173849/2225; studio@netdirect.net.


Gay and Lesbian Caucus: For a free copy of newsletter and membership application contact Jonathan Weinberg, P.O. Box 10872, New Haven, CT 06507-8722; jonathan@steinberg.edu.