



July 2000

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Special Advocacy Alert

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

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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.

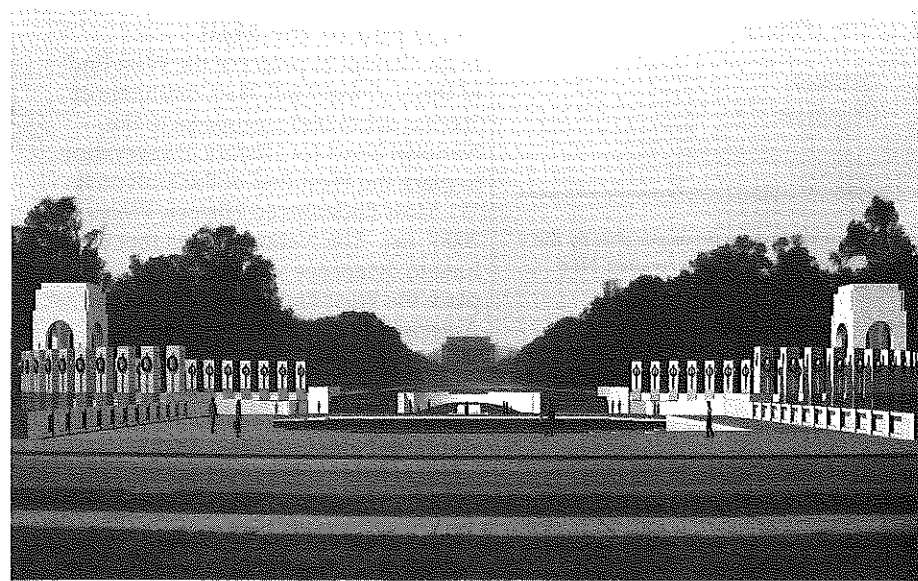
Some 400 designs were submitted to an engineering board and a design jury. The unanimous choice was a memorial plaza conceived by Friedrich St. Florian,

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

CONTINUED ON PAGE 2



3D Computer model of proposed World War II Memorial on the Lincoln Memorial site
IMAGE: THE COMMITTEE OF 100 ON THE FEDERAL CITY

INSIDE: DIRECTORY OF AFFILIATED SOCIETIES. See insert.

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CAA News, is published six times per year by the College Art Association, 275 7th Avenue, New York, NY 10001; www.collegeart.org.

Editor-in-Chief Susan Ball
Editor Rachel Ford
Listings Editor Whitney Manger

Material for inclusion should be sent via email to Whitney Manger at caanews@collegeart.org. Photographs may be submitted to the above address for consideration. They cannot be returned.

Printed on recycled paper
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Proposed WWII Memorial Threatens to Deface National Mall

CONTINUED FROM PAGE 1

the McMillan Commission Plan of 1901–2 for the nation's capital. Current plans for the World War II Memorial call for building it over the Rainbow Pool at the eastern end of the Lincoln Memorial's Reflecting Pool. This small oval pool and the Reflecting Pool were designed collaboratively by Henry Bacon and Frederick Law Olmsted, Jr., as an integral part of the Lincoln Memorial site. Any attempt to incorporate the Rainbow Pool into the World War II Memorial will permanently change the design of the West End of the Mall.

Moreover, the World War II Memorial's solid granite plaza, ringed by pillars and by triumphal arches, would permanently alter the heart of the monument area of Washington, DC—namely, the grand axis of the U.S. Capitol, Washington Monument, and Lincoln Memorial. The memorial's planned enclosure inside an open room sunk six feet below grade (see illustration) would further put an end to the kinds of public celebrations, marches, and demonstrations that have historically taken place around and through this vital part of the Mall, such as the 1963 March on Washington, where Dr. Martin Luther King, Jr., delivered his "I Have a Dream" speech.

CAA Supports the Committee of 100's Efforts to Save the West End of the Mall

In an attempt to preserve the West End of the National Mall, the Committee of 100 has submitted a proposal to the National Trust for Historic Preservation to place the West End of the Mall on its "11 Most Endangered Historic Places of 2000" list. The National Trust met in June to determine whether or not to place the West End of the Mall on the list. A decision has yet to be announced. Should the West End of the National Mall be designated an endangered historic place, current plans for the site would be halted, and this unique national landmark would remain safe from future development.

The Committee of 100 has also written to the Commission of Fine Arts, and the National Capitol Planning Commission to request that they direct

the memorial's sponsor to construct a full-scale mock-up of the design at the Rainbow Pool site. A meaningful mock-up would indicate the size and scale of the memorial, its sense of enclosure, the mass of its vertical elements, and its relationship to the existing grade, landscape, and public uses of the National Mall.

CAA has submitted letters on behalf of the Committee of 100 to the National Trust for Historic Preservation, the Commission of Fine Arts, and the National Capital Planning Commission. To date, J. Carter Brown, Chairman of the Commission of Fine Arts, has responded to CAA's letter in support of the Committee of 100's request that a full-scale mock-up of the design be constructed at the Rainbow Pool site. Brown stated that because a mock-up cannot be built on the existing site "without initiating major excavation," the Commission cannot agree to the Committee of 100's request.

On June 5, 2000, the Committee of 100 and a group calling itself "World War II Veterans to Save the Mall" announced a television campaign to create public support to relocate the Memorial. On June 6, 2000, Delegate Eleanor Holmes Norton (D-DC), a member of the subcommittee on public buildings of the House Committee on Transportation and Infrastructure, which has oversight of the memorial, read a statement expressing her concerns about "intrusions of any kind" on the Mall.

For more information on the proposed World War II Memorial and the West End of the Mall, visit the Committee of 100's website at www.committeeof100.net.

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



CAA News

Millard Meiss Awards

CAA is pleased to announce six Millard Meiss Publication Fund grants awarded in April: Rebecca Bedell, *The Anatomy of Nature: Geology and American Landscape Painting, 1825–1875* (Princeton University Press); Naomi Reed Kline, *Maps of Medieval Thought: The Hereford Paradigm* (Boydell & Brewer); Kenneth Lapatin, *Chryselephantine Statuary in the Ancient Mediterranean World* (Oxford University Press); Richard Neer, *Style and Politics in Athenian Vase-Painting* (Cambridge University Press); Ann Reynolds, *Robert Smithson: Learning from New Jersey and Elsewhere* (MIT Press); Genefer Weisenfeld, *Constructive Criticism: Mavo and the Politics of Aesthetics in Interwar Japan* (California 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 Elaine Koss, ekoss@collegeart.org. Deadlines: October 1 and March 1.

CAA.Reviews Update

CAA is pleased to announce that CAA.Reviews was selected as an official Scout Report Selection for April. Part of the Internet Scout Project run by the Computer Sciences Department at University of Wisconsin-Madison, *The Scout Report* is a weekly publication offering a selection of new and newly discovered Internet resources of interest to researchers and educators. Visit <http://www.caareviews.org/about.html> for more details.

CAA.Reviews includes reviews of the latest exhibitions, symposia, and other arts-related events in addition to reviews of current books in the field. Check <http://www.caareviews.org/new.html> to see new exhibition reviews, and look for the red "exhibition review" image tag.

CAA.Reviews in your inbox? Find out about the latest postings on

THE JUDITH ROTHSCILD FOUNDATION GRANTS

Grant awards totaling over \$200,000 in the current year will support and stimulate interest in the work of the following under-recognized and deceased artists:

Charles Alston, Hamelore Baron, Leland Bell, Elmer Bischoff, Joe Brainard, Joan Brown, Sam Doyle, Ralph Fasanella, Ida Kohlmeyer, Robert Overby, Peter Takal, Al Taylor, Adja Yunkers, and approximately 30 others included in a group exhibition.

The Foundation makes grants to present, preserve, or interpret work of the highest aesthetic merit by lesser-known American painters, sculptors, and photographers who have died after September 12, 1976. Examples of grants include support for: the organization of exhibitions; the acquisition of works of art for display and study in museums and public galleries; the development of accompanying public programs, films, or videos; the preparation of publications; scholarly and critical pursuits; and, the conservation, cataloguing, and safe-keeping of works of art. Requests must be submitted and postmarked between April 15 and September 15 of each year.

To request Grant Program Guidelines, write to The Judith Rothschild Foundation, 1110 Park Avenue, New York, NY 10128; or telephone (212) 831-4114.

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CAA.Reviews by a free electronic notice direct from the staff editor. Simply email caareviews@collegeart.org and include the word "subscribe" in the subject field of your email. You do not need to include text in the body of the email. Your name will automatically be added to our email list.

CAA.Reviews has recently named Martha Tedeschi, Curator of Prints and Drawings at The Art Institute of Chicago, to be its Field Editor for museum publications, including museum collection catalogues. Tedeschi, who joined the Art Institute staff in 1982, has specialized in British art, particularly printmaking of the nineteenth century, and in early European prints and drawings. She holds degrees from Brown University and the University of Michigan, as well as a Ph.D. from Northwestern University. Her most recent publications include the two-volume catalogue raisonné *The Lithographs of James McNeill Whistler* (Chicago, 1998), for which she served as co-author and general editor, and the related exhibition catalogue *Songs on Stone: James McNeill Whistler and The Art of Lithography* (Chicago, 1998).

Commenting on her new role as Field Editor, Tedeschi notes, "a great deal of new scholarship in the field of the graphic arts is coming out in the form of exhibition catalogues and permanent collection catalogues. In addition, many scholars are adopting more interdisciplinary approaches to art history, integrating the study of works on paper into broader contexts. CAA.Reviews offers an important service

to scholars wishing to stay abreast of the wave of new projects in and around the field of prints and drawings. I am pleased to be participating in the effort to present timely and authoritative reviews."

Reminder: Nominations for CAA Awards Committees

At the 2001 Annual Conference in Chicago, College Art Association will present the following awards: Distinguished Teaching of Art Award, Distinguished Teaching of Art History Award, Award for a Distinguished Body of Work in 1999, Distinguished Artist Award for Lifetime Achievement, Alfred H. Barr, Jr., Award for a distinguished catalogue in the history of art published in 1999, Frank Jewett Mather Award for art criticism published in 1999, Charles Rufus Morey Book Award for an art history book published in 1999, Arthur Kingsley Porter Prize for a distinguished article by a scholar under the age of 35 and published in the 1999 volume of *Art Bulletin*, *Art Journal Award* for an distinguished contribution published in *Art Journal*. The CAA/Heritage Preservation Award for Distinction in Scholarship and Conservation will be presented at Heritage Preservation's annual meeting in 2001; however, we ask that nominations be sent to CAA. (For a more detailed description of the awards go to www.collegeart.org.)

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 of nomination to the appropriate committee. Please submit the name of the award; name of the nominee and/or publication; affiliation; address; phone; fax; email of nominee; and why you think the nominee should receive the award. Mail nominations to CAA Award Chair, c/o Lee Ann Whitehead, CAA, 275 7th Ave., New York, NY 10001. *Deadline: August 3, 2000.*

CAA Staff Changes

Stephanie Davies joins CAA as Conference Coordinator. Previously, she worked in special events for Community Access, a non-profit housing and advocacy organization for the mentally ill. She has also worked in art education, coordinating public art projects with New York schoolchildren through CityArts. Stephanie graduated from Wesleyan University with a double major in art history and sociology.

Ellen Staller is CAA's new Fellowship and Placement Manager. For the past five years, Ellen has been the Director of HEREArt, the visual arts program of HERE Arts Center in SoHo. As Director, she programmed more than 70 exhibitions, and curated annual shows such as *The American Living Room Exhibition* as well as *Underpainting*, *Preternatural*, and *Coasting*. She also initiated new annual programs such as the *Emerging Artist Installation*. Ellen also works as a freelance curator for sites, including Memorial Sloan Kettering, and has lectured to aspiring professional artists and arts administrators for both New York University and the School for the Visual Arts. Ellen graduated from Binghamton University with a dual major in studio art and anthropology and received her Masters from New York University in visual arts administration.

Marta Teegen was recently appointed to the position of Manager of Governance and Advocacy. Marta comes to CAA from a political and public policy consulting firm in Los Angeles, California, where she was the firm's lead education analyst. Prior to working in politics, Marta completed an M.A. in art history at the University of California, Los Angeles. In her new role at CAA, she will be the main staff contact for the Board, Professional Interests and Practices (PIPS) Committees, and special

projects. Marta will also be working to develop CAA's advocacy program.

FROM THE CAA COUNSEL

Your CAA Counsel is completing the CAA's proposed "Guidelines in Establishing Contractual Relations between Museums and Outside Contractors." The Guidelines, when adopted, will address many of the issues that arise when museums retain independent guest curators, exhibitor-artists, and catalogue essayists. The project is the latest in an important series of CAA statements, resolutions, and guidelines that relate to professional practices.

The Guidelines are intended to assist museums and outside contractors in establishing the particulars of their working relationship in a contract. The need for the Guidelines emerged from the widespread perception that many individual CAA members and other outside contractors were at a disadvantage in negotiating with museums owing to a lack of awareness about significant issues, as well as disparities in negotiating experience. Moreover, although many (particularly large) museums have long had standard contracts for use with outside contractors, smaller institutions have not, and it was thought that the Guidelines might be useful for them, as well.

A short checklist of major issues—to facilitate negotiations—will accompany and make the Guidelines more user-friendly. Sample contractual provisions, for adaptation by the negotiating parties, will be appended to the Guidelines.

The Guidelines have been gestating for several years. Reconciling occasionally disparate views on what ought to be CAA's position, while drafting the Guidelines so that they meet with widespread acceptance, has taken a great deal of time and energy. Many CAA members have been involved in this process. For several

years now, Jonathan Fineberg, of the University of Illinois at Champaign-Urbana, has played a central role in moving the project forward. Before his death, Robert Bergman, of The Cleveland Museum of Art, was a chief representative of the major institutions; over the last few years, Wendy Owens, of the Canadian Centre for Architecture, has assumed that mantle. The Guidelines are, at long last, approaching completion.

The Guidelines will address the following issues, among others, arising out of the relationship between guest curators and museums:

- * Who—as between the guest curator and the museum—owns the intellectual property that he/she creates?

- * How should the various work items involved in assembling and mounting an exhibition be allocated between the parties?

- * What kind of support will the museum provide the guest curator?

- * To what extent should the guest curator be responsible for the museum's fund-raising and educational activities?

- * How should the guest curator be compensated for his/her work?

- * What happens if there is a disagreement, or if one party fails to carry out contractual obligations?

As regards exhibitor/artist-museum agreements, the Guidelines will address various issues, including the following:

- * What are the artist's and museum's respective responsibilities for an exhibition?

- * What are the fundamental elements of their working relationship?

- * Who owns the artworks, and what are the parties' rights with respect to reproductions?

- * How should the artist be compensated?

- * What happens if the exhibition goes on tour?

Finally, with respect to agreements between catalogue essayists and museum/publishers, the Guidelines will discuss the following issues, among others:

- * Who owns the essay and the right to publish it in the catalogue, or subsequently?

- * Does the museum/publisher have the right to modify the essay and, if so, in what circumstances?

- * What are the essayist's responsibilities regarding content and delivery?

- * How should the essayist be compensated?

All of us who have worked on the Guidelines are hopeful that the CAA membership, and the broader user community, will find that the document, when completed and issued, begins to fill an unmet need.

—Jeffrey P. Cunard, CAA Counsel

Editor's Note: For more information about copyright and how it affects the museum/curator relationship, visit the CAA.Reviews website to see the review of A Museum Guide to Copyright and Trademark (American Association of Museums, 1999), <http://www.caareviews.org/reviews/shapiro.html>.

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 membership, 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 Director of The Museum of Modern Art

For most of its 29-year history at The Museum of Modern Art, the Professional and Administrative Staff at 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 ceded direction and control to Local 2110, 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 harmonious relationship built up over years of mutual effort and respect. A superb benefit package shared by management and the union is now eyed with suspicion. Fair salaries, superior to amounts paid elsewhere for similar work, are arbitrarily rejected. Other benefits are ignored or taken for granted.

The museum made a fair offer, which includes a 3 percent raise in each year of a 3-year contract; extraordinary health and dental benefits; other benefits including four to six weeks annual vacation (plus holidays and personal days), subsidized meals, and increased funds for tuition reimbursement and child care subsidy; unlimited recall rights during the course of construction of our new building and generous severance payments in the event of layoffs (far more than what the union demanded); and creation of a supplemental pension plan with automatic contributions for low-paid staff and matching contributions for all staff.

The museum remains committed to its staff and to finding a way to bring striking colleagues and friends back to work. The union's militant approach comes at a cost: half of the bargaining unit, including nearly all of the curatorial staff, is at work and opposes the strident position taken by the UAW. —Glenn D. Lowry, Director, The Museum of Modern Art

From the PASTA Union

The Professional and Administrative Staff Association (PASTA) at The Museum of Modern Art, comprising curators, librarians, archivists, registrars, educators, editors, conservators, and administrative staff, has been on strike since April 28. The basic issues include wages, the security of our healthcare coverage, and union rights. Of the five unions at MoMA, PASTA has the lowest entry-level salary (\$17,000/year) and median pay (\$28,000). Employees in other unions are paid at much higher rates. For example, security guards at MoMA start at a rate 50 percent higher than entry-level PASTA employees; and art handlers at a rate 88 percent higher. Not coincidentally, PASTA is the only union at MoMA that is predominantly female. PASTA proposes a 5 percent increase the first year and a 4 percent increase each year thereafter. The museum's final offer is 3 percent for each year, the lowest percentage increase it has offered ever. The museum has also demanded the unilateral right to control our health benefits and to impose changes at any time during the life of the contract.

The museum claims that its final offer accords with industry standards and conditions in the nonprofit sector. Given MoMA's budget surplus, aggressive membership and fundraising campaigns, and successful entrepreneurial projects (like e-commerce), its assertions run thin, especially for an industry that is moving fast in the corporate direction. Considering the actual cost of living in New York and the hundreds of hours of uncompensated overtime worked by PASTA employees, our demands are modest. The museum's offer of 3 percent effectively gives an increase on \$17K of \$9.81/week or 28 cents/work hour; and on \$28K, \$16.15/week or 46 cents/work hour. PASTA is the largest union in the museum and has the most number of members who work the most number of uncompensated overtime hours.

The outdated but pervasive notion that one has to be independently wealthy to work in the arts renders the profession economically exclusive and homogenizes the art community. And to accept enormous financial constraints in order to work in the arts is self-denigrat-

ing. It is time to reckon with the fact that nonprofits are generally powered by underpaid professionals who, in many cases, lack healthcare coverage. Museum work is neither intellectual hobby nor privilege but a profession that exacts rigor and intelligence. 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, which funds a host of federal agencies and programs, including the federal cultural agencies, recommended no increases for the Office of Museum Services (OMS) within the Institute of Museum and Library Services, the National Endowment for the Humanities (NEH), or the National Endowment for the Arts (NEA) for financial year 2001. Level funding for the NEA in particular is in direct opposition to President Clinton's proposed \$150 million budget for the NEA (see, *CAA News* May 2000). Under the Subcommittee's recommendations the OMS would receive \$24.4 million, the NEH would receive \$115.3 million, and the NEA \$98 million, all level compared to their financial year 2000 budgets.

When the full House Appropriations Committee 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 radically chopped, was in special need of an increase. Rep. Dicks offered two amendments: one 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 \$17.3 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 representatives in Congress and tell them to support increased funding for the OMS, NEH, and NEA. For information on contacting your elected officials, visit the advocacy page on www.collegeart.org

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

FROM THE SERVICES TO ARTISTS COMMITTEE CHAIR

Dear CAA Members,
As the recently appointed Chair, I would like to introduce you to the Services to Artists Committee, a new Professional Interests and Practices, and Standards (PIPS) committee. The other eight PIPS committees are Cultural Diversity, Education, Intellectual Property, Museum, Professional Practices, Students and Emerging Professionals, and Women in the Arts. This new committee was established by

the CAA Board to address various issues and needs for those in the visual arts. Its stated mission is to "identify and address concerns facing visual arts; create and implement programs and events at the Annual Conference and beyond; explore ways to encourage greater participation and leadership in CAA by visual artists; and to identify ways for artists to establish closer ties with other arts professionals and institutions."

Besides myself, the committee is composed of 12 appointed members culled from nominations and self-nominations who will serve terms of up to three years. The present members are Ron Abram, Suzanne Anker, Diane Edison, Nancy Friese, DeWitt Anderson Godfrey, Ellen Levy, Amalia Mesa-Bains, Clarence Morgan, Norie Sato, Joe H. Seipel, Duane Slick, and Joyce Hill Stoner. The make-up of the committee is intended to reflect the geographic, ethnic, gender, and disciplinary diversity of the CAA membership.

You may well wonder why CAA would need to form a new committee to focus on visual artists and their concerns when there are no comparable committees designated specifically for art historians—CAA's other core group of constituents. Likewise, it may appear that other existing committees already address many of the concerns that pertain to visual artists, the conclusion that a task force of art historians, in fact, did reach about themselves.

While artists have always been a core constituent group of CAA, there has been a persistent sense of disconnection between the membership demographics in which artist comprise half of the CAA membership and the actual level of artist participation and representation on CAA committees and activities. For instance, when the call for participation is announced for Annual Conference chairs, art historians consistently and overwhelmingly outnumber artists in the number of submitted proposals. Also, overall voter turn out is woefully low for CAA elections (only 13 percent of the membership participated in the 2000–2001 Board elections), and given artist apathy in submitting proposals may account for the fact that only one artist was elected to the CAA Board of Directors in the most recent elections among the six newly elected. These are but two of the most obvious indications that something

needs to be done to reinvigorate artists' participation and sense of ownership in CAA.

Thus, the challenge for the committee is how can CAA become more relevant to artists so that they can more fully and meaningfully participate in the organization? I think, as Bruce Robertson, Vice President for the Annual Conference, suggested, the answer might be found in investigating more alternative formats (*CAA News*, March 2000). I believe that the Annual Conference, which is the most public face of CAA as well as its annual celebration could become a more vital experience for the creative intellectual as well an event for the professional stimulation and development of the artist.

We exist to serve you. We will be periodically sharing our initiatives and other pertinent information with you via the website, *CAA News*, and at conferences. Please feel free to offer constructive input and response. You can email Marta Teegen, Manager of Governance and Advocacy, at mteegan@collegeart.org.

Sincerely,
Yong Soon Min, Chair

CAA in the News

CAA Award Recipient Noted

"Hawaii-born artist Ray Yoshida, who lives and works in Chicago, was recently given the College Art Association's 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 'as tantalizing an immersion into the possibilities of concentrated and enriched visual acuity

2001-2002 CLARK FELLOWSHIPS



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The Sterling and Francine Clark Art Institute announces the second year of fellowship support for national and international scholars, critics, and museum professionals who are engaged in projects that extend and enhance the understanding of the visual arts and their role in culture. The program encourages a critical commitment to research in the theory, history, and interpretation of works from all periods and genres of art.

Clark Fellows (one to ten months) will be provided with offices in the Institute's extensive library, alongside the museum, visual resources collection, and Williams College Graduate Program in the History of Art. The Clark Art Institute is within walking distance of both Williams College, with its Museum of Art and its libraries, close to the new Massachusetts Museum of Contemporary Art in North Adams. Annual Clark Conferences, and several symposia and seminars, as well as frequent lectures, are a vital part of the institute's activities.

Clark Fellows receive generous stipends, dependent on sabbatical and salary replacement needs, and reimbursement for travel expenses. They are housed in apartments in a scholars' residence across the road from their offices in the Institute, located in a rural setting in the Berkshire hills of western Massachusetts. Both Boston and New York City are about three hours away.

Applications are invited from scholars with a Ph.D or equivalent professional experience in art history, museums, and related fields. For guidelines, as well as further information, please contact Michael Ann Holly, Director of Research and Academic Programs, Clark Art Institute, Williamstown, Massachusetts 01267.

Telephone: (413) 458 9545, extension 260;
e-mail: research@clark.williams.edu

The application deadline for fellowships awarded for the 2001-2002 year is November 15, 2000.

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as exists anywhere in contemporary art."

—Virginia Wageman, "Hawaii-born Artist Wins Honor," *Honolulu Advertiser*, April 30, 2000

Review of CAA Monograph

"The author neatly plots the increasing literalism of presentation, particularly from the end of the twelfth and 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 content of these pictures. Gerstel'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 condition."

—Annabel Wharton, "Book Reviews and Notes," *Church History: Studies in Christianity and Culture*, March 2000, Vol. 69, No. 1. Review of Sharon Gerstel, *Beholding the Sacred Mysteries: Programs of the Byzantine Sanctuary*, CAA Monograph Series LVI, 1999.

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Annual Conference Update

Artists' Portfolio Review Call for Curators and Critics: Chicago 2001

The Annual Conference Committee is seeking curators and critics to participate in the fifth annual Artists' Portfolio Review during the 89th Annual Conference in Chicago, February 28–March 3, 2001.

The Artists' Portfolio Review provides an opportunity for artists who come from a wide range of backgrounds to have slides or videos of their work critiqued by professionals in the field. The program pairs a member artist with a critic or curator for a twenty-minute appointment. The individual sessions are scheduled to run during afternoons (noon to 5:00 p.m.) over three days, from Wednesday, February 28, to Friday, March 2. Whenever possible, artists will be matched with reviewers based on medium or discipline.

Curators and critics who volunteer provide an important service to early-career artists, enabling them to receive professional criticism of their work. Given the competitiveness of today's art world, the value to artists of this contribution cannot be overestimated.

Interested individuals must be members in good standing, must register for the conference, and must be willing to contribute one two-hour period for five successive 20-minute critiques. If you are a critic or curator interested in participating in this valuable program, send a brief letter of interest and résumé to Conference Director, Artists' Portfolio Review, CAA, 275 7th Avenue, New York, NY 10011. *Deadline: September 1, 2000.*

Career Development Workshops Call for Mentors: Chicago 2001

The Annual Conference to be held February 28–March 3, 2001, in Chicago, will mark the fifth anniversary of the Career Development Workshops. To date, approximately 1,250 members who are beginning their careers have met with professionals in their respective fields to help them obtain valuable professional advice and guidance.

To ensure the continual success of the program, we are seeking mentors from all areas of art history, studio art, and the museum profession. Those serving as mentors are providing a significant professional service to members. In the past four years, several mentors have described this experience as one of the most rewarding of their professional careers.

Mentors are required to spend twenty minutes with each candidate, reviewing cover letters, c.v.'s, slides, and other pertinent material. Given the anxiety associated with conference placement, mentors must be sensitive to the needs of the candidates and be able to provide constructive criticism when necessary.

All applicants must be members in good standing, must register for the conference, and must be prepared to commit three consecutive hours on one of the two days of the workshops: Thursday, March 1, and Friday, March 2. Art historians and studio artists must be tenured; curators must have five years of experience and current employment with a museum or university gallery.

The workshops are not intended to be used as a screening process by institutions seeking new faculty. Applications will not be accepted from individuals whose departments are conducting a faculty search in the field in which they are mentoring. Mentors should not attend as candidates for positions in the same field in which workshop candidates may be applying. Send a current c.v. and letter of interest to: Michael Aurbach, Dept. of Fine Arts, Vanderbilt University, Box 1801-B, Nashville, TN 37235; 615/322-2831. *Deadline: September 1, 2000.*

Affiliated Societies Feature

CAA and Its Affiliates: Today and Tomorrow

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 diversity. 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 an interest in the visual arts. Many organizations have responded to this openness in recent years. Since 1998, seven organizations have joined our affiliate family: the Association of Historians of American Art (AHAA), the Coalition of Women's Art Organizations (CWAOW), the Community College Professors of Art and Art History (CCPAAH), the Historians of Eighteenth-Century Art and Architecture (HECAA), the National Association of Artists Organizations (NAAO), 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 CCPAAH, 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, my 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-and-a-half years. 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 the *Annual Directory of Affiliated Societies* insert, a statement of CAA's policies regarding affiliates, and a report written by the president of one of our newest affiliates highlighting its activities. —Emmanuel Lemakis, CAA Conference Director

Becoming an Affiliated Society

CAA welcomes, as affiliated societies, groups of art professionals and others whose goals are generally consonant with those of CAA, with a view toward facilitating intercommunication and mutual enrichment. It is required that a substantial number of the members of such groups will already be members of CAA.

To be recognized by CAA as an

affiliated society, a group must be national in scope and must present evidence that: (1) There is a significant membership overlap between the CAA and the group applying for affiliation; (2) it is primarily, or in large part, committed to the serious practice and advancement of the visual arts, or to the study of some broad, major area of the history of art; and (3) it possesses a formal organizational structure, i.e., elected officers, an identifiable membership, and such signs of on-going activity as a newsletter, periodical, exhibition record, or other documentation.

Application. Applications for affiliated society status will be screened by the Executive Committee of the Board of Directors. The committee's rulings may be appealed to CAA's Board. The Conference Director will be the staff liaison and will report annually to the Board and review the status of affiliated societies every two years.

Newsletter. In its July newsletter, CAA will feature information and stories about the affiliates and publish an *Annual Directory of Affiliated Societies*, including the following information, as provided by the societies: name, date of founding, size of membership, annual dues, name and address of president and/or corresponding secretary, and a statement of 25–50 words on the society's nature or purpose. Each year, CAA affiliates will receive a reminder about the directory, at which time the above information, as well as a current list of individual affiliate members (with membership overlap indicated, if possible), should be submitted to CAA's Conference Director. News of interest to CAA's membership as a whole may be submitted by affiliated societies for possible publication in the *CAA News*.

Annual Conference. To the extent possible, CAA will provide each affiliated society with facilities for one business meeting and one special session lasting up to one-and-one-half hours each during those time slots not reserved for CAA program sessions. In addition, each affiliated society will be permitted to propose one two-and-one-half hour program session each year, which will be given special consideration by the Annual Conference Committee in its deliberations. Note: The program session must address a specific issue of concern to the affiliated society, and cannot be an open session.

Liaison. Liaison between affiliated

societies and CAA will be maintained by CAA's Conference Director and the officers of the affiliated societies. The executive officer of an affiliated society or his/her representative may be invited to a CAA Board meeting to act as a resource person when, in the opinion of the President of CAA, issues arise in which his/her expertise is required.

For further information or an application form, please contact Emmanuel Lemakis, Conference Director, 212/691-1051, ext. 210, or elemakis@collegeart.org; or Stephanie Davies, Conference Coordinator, 212/691-1051, ext. 242, or sdavies@collegeart.org; or visit our website, and click on "Governance" on the home page at www.collegeart.org.

Timken Museum of Art Exhibition and Scholarship Opportunities

The Timken Museum of Art in San Diego seeks guest scholars to participate in the museum's series of exhibitions focused on its collection of European and American masterworks. Scholars work on a specific concept (thematic or monographic) proposed by the guest scholar or the museum. An illustrated catalogue featuring an essay by the guest scholar accompanies the exhibition. Young scholars are encouraged to participate. Honorarium offered.

If interested, please submit c.v., writing sample, and letter of interest to Hal Fischer, Director of Exhibitions, Timken Museum of Art, 1500 El Prado, Balboa Park, San Diego, CA 92101. For further information, contact Hal Fischer at HFA2901@aol.com. No phone calls.

paid advertisement

Report from the CCPAAH

Founded in 1995, the Community College Professors of Art and Art History (CCPAAH) is a recent addition to College Art Association's list of affiliated societies. It is the first professional association to focus on issues that are unique to the community college's academic environment, one in which the "traditional student" is in fact "nontraditional" by most standards. CCPAAH represents a growing segment in American higher education, with more than 10.4 million students attending over 1,100 community colleges nationwide. Forty-four percent of all undergraduate students in the U.S. attend community colleges, with over 200,000 enrolled in visual arts-and-humanities-related courses (American Association of Community Colleges, 1998 survey).

Membership dues for community college faculty and administrators are currently only \$20 per year; that includes the CCPAAH newsletter and an opportunity to be on the ground floor of this rapidly growing segment of visual arts education. A website is currently being developed, and is temporarily hosted by artznet.com at <http://www.artznet.com/ccpaah.htm>. The website and newsletter will serve as opportunities for an ongoing forum on important educational issues facing the community college: transfer credit, curriculum development, A.F.A. degrees, student and faculty exchange and compensation, distance learning, service learning, exhibitions, and so on. To date, we have held successful sessions at CAA conferences in Toronto, Los Angeles, and New York. Next year's Chicago conference looks to be yet another benchmark conference. Professor Allan Petersen (Coconino Community College, Flagstaff,) will chair the CCPAAH conference session on distance learning. Additionally, there will be a business meeting scheduled during the CAA conference as well as the first annual CCPAAH Members Juried Exhibition, hosted by Harold Washington College, a community college located in downtown Chicago,

within walking distance of the CAA Chicago conference location.

CCPAAH has many classifications of membership that provide an opportunity for participation by interested persons and institutions that are not community college specific. For membership information, contact the website at <http://www.artznet.com/ccpaah.htm>, or contact Barbara Stepanic, Treasurer, at the College of Southern Maryland; barbaras@charles.cc.md.us; or Tom Morrissey, President, at the Community College of Rhode Island, Lincoln Campus; tmorrissey@ccri.cc.ri.us.

—Tom Morrissey, CCPAAH President, Community College of Rhode Island, Lincoln Campus

Become an Affiliated Society.
Become an Affiliated Society.
Become an Affiliated Society.
Become an Affiliated Society.



Kevin Bubriski, *Barkhor, Lhasa, Tibet*

SOLO EXHIBITIONS BY ARTIST MEMBERS

Only artists who are CAA members are included in this listing. When submitting information, include name, membership number, venue, city, dates of exhibition, and medium (or website address of online exhibits). Omission of membership number on submission will prevent your listing from being published. Photographs are welcome but will be used only if space allows. Photographs cannot be returned. Please be advised that listings and images may be reproduced on the CAA website. Submit to: Solo Member Exhibitions, CAA News, 275 Seventh Ave., New York, NY, 10001; caanews@collegeart.org.

ABROAD

Paula Braswell. Gallery One2One, Toronto, Ontario, April 1–April 29, 2000. Fields. Installation and cast resin works.

Lynda Frese. Progetti Farnesiani Galleries, Ortona, Italy, June 2000; and also Rome, Italy, July 2000. *Immagini Pagane*. Mixed media.

Sheila Hicks. Galerie Fanny Guillon-Laffaille, Paris, France, March 15–April 15, 2000; and also Espace Eiffel Branly-Quai Branly, Paris, France, February 25–March 5, 2000.

Directory of Affiliated Societies

This directory is published annually on the basis of information provided by CAA's affiliated societies. The societies listed below have met specific standards for purpose, structure, range of activities, and membership enrollment required for formal affiliation.

American Council for Southern Asian Art

ACSAA, founded 1966 (formerly American Committee for South Asian Art). Membership: 265. Annual dues: \$35 regular; \$10 student and unemployed; \$40 institutional; \$50 contributing; \$100 sustaining. Purpose: to promote the understanding of the arts of all the countries of Southern Asia, including India, Pakistan, Nepal, Bangladesh, Sri Lanka, and Southeast Asia. Publishes a biannual newsletter and frequent bibliographies and holds a major symposium every two years. Secretary: Richard Davis, Bard College, Annandale-on-Hudson, NY 12504; 914/758-7364; rdavis@bard.edu. Mail correspondence to Richard Davis, 926 Ridge Rd., Hamden, CT 06517.

American Institute for Conservation of Historic and Artistic Works

AIC, founded 1958. Membership: 3,200. Annual dues: \$105 individual; \$55 students and retirees; \$155 for institutions (plus one-time filing fee of \$10 for each category). Purpose: to advance the practice and promote the importance of preservation of cultural property through publications, research, and the exchange of knowledge as well as by establishing and upholding professional standards. AIC holds an annual conference and publishes a bimonthly newsletter, a scholarly journal, an annual membership directory, and other publications. Executive Director: Elizabeth F. "Penny" Jones, 1717 K St., NW, Ste. 200, Washington, DC 20006; 202/452-9545; fax: 202/452-9328; info@aic-faic.org; <http://aic.stanford.edu>.

American Society for Hispanic Art Historical Studies

ASHAHS, founded 1975. International membership: 150. Annual dues: \$15 regular;

\$7.50 students; \$25 institutional. Purpose: to promote the study of the visual cultures of Spain, Portugal, and their territories, through meetings, a newsletter, and scholarly means. ASHAHS presents an annual Eleanor Tufts Award for an outstanding English-language publication and an annual photography grant to a graduate student writing a dissertation on an aspect of Hispanic art. General Secretary: Oscar E. Vázquez, Dept. of Art History, Binghamton University, PO Box 6000, Binghamton, NY 13902; 607/777-2847; oscarv@binghamton.edu.

Art Libraries Society of North America

ARLIS/NA, founded 1972. Membership: 1,450. Annual dues: \$65 individual; \$40 student/retired/unemployed; \$80 institutional; \$100 business affiliate. Purpose: to foster excellence in art librarianship and visual resources curatorship for the advancement of visual arts. The Society provides an established forum for professional development and sources for up-to-date information on trends and issues in the field. The Society holds an annual conference, sponsors awards for excellence in art-related activities, and publishes *Art Documentation* twice yearly, ARLIS/NA Update bimonthly, an annual *Handbook and List of Members*, and a monograph series. Executive Director: Elizabeth Clarke; Association Manager: Tania Robert; 800/817-0621; membership@arlisna.org.

Arts Council of the African Studies Association

ACASA, founded 1982. Membership: 500. Annual dues: \$35 regular and institutional; \$15 special (students, unemployed, retired). Purpose: to promote scholarship, communication, and collaboration among scholars, artists, museum specialists, and others interested in African and African Diaspora arts. ACASA's business meeting is held at the ASA annual conference; ACASA holds a triannual conference in varying locations; ad hoc meetings are held at the CAA conference. Members receive the ACASA newsletter three times a year. Secretary-treasurer: Rebecca Green, 1010 Fine Arts, Bowling Green, OH 43403; 419/372-8514; rlgreen@bgsnet.bgsu.edu.

Association for Latin American Art

ALAA, founded in 1979. Membership: 200. Annual dues: \$20 general; \$10 student/retired/non-U.S. address; \$100 individual sustaining; \$50 institutional; \$500 institutional sustaining. Purpose: ALAA is an international scholarly and professional organization that encourages the discussion, teaching, research, and exhibition of Latin American art. Annual dues entitle members to newsletters and member directory. President: Patricia J. Sarro, Dept. of Art, Youngstown State University, Youngstown, OH 44555-3627; 330/742-1548; fax: 330/742-7183; patricia.sarro@prodigy.net. Membership: Annabeth Hedrick, Vanderbilt University, Dept.

of Anthropology, PO Box 6050, Station B, Nashville, TN 37235.

Association for Textual Scholarship in Art History

ATSAH, founded 1991. Membership: 70. Annual dues: \$20 U.S.; \$24 overseas. Purpose: to promote the study and publication of art historical primary sources and to facilitate communication among scholars working with art literature. The association publishes a biannual newsletter with information as well as critical reviews about ongoing scholarship, publications, and conferences. ATSAH organizes conference sessions at the Society of Textual Scholarship meeting at CUNY, International Congress of Medieval Studies (Kalamazoo), and CAA. President: Liana de Girolami Cheney, 112 Charles St., Beacon Hill, Boston, MA 02114; 617/367-1679; fax: 617/557-2962; lianacheney@earthlink.net; www.uml.edu/Dept/History/ArtHistory/ATSAH.

Association of Art Editors

AAE, founded 1994. Membership: 55. 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 and others involved in art-related publications; to provide authors with information about editing and publication procedures; to exchange information about editing positions available, both freelance and institutional. AAE meets annually at the CAA conference and sponsors a session on publishing. Directory of members includes areas of expertise. President: Phil Freshman, 3912 Natchez Ave. S., St. Louis Park, MN, 55416. Send membership dues to: Michaelyn Mitchell, AFA, 41 E. 65 St., NY, NY 10021.

Association of College and University Museums and Galleries

ACUMG, founded 1980. Membership: 360. Annual dues: corporate \$50; institutional \$35; individual \$20; student \$10. Purpose: To address the issues that are relevant and unique to college and university museums and galleries. The association holds an annual issue-oriented, one-day conference in conjunction with the annual meeting of the AAM. ACUMG publishes *News and Issues*, a newsletter containing information on issues of concern, and offers members a forum to share information through published articles. President: Les Reker. Business Office and Membership: Brigid Brink, Sam Noble Oklahoma Museum of Natural History, 2401 Chautauqua Ave., Norman, OK 73072-7029; 405/325-1671; fax: 405/325-7699; bbrink@ou.edu.

Association of Historians of American Art

AHAA, founded 1979. Membership: 488. Annual Dues: \$5. Purpose: to promote

scholarship in the history of American art. The organization provides a forum for presenting and advancing new approaches to the subject; for examining problems that confront the field; and for identifying scholarly needs and opportunities to its members. AHAA holds an annual meeting and publishes a semiannual newsletter. Co-Chairs: David R. Brigham, Worcester Art Museum, 55 Salisbury St., Worcester, MA 01609; Mary Ann Calo, Colgate University, Dept. of Art and Art History, Hamilton, NY 13346-1398.

Association of Independent Historians of Art

AIHA, founded 1982. Membership: 45. Annual dues \$25 Full or Associate; \$10 Subscription. Purpose: to provide guidance concerning the problem of professional credibility for the independent scholar; to publish a newsletter and directory of members to foster communication among the unaffiliated; to establish a schedule of fees and ethical standards for freelance work; and to provide guidelines for contractual arrangements for independent curatorial positions and publication of illustrated books and articles. AIHA publishes an annual newsletter and sponsors panels composed of lawyers, writers, museum directors, and other experts at CAA and elsewhere to keep independents up-to-date and informed on important issues. President: Barbara J. Mitnick, 19 Van Beuren Rd., Morristown, NJ 07960; 973/605-1885; fax: 973/605-8633. Treasurer: Mary Emma Harris, 42 Grove St., Apt. 33, NY, NY 10014; ph/fax: 212/691-6708. For information and membership, contact membership chair: Anne Lowenthal, 340 Riverside Dr. (10-A), NY, NY 10025; 212/666-3271; fax: 212/666-3290.

Association of Historians of Nineteenth-Century Art

AHNCA, founded 1994. Membership: 500+. Annual dues: \$20 faculty, \$15 students; \$200 benefactors; \$100 patrons; \$50 supporting; \$30 sustaining. Purpose: to foster communication and collaboration among historians of nineteenth-century art of all nations, through such activities as a newsletter and research colloquia. AHNCA organizes two sessions at the annual CAA conference and also holds its business meeting at that time. It publishes an annual directory of members. President: Petra ten-Doesschate Chu; Vice President: Gabriel P. Weisberg; Secretary: Sura Levine; Treasurer: Peter B. Trippi; Newsletter Editor: Cynthia Mills; Membership Coordinator: June Hargrove; Program Coordinator: Patricia Mainardi; Business office: AHNCA, Dept. of Art History and Archaeology, University of Maryland, 1211-B Art/Sociology Bldg., College Park, MD 20742-1335; www.inform.umd.edu/arth/ahnca.

Association of Research Institutes in Art History

ARIAH, incorporated in 1988. Full members: 19; Affiliate member: 1. Purpose: to promote

scholarship by institutes of advanced research in art history and related disciplines; to exchange administrative, scholarly, and research information; to encourage cooperation in the development and funding of joint programs. Chair and Treasurer: Michael Ann Holly, Sterling and Francine Clark Art Institute, 225 South St., Box 8, Williamstown, MA 01267; 413/458-2302, ext. 362, fax: 413/458-5902. Vice Chair: Roslyn Walker, Director, National Museum of African Art, 950 Independence Ave., S.W., Washington, DC 20560; 202/357-4600, ext. 203; fax 202/351-4629. Secretary: Georgia Barnhill, Andrew W. Mellon Curator of Graphic Arts, American Antiquarian Society, 185 Salisbury St., Worcester, MA 10021; 508/755-5221; fax: 508/753-3311.

Catalogue Raisonné Scholars Association

CRSA, founded 1993. Membership: 80. Annual dues: \$20; \$30 overseas. Purpose: a forum for discussing the catalogue raisonn  ; sessions at the CAA annual conference address authenticity, opinion, research, and other scholarly issues; also funding, legal, publishing, technological, and similar practical concerns. CRSA publishes a biannual newsletter. President: Nancy Mowll Mathews, Williams College Museum of Art, Williamstown, MA 02167; Vice President: Melvin P. Lader, 8212 Glyn St., Alexandria, VA 22309. Send membership dues to Nancy Mowll Mathews.

Coalition of Womens' Art Organizations

CWAO, founded 1977. Membership: 50. Annual Dues: \$10 voluntary donation. A national lobby art society dedicated to the achievement of equality for all women in the arts. CWAO organizes grass roots lobbying with state legislatures, presentations, and lectures at the CAA conference. Publishes *CWAO News*. President: Dr. Kyra Bel  n, PO Box 6735, Hollywood, CA 33081.

Community College Professors of Art and Art History

CCPAAH, founded in 1995. Membership: 25. Annual dues: \$20. Purpose: to provide a forum for community college professors to exchange ideas, formulate curriculum, further define the community college's role in the education of art's professionals, and develop sessions for CAA presentation that are of specific interest to issues in the community college environment. The CAA has expressed a desire to develop outreach to community colleges, faculty, and students alike, and CCPAAH is working to be the conduit through which this can become a coordinated effort. The CCPAAH undertakes exhibition development, exchange of student and faculty works of art, curriculum development, facilities surveys and publishes a newsletter. Annual meeting is held in conjunction with the CAA Annual Conference. For more information, please contact Thomas

Morrissey, Professor of Art, Community College of Rhode Island, Lincoln, RI 02865. Correspondence to: Alan Petersen, Coconino Community College, Fine Arts, N. 4th St., Flagstaff, AZ 86004; 520/527-1222 ext. 322; APETERSE@coco.cc.az.us.

Design Forum: History, Criticism, and Theory

DF, founded: 1983. Membership: 185. Annual dues: \$10. Purpose: to nurture and encourage the study of design history, criticism, and theory and to provide, through its various events, better communication among its members, the academic and design community, and the public at large. DF holds an annual meeting in conjunction with the CAA annual conference and an autonomous symposium on design. The DF newsletter, *Object Lessons*, founded 1990, is published occasionally. Chair: Joseph Ansell, School of the Museum of Fine Arts, Boston.

Foundations in Art: Theory and Education

FATE, founded 1977. Membership: 400-600. Annual dues: \$45 for two years or \$25 per interim year; institutional \$100. Purpose: a national organization to promote excellence in the development and teaching of college-level foundation courses in both studio and art history. FATE aims to foster discussion, analysis, strategies, goals, and understanding in the visual arts core curriculum. The FATE newsletter, journal (*FATE in Review*), and regional/national conferences provide a platform for exchange and publication. Contact: Barbara Nesin, 1337 Coulter St., Fort Collins, CO 80524-2122; 970/221-9844. President: Reid Wood, Art Dept., Lorain County Community College, 1005 N. Abbe Rd., Elyria, OH 40035; 440/365-5222, ext. 7102; [rwood@loraincc.edu](mailto:rwwood@loraincc.edu). For membership, contact FATE treasurer: Lynn Tomaszewski, Milwaukee Institute of Art and Design, 276 Erie St., Milwaukee, WI 53202; 414/276-7889; ltomaszewski@worldnet.att.net; www.louisville.edu/a-s/finearts/FATE.html.

Historians of British Art

HBA, founded 1992. International membership: 260. Annual dues: \$10 professional; \$5 students; \$100 institutional. Purpose: to foster communication and to promote the study and sharing of ideas among those engaged in any type of scholarship or other professional endeavor related to British art of every area and/or period. HBA has affiliate sessions at the annual CAA conference, in addition to a separate HBA meeting on the Saturday of the national conference. The *HBA Newsletter* is published biannually, and a directory of members is available. Prizes include three awards for books/multiauthored publications on British art and a Travel Award to a graduate student presenting a paper at the annual conference. President: Robert L. Mode, Dept. of Fine Arts, Vanderbilt University, Nashville TN 37235; 615/322-2831; fax: 615/343-3786; moder@ctrvax.vanderbilt.edu.

Historians of Eighteenth-Century Art and Architecture

HECAA, founded 1991. Membership: 75. Annual dues: \$10 professional, \$5 student. Purpose: to promote knowledge of all aspects of visual culture through the encouragement of research and publication among members. We further propose to encourage graduate student training in the visual culture of the long eighteenth century. HECAA holds sessions at conferences and publishes a newsletter. HECAA is also an Affiliated Society of the American Society for 18th-Century Studies. President: Christopher M. S. Johns, Dept. of Art, Fayerweather Hall, University of Virginia, Charlottesville, VA 22903.

Historians of German and Central European Art and Architecture

HGCEA, founded 1997. Membership: 105. Annual dues \$25 individual; \$15 student. Purpose: to foster the study of visual and material culture in Northern and Central Europe and to further communication among scholars working on the art and architecture of the region through the publication of an annual newsletter (with directory of members) and through annual conferences and meetings. President: Rose-Carol Washton Long, Ph.D. Program in Art History, CUNY Graduate Center, 365 Fifth Ave., NY, NY 10016; fax: 212/817-1502; Secretary: Reinhold Heller, Dept. of Art History, University of Chicago, Chicago, IL 60637; fax: 708/799-9266; Treasurer: Charles W. Haxthausen, Williams College, Graduate Program in History of Art, Williamstown, MA 02167-2566; fax: 413/458-9562; chaxthau@williams.edu.

Historians of Islamic Art

HIA, founded 1983. Membership: 225. Annual dues: \$25; \$15 student. Purpose: to promote high standards of scholarship and instruction in the history of Islamic art; to facilitate communication among its members through meetings and through the HIA newsletter and directory; and to promote scholarly cooperation among persons and organizations concerned with the study of Islamic art. HIA holds periodic majlis, or meetings, of its members, often in conjunction with meetings of CAA or MESA (Middle East Studies Association). President: Massumeh Farhad, Arthur M. Sackler Gallery / Freer Gallery of Art, MRC 707, Smithsonian Institution, Washington, DC 20560; 202/357-4880; farhama@asia.si.edu. Secretary-Treasurer: Sussan Babaie, 303 W. 105 St., #3, NY, NY 10025; 212/663-7380.

Historians of Netherlandish Art

HNA, founded 1983. Membership: approx. 650. Annual dues (beginning 2001): \$25 student; \$45 regular; \$50 supporting; \$100 patron; \$200

benefactor; \$100 institutional. Purpose: to foster communication and collaboration among historians of Northern European art from about 1350 to 1750. HNA holds an annual meeting and program in conjunction with the CAA annual conference, publishes two newsletters per year, *HNA Review of Books*, and a *Directory of Members*, and holds scholarly conferences every 3-5 years. President: Larry Silver, Secretary/Newsletter Editor: Kristin Lohse Belkin, 23 S. Adelaide Ave., Highland Park, NJ 08904; ph/fax: 732/937-8394; kbelkin@aol.com. Treasurer: Marjorie E. Wieseman, Allen Memorial Art Museum, Oberlin College, 87 N. Main St., Oberlin, OH 44074.

International Association of Art Critics

AICA/US, American affiliate founded early 1950s. Membership: 300. Annual dues: \$50 (\$65 new members). Purpose: to promote critical work in the field and to help ensure its methodological basis; to create permanent links among members through international meetings and exchange; and to contribute to the international understanding of different cultures. AICA/US aims to protect and further art criticism as a profession in the United States and to act on behalf of the physical preservation and moral defense of works of art. Frequent membership meetings are organized in different parts of the country and abroad, as well as lectures and symposia, open to members and nonmembers. Organization publishes a quarterly newsletter. Membership is by invitation only. Co-Presidents 1998-2001: Judith Stein, 2400 Waverly St., Philadelphia, PA 19146-1048; jestein@worldnet.att.net; Amei Wallach, 1600 Park Ave., Mattituck, Long Island, NY 11952; wallach.edwards@cwixmail.com.

International Association of Word and Image Studies

LAWIS, founded 1987. Membership: 200. Dues dfl 50 credit card; dfl check. Purpose: to be an international forum for the different disciplines and approaches, where literary and art historians, and also psychologists, artists, educationalists, and design and publicity specialists, can meet and exchange ideas about the way the visual and verbal interact. The association has a triennial international conference and publishes a newsletter at least twice a year. Contact: Dr. Michele Hannoosh, St. Catharine's College, Cambridge CB2 1RL, Great Britain; mh268@hermes.cam.ac.uk.

International Center of Medieval Art

ICMA, founded 1956. Membership: 1,400. Annual dues: \$45 active (U.S.); \$50 (all other countries); \$15 all students; \$60 all institutions. Purpose: to promote the study of medieval art and civilization. Publishes *Gesta*; a newsletter, sponsors sessions at international conferences, Distinguished and Visiting Scholar Lecture Series, and an annual Electronics Prize.

Administrator of ICMA (attn: Susan Katz Karp), The Cloisters, Fort Tryon Park, NY, NY 10040; ph/fax: 212/928-1146; ICMA@compuserve.com; www.medievalart.org.

Italian Art Society

IAS, founded 1986. Membership: 225+. Annual dues: \$15 within the U.S.; \$20 overseas, includes *Bibliography of Members' Publications* and *Newsletter*. Purpose: to foster communication among disciplines and scholarship devoted to the study of Italian art and civilization of all historical periods. IAS sponsors sessions at the International Congress on Medieval Studies and the CAA annual conference. President: Bernadine Barnes, Art Dept., Wake Forest University, Box 7232 Reynolda Station, Winston-Salem, NC 27104; 336/758-5303; fax: 336/759-6014; barnes@wfu.edu. Secretary-Treasurer: Roger Crum, Visual Arts Dept., University of Dayton, 300 College Park, Dayton, OH 45469-1690; crum@McCoy.as.udayton.edu.

National Art Education Association

NAEA, founded in 1947. Membership: 40,000. National dues: \$50. Purpose: to advance art education through professional development, advancement of knowledge and leadership. The NAEA conducts research, holds seminars and conventions, publishes journals, newsletters, and books. Members receive a monthly publication, quarterly journal, and discount on all other publications. Executive Director: Thomas A. Hatfield. For membership information please contact: Membership Dept., NAEA, 1916 Association Drive, Reston, VA 20191-1590; 703/860-8000; fax: 703/860-2960; naea@dgs.dgsys.com.

National Association of Artists' Organizations

NAAO, founded in 1982. Membership: 290 Organizations, 320 Individuals. Annual dues: variable (from \$60 to \$500 yearly) depending on budget. Purpose: NAAO is dedicated to serving, protecting, and promoting artist-driven organizations: the primary supporters, presenters and makers of new and emerging work in the visual, performing media, literary, and interdisciplinary arts. With a diverse membership comprising myriad artists' organizations, artists, arts institutions, and arts professionals, NAAO provides a national voice advocating for cultural equity, freedom of expression, individual artists, and the organizations that serve them. NAAO has been in the forefront of the battle for the first amendment rights of artists to make and present their work uncensored. NAAO's programs include advocacy, conferences, publications, international exchange, technical assistance, regranting, and policy research. Executive Director: Roberto Bedoya; Office Manager: John Favretto. 1718 M St., NW, PMB #239, Washington, DC 20036; 202/347-6350; fax: 202/319-1107; naao2@naao.org; www.naao.org.

National Conference of Artists

NCA, founded in 1958. Membership: 500. Annual dues: \$35 general; \$10 student; \$100 institution; \$50 chapter; \$500 life. Purpose: The National Conference of Artists works to preserve, promote, and develop the creative forces and expressions of African-American artists and other artists of African heritage. Through its research in the arts, annual convention, regional meetings, and correspondence, the NCA seeks to bring artists together to discuss mutual concerns, 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 the annual convention. For membership information please contact: Napoleon Jones-Henderson, President, National Conference of Artists, 12 Morley St., Roxbury, MA 02119.

National Council of Art Administrators

NCAA, founded 1972. Membership: 200. Annual dues: \$30. Purpose: to provide a forum for the exchange of ideas, the identification of problems, and the generation of shared solutions to the issues that confront visual art professionals in higher education today. NCAA supports a yearly conference hosted by an educational institution to encourage dialog and networking. Members receive a newsletter and directory. President: Kenda North, University of Texas, Dept. of Art and Art History, Box 19098, Arlington, TX 76019; kenda@uta.edu. Administrative coordinator: Robert Shay, Dean, University of Kentucky, Lexington, KY 40506-0022; rschay@pop.uky.edu.

Private Art Dealers Association

PADA, chartered 1990. Membership: 60. Annual dues: \$500. Purpose: to represent a select group of dealers who work from nonpublic spaces, and who are specialists in specific areas of the fine arts. Election to membership is by invitation and is based on a dealer's experience, scholarship, ethics, and contributions to the arts community. PADA supports scholarship through public lectures, symposia, and grants. The association is a member of Confédération Internationale des Négociants en Oeuvres d'Art (CINOA). A directory of PADA dealer members is published annually. PADA, PO Box 872 Lenox Hill Station, NY, NY 10021; 212/572-0772; fax: 212/861-1397.

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

Formerly the Gay and Lesbian Caucus (GLC), founded 1989. Membership: 300. Annual dues:

\$25 employed; \$5 low income and students. Purpose: to encourage, nurture, and publicize the study of gay and lesbian, and bisexual art history, theory, and studio practice. The caucus works for the greater visibility of sexual difference in the arts, the greater equality of gays, lesbians, and bisexuals in society. Activities include a newsletter and conference panels. Co-chairs: Jonathan Katz, 979 S. Van Ness Ave., San Francisco, CA 94110; katzartfag@aol.com; Erica Rand, Art Dept., Bates College, Lewiston, ME 04240; erand@bates.edu.

Renaissance Society of America

RSA, founded 1954. Membership: 3,700. Dues (Jan. 1–Dec. 31, 2001): \$80 institutional; \$60 regular; \$30 student, retiree \$45, dual \$70, patron \$100, life \$2500. Purpose: an international, interdisciplinary organization dedicated to the promotion and encouragement of the study of the Renaissance period. RSA holds an annual conference, usually in the early spring, publishes *Renaissance Quarterly* and a newsletter, *Renaissance News and Notes*, three times a year. Membership includes password to ITER (Electronic Bibliographic Database). RSA, Casa Italiana Zerilli-Marimò, 24 W. 12th St., NY, NY 10011; 212/998-3797; fax: 212/995-4205; rsa@is.nyu.edu; www.r-s-a.org.

Society of Historians of East European and Russian Art and Architecture

SHERA, founded 1995. Membership 135. Dues: \$18; \$12 students and other limited income. Purpose: SHERA is an international network for scholars working in the field of Russian and East European visual culture. SHERA publishes a triannual newsletter which includes bibliographic citations of new research in the field, notices of conferences and exhibitions and State of Research essays. SHERA panels held at annual CAA conferences. Contact: Pamela Kachurin, 266 Ashmont St., Dorchester, MA 02124; PKACHURIN@compuserve.com.

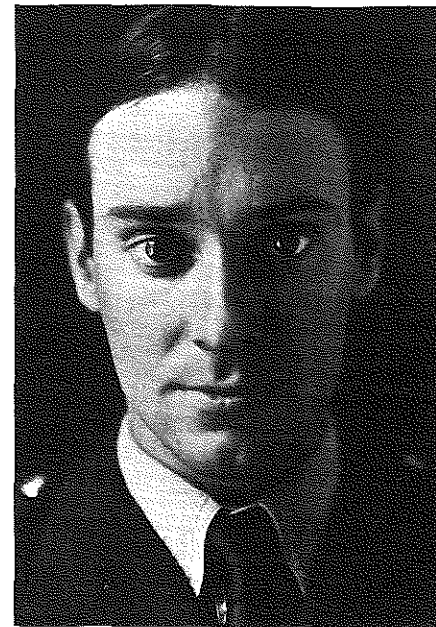
Visual Resources Association

VRA, founded 1982. Membership: 600. Individual annual dues within North America: Annual salary range: less than \$20,000 (\$25); \$21,000–\$29,000 (\$45); \$30,000–\$39,000 (\$65); \$40,000–\$49,000 (\$75); over \$50,000 (\$95); Institutional: (\$95); Individual annual dues outside North America: \$85; Institutional: \$95; Student: \$25; (include photocopy of current ID); Retired: \$25; Contribution: \$100–\$299; Patron: \$300+; Subscription: \$100 (this category for libraries). The membership year runs from January 1 to December 31. Purpose: to establish a continuing forum for communication and to further research and education in the field of visual documentation. VRA-sponsored publications include a quarterly newsletter, the *VRA Bulletin*, a number of monographs and special bulletins on various aspects of visual

resources administration and image retrieval. The association organizes workshops and an annual conference and sponsors the VRA website (www.vra.oberlin.edu) and VRA-L listserv. President: Ann Baird Whiteside, Visual Resources Librarian, Harvard Design School, 48 Quincy St., Cambridge, MA 02138; 617/495-5674; fax: 617/496-5929; awhiteside@gsd.harvard.edu. Vice President and Conference Coordinator: Susan Jane Williams, Visual Resources Curator, Yale University Art Library, 180 York St., PO Box 208242, New Haven, CT 06520; 203/432-2443, fax: 203/432-0549, susan.j.williams@yale.edu.

Women's Caucus for Art

WCA, founded 1972, is a national organization unique in its multidisciplinary, multicultural membership of artists, art historians, students and educators, gallery and museum professionals, critics and publishers, art administrators, and others involved in the visual arts. Membership: 2,000. Annual dues: \$30 regular; \$50 professional member; \$75 institution; \$100 supporting; \$10 subsidized: student/limited income. Purpose: to win parity in the valuation of creative and scholarly work 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 triannual newsletter, and regional and national conferences hosted by local chapters, which provide an occasion to teach, learn, present work, and celebrate scholarly and creative achievements by women. President: Magi Amma, Santa Cruz, CA. National Administrator: Dana Spanierman, National Office, PO Box 1498 Canal St. Station, NY, NY 10013; 212/634-0007; info@nationalwca.com.



Sa Schloff, *Young Soldier*, c-print from paper negative

James Juszcyk. ACP Viviane Ehrli Galerie, Zürich, May 13–July 8, 2000. *Haiku Geometry: Origins and Development Bilder aus drei a Jahrzehnten*.

Henry Symonds. Janne Land Gallery, Wellington, New Zealand, April 19–May 5, 2000. Mixed media paintings.

MID-ATLANTIC

Kevin Bubriski. Addison Ripley Gallery, Washington, DC, June 4–July 8, 2000. Tibet photographs.

Victoria Franklin Dillon. Muse Gallery, Plymouth, PA, April 6–28, 2000.

Muriel H. Hasbun. Sol Mednick Gallery, University of the Arts, Philadelphia, PA, June 21–July 28, 2000. *Santos y sombras: Saints and Shadows*.

John Jacobsmeier. Fraser Gallery, Washington, DC, April 21–May 17, 2000. *Sleepwalking with G.I. Joe*.

Amy Williams Middleton. Fraser Gallery, Washington, DC, July 16–17, 2000. Paintings.

MIDWEST

Jewel Castro. ARC Gallery, Chicago, IL, June 27–July 29. *Red House/The Daughters of Salamasina*. Installation.

Pete Driessen. Northeast Minneapolis Studio & Gallery, Minneapolis, MN, May 19–21, 2000. *Sway from the Swarm IV*.

Mara Jevera Fulmer. Mott Community College Fine Arts Gallery, Flint, MI, April 3–18, 2000. *Images: Transitions & Passages*. Digital/photo collage. See www.lookingglassdesign.com.

Gerard Huber. Rockford College Art Gallery, Rockford, IL, March 10–April 14, 2000. *Classical Allegories*.

Margo Kren. Marianna Beach Museum of Art, Kansas State University, Manhattan, KS, April 18–June 23, 2000.

John A. Louder. Mildred Cox Gallery, Williams Woods University, Fulton, MO, March 3–31, 2000. *Missouri Discoveries (Not to Scale)*. Paintings.

Dale Osterle. Expressions Graphics, Oak Park, IL, May 31–June 25, 2000. *Romantic Vistas*. Etchings.

John Jerry-Anthony Parente. Butler Center, Institute for Ecumenical and Cultural Research, Collegeville, MN, April 2000. *Spirit Flow*. Watercolor paintings.

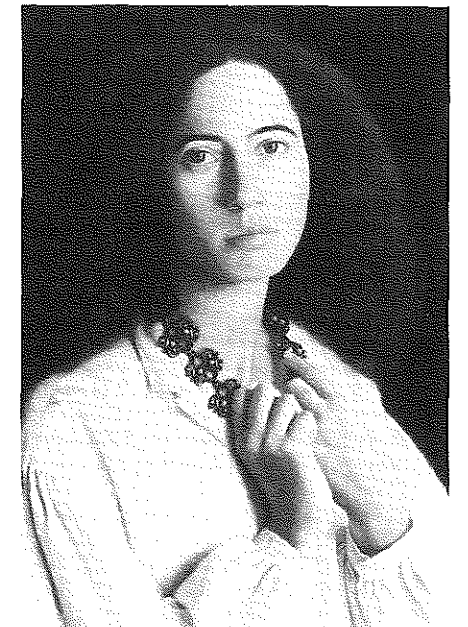
Patrick Schmidt. University Art Gallery, Central Michigan University, Mt. Pleasant, MI, April 15–21, 2000. *Perceiving Visual Latency as Art*.

Suzanne E. Szucs. Noyes Cultural Arts Center, Evanston, IL, August 6–September 30, 2000; and also Harold and Moser Performing Arts Center, University of Saint Francis, Joliet, IL, August 17–September 30, 2000. Photographs.



Duane Paxson, *Tripping the Light Fantastic*, wood, resin, fiberglass, acrylic, 59 x 56 x 18"

PHOTO: MOSELY'S STUDIO



Victoria Gitman, *Self-representation after Rosetti*, oil on board, 22 x 18"

John Pitman Weber. William A. Koehnline Gallery, Oakton Community College, Des Plaines, IL, May 9–June 16, 2000. *Glancing Back*. Paintings.

NORTHEAST

Karin Batten. The Lobby Gallery, NY, March 23–May 12, 2000. *New York from Above*. Works on paper.

Sandra Bermudez. Golding Gallery, NY, April 10–29, 2000. *Self-Portraits*.

Luca Buvoli. MIT List Visual Arts Center, Cambridge, MA, April 27–July 2, 2000. *Flying—Practical Training for Beginners*.

Nisha Drinkard. Teaneck Public Library, NJ, June 1–June 30, 2000. *The Memories of Plants*. Fiber/mixed-media.

Barbara Fox. NTID Switzer Gallery, Rochester Institute of Technology, NY, April 10–28, 2000. *Yellow Line Paintings*.

Nash Hyon. Silvermine Guild Galleries, New Canaan, CT, September 10–October 8, 2000. *Mercy*. Encaustic paintings.

Steven Miller. Show Walls, NY, March 28–May 5, 2000. *Who's Afraid of Celestial Blue?* Paintings.

Sa Schloff. Portland Museum of Art, ME, March 11–May 28, 2000. *Sa Schloff: Portrait Gallery*. Photographs.

Jenny Snider. Queens College Art Center, NY, May 3–July 7, 2000. *College Rhythm.* Drawings.

Suzy Sureck. Robert Pardo Gallery, NY, May–June 3, 2000. *Shadows of Light.* Sculptures.

Michael Poast. Synagogue for the Arts, NY, May 4–June 25, 2000.

WEST

Julia Margaret Becker. Gallery 16, Great Falls, MT, February 1–March 3, 2000. *Site of Sound.* Multimedia installation.

Kevin Bubriski. EastEnd Gallery, Telluride, CO, May 24–May 30, 2000. Photographs.

Nicholas Fedak, II. Creative Arts Center Gallery, Burbank, CA, May 21–June 16, 2000. *Smothered.* Site-specific installation.

Lynda Frese. Mark Wooley Gallery, Portland, OR, October 2000. *Pagan Imaging.* Mixed media.

Mike Stack. Davis Dominguez Gallery, Tucson, AZ, May 2–June 10, 2000. *New Paintings in the Salon.*

SOUTH

John O'Connor. Kendall Campus Art Gallery, Miami-Dade Community College, Miami, FL, May 12–June 9, 2000. *Blackboards and Their Origins.*

Raymond Gaddy. Sarah Moody Gallery of Art, Tuscaloosa, AL, April 28–June 3, 2000. *EGO.*

Victoria Gitman. Elite Fine Art, Coral Gables, FL, September 1–29, 2000. Paintings.

Christi Harris. RWCA Gallery, Shockoe Bottom Arts Center, Richmond, VA, March 17–April 9, 2000. *Still-Life Figures.*

Duane Paxson. Holzhauer Gallery, Okaloosa Walton Community College, Niceville, FL, May 21–June 15, 2000.

Rolando Reyna. Weatherspoon Art Gallery, University of North Carolina at Greensboro, NC, May 7–June 18, 2000.

Miriam Schapiro. Bernice Steinbaum Gallery, Miami, FL, April 15–May 20, 2000. *Diva.*

PEOPLE IN THE NEWS

In Memoriam

James Marston Fitch, architect and preservationist, died at the age of 90 in his Manhattan home on April 3, 2000. Fitch played a key role in reinterpreting historic preservation from its perception as “a hobby” into a cultural force. Born in Washington on May 8, 1909, Fitch was raised in Chattanooga, Tennessee. He attended the University of Alabama and the school of architecture at Tulane University. In 1954 he was appointed an associate professor at Columbia University. With architect Charles Paterson, Fitch founded the graduate program in restoration and preservation at Columbia in 1964.

In an updated version of his 1947 work *American Building: The Environmental Forces That Shape It*, Fitch wrote that “the ultimate task of architecture is to act in favor of human beings” (Oxford University Press, 1999). Other works by Fitch include *Walter Gropius* (1960), *Architecture and the Esthetics of Plenty* (1961), and *Historic Preservation: Curatorial Management of the Built World* (1982).

At the age of 68, Fitch left Columbia and continued his service to the field as the Director of Historic Preservation at the New York architectural firm of Beyer Blinder Belle. There, Fitch worked on the renovations of Grand Central Terminal in New York and the Cathedral of the Madeleine in Salt Lake City. In a 1998 interview, Fitch said “The great forces in American preservation have always been lay people. Professional designers have, time and time again, retreated from the scene of battle. Preservationists are the people who fought tooth and nail.” In keeping with his opinion, Fitch was a founding member of the Victorian Society in America and was a key player in saving South Street Seaport in lower Manhattan.

Fitch is survived by his second wife, Martica Sawin, a critic, art historian, and former *Art Journal* Book Review Editor.

Academe

Michaël J. Amy has been named Assistant Professor of Art in the Foundations Department of the College of Imaging Arts and Sciences at Rochester Institute of Technology, New York.

Michael Aurbach, CAA Vice President for Committees, has been promoted to Professor of Art at Vanderbilt University, Nashville.

Rebecca Wells Corrie has been appointed Phillips Professor of Art and elected Chair of the Division of Humanities at Bates College, Lewiston, Maine.

Anne R. Fabbri is resigning as the Director of the Paley Design Center of Philadelphia University as of September 1, 2000.

C. L. Terry Gips, Associate Professor of Art and Director of the Art Gallery at the University of Maryland from 1992 to 1999, is the new Assistant Dean of the School of Architecture, Art, and Historic Preservation at Roger Williams University in Bristol, Rhode Island.

Margaret Grimes has been appointed Coordinator of the new Master of Fine Arts program at Western Connecticut State University in Danbury, Connecticut. Professor 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.P.A. from the University of Pennsylvania and has exhibited at Fischbach and Katherina Rich Perlow galleries. She holds the merit appointment of University of Professor at Western Connecticut State University.

Alison Hilton is the new Chair of the Department of Art, Music, and Theater at Georgetown University. She is also a member of CAA’s Board of Directors, elected in October 1999.

Nancy Macko, Chair of the Art Department at Scripps College in Claremont, California, has been promoted to the rank of full Professor.

Marjorie Och has received tenure and promotion to Associate Professor at Mary Washington College, Fredericksburg, Virginia.

Anne Rudloff Stanton has received tenure and promotion to Associate Professor in the Department of Art History and Archaeology at the University of Missouri-Columbia.

Suzanne E. Szucs has accepted a full-time



Alison Hilton, Chair of the Department of Art, Music, and Theater at Georgetown University and CAA Board member

position teaching photography at the University of Minnesota-Duluth.

Janet Van Lone Trieschman has been promoted to Associate Professor of Art and Art History at Marian College, Indianapolis, Indiana.

Margaret Wilkerson, CAA Conference Coordinator, has accepted a part-time art history teaching position at New York University’s School of Continuing and Professional Studies.

The University of Delaware has made the following recent appointments: **Michael Leja** as Professor and Sewell C. Biggs Chair of American Art, and **Lauren Hackworth Petersen**, **Ikem S. Okoye**, and **Margaret Weth** as Assistant Professors.

Since its administrative move five years ago from the School of Fine Arts to the College of Letters, Arts and Sciences, the Department of Art History at the University of Southern California (USC) has made five faculty appointments. **Richard Meyer** joined the department as Assistant Professor of Modern and Contemporary Art in 1996; **Karen Lang**, whose expertise is in modern European art, historiography, and theory, and **Todd Olson**, whose field encompasses northern and southern Baroque art, began teaching at USC in 1999; and in fall 2000 two scholars of Asian art are joining the department: **Jonathan Reynolds** in Japanese art, particularly modern architecture and photography, and **Lan-Ying Tseng** appointed jointly in the department of East Asian Languages and Cultures as a specialist in Chinese art and intellectual/cultural history.

Museums

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.

Sir Joseph Hotung has been elected a Trustee of The Metropolitan Museum of Art. Hotung serves as the Chairman and Managing Director of Ho Hung Hing Estates Ltd., a property and financial investment company in Asia.

Robert D. Mowry has recently been appointed the first Alan J. Dworsky Curator of Chinese Art at Harvard University’s Arthur M. Sackler Museum.

Robyn G. Peterson has been appointed Director of Collections and Research at Turtle Bay Museums and Arboretum, Redding, California.

David S. Rubin assumed the position of Curator of Visual Arts at the Contemporary Arts Center, New Orleans, in January 2000. Prior to this appointment he served for five years as Curator of 20th-Century Art at Phoenix Art Museum.

Judith Tannenbaum has been appointed the first Curator of Contemporary Art at The

Museum of Art, Rhode Island School of Design.

Recent staff appointments at the J. Paul Getty Museum include **Thomas Rhoads** as Manager of Administration and **Susan DeLand** as Head of Retail and Merchandising. In his new position, Rhoads will work with all museum departments and other trust operating programs to support ongoing operation and administration of the museum. Deland will direct strategic development of retail and merchandise operations for the Getty.

Organizations

Linda Sue LaRose joins The Production Network in Seattle, Washington, as the Production Manager for Permanent Environments/Museums.

Weihong Liu has been appointed Chair of the Department of Contemporary Arts at the SOHO Fine Arts Institute in New York.

Michael Rinehart has retired from his position as Editor-in-Chief of *The Bibliography of the History of Art* (BHA). Rinehart’s retirement concludes 28 years of service to the BHA, which began at the Sterling and Francine Clark Institute in 1972, and was adopted in 1981 by the J. Paul Getty Trust.

GRANTS, AWARDS, & HONORS

Lisa Adams has been chosen to participate in Takumi Studio within GIFU Design City in Gifu prefecture, Japan.

Suzaan Boettger was awarded a grant from Furthermore, the publication program of The J. M. Kaplan Fund, for her forthcoming book, *Earthworks: Art and the Landscape of the Late Sixties* (University of California Press).

Michael Clapper, Assistant Professor of Art History at Skidmore College, received a full-year fellowship funded by the National Endowment for the Humanities (NEH) from the Winterthur Museum and Library. The American Antiquarian Society also awarded him a one-semester NEH fellowship, which he declined. He will be in residence as Winterthur’s NEH fellow for the 2000–2001 academic year working on his project “Art after Industrialization: Reproductive Art in the United States.”

Alonzo Davis of Memphis, has been awarded a fellowship at the Virginia Center for the Creative Arts. He will be among the approximately

twenty Fellows focusing on their creative projects at this working retreat for visual artists, writers, and composers.

Gloria Abella de Duncan has been awarded a two-month artist residency in Herzliya, Israel, to develop a collaborative performance piece with her musician daughter, on the theme of migration, identity, and generation.

Sue Johnson was awarded a Visiting Fellowship for Historical Research by Creative and Performing Artists and Writers by the American Antiquarian Society, a fellowship supported by the Lila Wallace-Reader’s Digest Fund. She also was named the Ray Gottlieb Fellow by the Mac Dowell Colony for her recent residency in September and October 1999.

Amelia Jones, University of California, Riverside, has received a National Endowment for the Humanities Fellowship for College Teachers and a Guggenheim Fellowship (see listing below).

Margo Kren has received a 2000 Kansas Arts Commission Artist Fellowship award.

Constance Lewallen, Senior Curator at the University of California Berkeley, received the Gerbode Professional Development Grant. The recipients of this grant, the “Gerbode Fellows,” are to use the funds for professional development within a two-year period.

Pam Longobardi was awarded a Major Public Art Commission at the Fulton County Medical Examiner’s Facility, Atlanta. The commission consists of three large copper panel paintings and three outdoor sculptural fountains. She also received tenure and promotion to Associate Professor in Drawing, Painting, and Print at Georgia State University.

Donald A. McColl, Assistant Professor of Art History and Acting Chair, Department of Art, Washington College, Chestertown, MD, was recently awarded the Washington College Alumni Association Award for Distinguished Teaching and the Gold Pentagon Award of the Omicron Delta Kappa Society of Washington College “for meritorious service to Washington College.” He also received a Christian A. Johnson Junior Faculty Leave from Washington College.

Alison McQueen, Assistant Professor at McMaster University, was awarded a three-year research grant from the Social Sciences and Humanities Research Council of Canada for her project “The Art Patronage of Empress Eugénie.”

Richard Moninski, a painter in Mineral Point, WI, has been awarded a grant by the American Scandinavian Foundation for June 2000. He will travel to Norway to research traditional folk textiles.

David Morgan, Chair of the Department of Art, Valparaiso University, IN, has received the 1999–2000 Professional/Scholarly Publishing Award in Religion and Philosophy from the Association of American Publishers for his book, *Protestants and Pictures: Religion, Visual Culture, and the Age of American Mass Production*, published by Oxford University Press.

Dewey F. Mosby, Director of the Picker Art Gallery, Colgate University, and CAA Professional Practices Committee member has been awarded an Honorary Doctorate of Art by Kendall College of Art and Design. The citation included: “Dr. Mosby’s accomplishments have done more than simply preserve and foster an appreciation for art history. Instead, he has expanded our awareness and understanding of what art history must include, calling attention in the process to creative figures who would otherwise have devalued or lost.”

Thomas Plum, visual artist at Columbia College, Chicago, has been awarded a 2000 Community Arts Assistantship Program (CAAP) Grant from the City of Chicago Department of Cultural Affairs. The grant funds *DE>CONSTRUCTION*, an audio art piece, to be mixed and engineered at the Experimental Sound Studio, in Chicago.

Nancy H. Ramage, Professor of Art History at Ithaca College, has been awarded the Charles A. Dana Professorship in the Humanities and Arts. She has also received the Excellence in Teaching Award for 1999–2000.

Mara Adamitz Scrupe is a recipient of a CEC International Partners/ArtsLink 2000 Grant in support of a new environmental site installation planned in collaboration with the Europas Parkas sculpture park, Vilnius, Lithuania. While at Europas Parkas, Ms. Scrupe will interact with other artists at the park and with the Vilnius community to explore environmental problems affecting Central European society’s attitudes toward food production.

Mahara T. Sinclair has received a residency award at the Blue Mountain Center, NY, June 15–July 14, 2000. She has also received a residency award at the Soaring Gardens Artist Retreat, PA., July 16–August 4, 2000. In addition, she was the recipient of the Outstanding Alumni Award for Exceptional Professional Achievement from the California State University, Los Angeles, Art Department Council.

Paul Skiff, CAA’s Assistant Conference Director, will be participating as a writer and artist in the Second Bucknell Residency Program from August 28 to September 2. The Art Gallery at Bucknell University in Lewisburg, PA, will mount an exhibition September 16 to October 6 to include the work Skiff produces along with that of other participants in the residency program.

Anne Rudloff Stanton has received tenure and promotion to Associate Professor in the Department of Art History and Archaeology at the University of Missouri-Columbia. The

American Philosophical Society has awarded Prof. Stanton the first Millennium Award, which recognizes the best monograph accepted for publication in the Transactions of the APS.

Joseph Vitone, Professor of Photocommunications at St. Edward’s University in Austin, has been awarded a Fulbright grant to continue work on a photography project centered around small-scale, family-based agriculture in Costa Rica. Recent one-person shows of these landscapes and portraits have been held in San José, Costa Rica, at the Centro Cultural Costarricense-Norteamericano in 1998 and at the Centro de Cultura Fotográfica in 1999.

Chris Whitcombe, Professor of Art History, Sweet Briar College, VA, has a website, “Art History Resources on the Web,” that has been selected as one of 260 “Best of the Web” sites and included in the Special Internet Issue of *Forbes* magazine. *Forbes* comments, “It’s a feast of links and a true labor of love at this Sweet Briar College professor’s formidable portal to art history. Click on any art-historical era or subject and you’ll be rewarded with a vast quantity of recently updated links. Bonus: an impressive set of links to other resources, such as museums, image banks and artist directories.” See his website at <http://witcombe.sbc.edu/ARTHLinks.htm>.

Nancy L. Wicker, Professor of Art History at Minnesota State University, Mankato, was awarded a 2000 National Endowment for the Humanities Summer Stipend for College and University Faculty for research on “Goldsmiths, Patrons, and Women: Art and Agency in Migration Period Scandinavian Jewelry.”

Robin B. Williams, Savannah College of Art and Design, has recently received a Planning Grant from the National Endowment for the Humanities, Division of Public Programs, and a Public Programs grant from the Georgia Humanities Council for the completion of a prototype of his Virtual Historic Savannah Project. The full project will document and reconstruct the evolution of Savannah’s downtown historic district in every year from 1733 to the present in an online, interactive 3D model. The project can be visited on the Internet at www.scad.edu/virtualsavannah.

The Sterling and Francine Clark Art Institute, Williamstown, MA, announces the inaugural recipients of the Clark Fellowships. Long-term Clark Fellowships have been granted to: **Matthias Bruhn**, University of Hamburg; **Elizabeth Harvey** and **Mark Cheetham**, University of Toronto; **Michael Leja**, Massachusetts Institute of Technology; **Todd Porterfield**, Princeton University; **Olivier Meslay**, the Louvre, and **Laure de Margerie**, the Musée d’Orsay; and **Mariët Westerman**, Rutgers University. A Summer 2001 Fellowship has been awarded to **Maria Gough**, University of Michigan. Recipients of monthlong residencies are: **Mieke Bal**, University of Amsterdam; **Debra Balken**, independent curator; **Stephen Bann**, University of Bristol; **Ignacio Cano**,

Museo de Bellas Artes, Seville; **James Clifton**, Museum of Fine Arts, Houston; **Howard Coutts**, Bowes Museum, Durham, England; **Sanja Cvetnic**, Strossmayer Gallery of Old Masters at the Croatian Academy of Sciences and Arts; and **Linda Muehlig**, Smith College Museum of Art. The Clark Fellowships provide leading scholars from universities and museums with residencies to pursue projects that extend and enhance the understanding of the visual arts and their role in culture (see listing under *Resources & Opportunities*).

The Marie Walsh Sharpe Art Foundation’s initiative, The Space Program, is a national program, now in its tenth year, that provides free studio spaces in New York (Tribeca) to visual artists for periods of up to one year. The following CAA members are award recipients: **Nina Bovasso**, New York; **Nuno de Campos**, Boston; **Linda Herritt**, Boulder; **Julia Kunin**, Brooklyn; **Tracy Miller**, Brooklyn; **Sarah Oppenheimer**, New York; **Andrew Sonpon**, Providence; **Dannielle Tegeder**, Chicago; **Khanh Vo**, Brooklyn; **Suzanne Walters**, Royal Oak, MI.

The following CAA members have received the 2000 John Simon Memorial Guggenheim Memorial Foundation Grant: **Nina Bovasso**, Artist, New York: Painting and drawing. **Diana Cooper**, Artist, Brooklyn; Adjunct Professor of Art, New York University; Painting and installation art. **Vanalyne Green** (CAA Vice President for External Affairs), Video Artist, Chicago; Associate Professor of Video Art, School of the Art Institute of Chicago: Video. **Alicia Henry**, Artist, Nashville; Assistant Professor of Art, Fisk University: Painting and drawing. **Michael B. Holden**, Artist, Santa Rosa, CA: Painting. **Amelia Jones**, Professor of Art History, University of California, Riverside: New York Dada, 1915–22. **Laura L. Letinsky**, Photographer, Chicago; Assistant Professor of Photography, University of Chicago: Photography. **Jill Levine**, Artist, New York; Instructor in Studio Art, Sarah J. Hale High School, Brooklyn: Painting and sculpture. **Andrew Rimvydas Miksys**, Photographer, Baton Rouge, and Seattle; Instructor in Photography, Louisiana State University: Photography. **Lawrence Nees**, Professor of Art History, University of Delaware: Frankish illuminated manuscripts. **Ingrid D. Rowland**, Associate Professor of Art History, University of Chicago: A life of Giordano Bruno. **Jacqueline Saccoccio**, Artist, New York: Painting. **Jocelyn Penny Small**, Professor of Art History and the Library, Rutgers University: Narrative in classical art. **Kristine Stiles**, Associate Professor of Art and Art History, Duke University: Documentary photography of the nuclear age. **Z. S. Strother**, Assistant Professor of Art History and Archaeology, Columbia University: The relationship of art to power in central Africa.

The American Academy in Rome is pleased to announce the 2000 winners of its prestigious Rome Prize. The artist and scholars who won the 2000–2001 Rome Prize fellowships include the following CAA members: **Jennifer Bethke**, who is a graduate student in the Department of

Art History, University of California at Berkeley; **Lyle Ashton Harris**, Assistant Professor of Art and Art Professions, New York University; **Ann Marie Yasin**, Department of Art History, University of Chicago; **Areli Marina**, Institute of Fine Arts, New York University; **Charles M. Rosenberg**, Professor of Art, Art History and Design, University of Notre Dame; **Stefanie Walker**, Assistant Professor of Studies in Decorative Arts, the Bard Graduate Center for Studies in the Decorative Arts.

CONFERENCES & SYMPOSIA

Calls for Papers

A **Postgraduate Seminar on Portraiture** will be held for postgraduate students and recently graduated Ph.D. students at the Henry Moore Institute on October 21, 2000. The symposium will coincide with *Return to Life*, our autumn exhibition of portrait busts (from 1725 to 1945). We are particularly interested in papers that address the three-dimensional portrait, although proposals that attend to portraiture in other media will also be accepted. Topics from the 18th century to the present will be considered. Papers should be no longer than 30 minutes in length. Send one page to Dr. Stacy Boldrick, Research Coordinator, Henry Moore Institute, 74 The Headrow, Leeds LS1 3AH, UK; fax: 44/0/113-246-1481; stacy@henry-moore.ac.uk. *Deadline: August 31, 2000.*

Art History, Aesthetics, and Visual Studies will be the theme of the 2001 Clark Conference at the Sterling and Francine Clark Art Institute in Williamstown, MA, May 4–5, 2001. The Conference will address the relation of aesthetics to the study of art and visual culture, both now and in the past. To what extent has the history of art been indebted to aesthetic theory from its foundations through its 20th-century practice? What are the dominant aesthetic assumptions underlying art historical investigation? Are questions of quality, form, content, meaning, spectatorship, etc., to be considered culturally specific? Papers may address any one of these issues in a variety of different ways, from theoretical reflections to empirical case studies. Some speakers will be invited; others will be selected from interested applicants. Please contact Michael Ann Holly, Director of Research and Academic Programs, Clark Art Institute, 225 South St., Williamstown, MA 01267; research@clark.williams.edu. *Deadline: September 15, 2000.*

Conversations about Costume and the Visual Arts is the theme of the 2001 Winterthur Conference, co-sponsored by the Costume Society of America and the Winterthur Museum,

DE, to be held October 19–20, 2001. The conference invites proposals for papers that will analyze the relationships between clothing and the American visual arts from the 17th through the 20th centuries. Projects that result from the collaborative work among individuals representing different disciplines and fields of study will be given priority. Proposals are particularly sought from art historians and costume historians; conservators in all applicable fields; and social and cultural historians in such fields as history, art history, and American studies. Submit a 250-word proposal to Rosemary Troy Krill, Education Division, Winterthur Museum, Winterthur, DE 19735; fax: 302/888.4953; rkroll@winterthur.org. *Deadline: October 1, 2000.*

Annual Meeting of the Art Historians of Southern California invites all art historians professors, museum professionals, and graduate students to submit abstracts of paper for annual meeting to be held at the Getty Center on November 11, 2000. Abstracts for twenty-minute papers should be one double-spaced, typed page. Include a c.v. with home and work addresses, telephone and fax numbers, and email address. Send materials to Dr. Trudi Abram, Dept. of Art, California State University, Northridge, 18111 Nordhoff, Northridge CA 91330-8300; ph: 818/547-3490; fax: 818/240-1623. *Deadline: October 2, 2000.*

Interdisciplinary Nineteenth-Century Studies, 16th Annual Conference: “Exhibiting Culture/Displaying Race” will be held April 19–21, 2001, at the University of Oregon, Eugene. For more information see on the conference website: <http://foregon.uoregon.edu/~incs2001/>. Send 200–400 word abstracts to Shari Huhndorf or Richard Stein, English Dept., University of Oregon, Eugene, OR 97403; incs2001@oregon.uoregon.edu. *Deadline: October 20, 2000.*

Iconoclasm: Contested Objects and Contested Terms is a cross-disciplinary conference that will be held July 13–14, 2001, at the Henry Moore Institute, Leeds, UK. The conference will examine infringements of the physical integrity of representational objects in different historical periods and in different cultures. Contributors may ask how the terminology deployed by commentators to describe such activities (i.e. “iconoclasm,” “vandalism,” or “the destruction of art”) shapes the field of study and interpretations of it. The conference’s scope will embrace discussion of the effects that secularization and the emergence of autonomous aesthetic discourses on art had on “iconoclastic” discourses. Proposals will be welcomed on “iconoclasm” and their representations in words or images from any period, especially those relating in part to sculpture. Ideally, the conference will include contributions from the Americas, a range of European countries, and also from places further afield that have been or are sites for iconoclasm. Conference Organizers: Dr. Richard Clay and Dr. Stacy Boldrick. Abstracts should be sent to Richard Clay, History of Art Dept, University College London, Gower St., London, WC1E 6BT, UK; ph: 44 /0/

207 380-7545, fax: 44 /0/113 246-1481; DrRichardClay@aol.com. *Deadline: October 20, 2000.*

The Southwest/Texas Popular Culture Association and American Culture Association invite papers or panels treating any aspect of western landscape art as part of its annual meeting to be held March 7–10, 2001 at the Sheraton Old Town Hotel in Albuquerque, NM. Send a one-page abstract or panel proposal and a c.v. to Area Chair, Dr. Charlene G. Garfinkle, SW/Texas PCA/ACA, 1030 Kellogg Pl., Santa Barbara, CA 93111-1026; ph: 805/566-7163; arhistgar@aol.com. *Deadline: December 1, 2000.*

East/West: Points of Contact is an interdisciplinary scholarly conference that will examine intersections between East and West in the arts, literature, religion, and culture, with particular attention to manifestations of differences, appropriations, perceptions, and transformations. Papers are invited for presentation at this interdisciplinary conference to be held at Lycoming College, Williamsport, PA, on March 15–17, 2001. Send abstract of 1–2 pages and c.v. to Lynn Estomin, Chair, Art Dept., Lycoming College, Williamsport, PA 17701; fax: 570/321-4090; estomin@lycoming.edu. *Deadline: December 31, 2000.*

The Journal of Visual Art Practice (JVAP) is a new refereed journal publishing scholarly research and informed commentary on various aspects of visual art practice seen from a broadly educational perspective. It welcomes contributions from art educators, scholars, art practitioners, and others concerned with contemporary art practice seen from such a perspective. The journal will seek to represent the full spectrum of intellectual positions and modes of educational practice that are oriented by, or have developed out of, the traditional notions of “fine art” practice, or in reaction to them. The journal will publish both scholarly papers and more speculative pieces designed to further understanding and debate. Editorial Address: Iain Biggs, Faculty of Art, Media, and Design, University of the West of England Bower Ashton Campus, Clangage Rd., Bristol BS3 2JT, UK; ph: 44/0/117/966-0222, ext. 4767; Iain.Biggs@uwe.ac.uk.

To Attend

Institutionalizing the Aesthetic: Museum Practice and Museum Personalities between the Two World Wars is the subject of a one-day symposium to be held at the Sterling and Francine Clark Art Institute in Williamstown, MA, on September 23, 2000, and chaired by Michael Conforti, Director of the Clark, and Neil Harris, Professor of History at the University of Chicago. After a period of enthusiastic institution building in the late-nineteenth century (driven in part by the rhetoric of public education through training in the arts), American museums began to develop more aesthetic goals. The symposium will examine institution creation and reform during this

period, spurred as the era was by the rise of connoisseurship and the prevalence of neo-idealist art criticism. The legacy of the accompanying tension between popular education and aesthetic ambition continues to affect museums today. Speakers will include Richard Brettell, Carol Duncan, Sally Duncan, Evelyn Hankins, Neil Harris, Michael Kimmelman, Philip Kopper, and Andrew McClellan. Topics will range from the educational philosophies of John Cotton Dana and Benjamin Ives Gilman to the roles of training programs, curators, and education departments; from the foundation of the Barnes, Phillips and Whitney museums to that of the Museum of Modern Art and the National Gallery of Art, which opened in 1941. For further information, contact Events Coordinator, Sterling and Francine Clark Art Institute, 225 South St., Williamstown, MA 01267; 413/458-2303, ext. 324.

The Textile Society of America will hold its seventh Biennial Symposium in Santa Fe, NM, September 21–23, 2000. This year's theme, "Approaching Textiles, Varying Viewpoints," will emphasize the ways in which scholars and others investigate textiles through a wide range of methods, theories, and perspectives. Join us for paper presentations, site seminars, a marketplace, video sessions, and study tours. For more information, visit <http://www.textilesociety.org>; or contact TSA at 410/275-8936; tsa@dol.net.

High Aspirations & New Realities: The Artist Between Museum and Marketplace in the Nineteenth Century is the theme of a symposium to be held at the University of Maryland, College Park, October 7, 2000. This conference will examine the influence that the institutionalization of art history, through museums and private galleries, textbooks and reproductions, had on the aspirations of the artist, who was confronted with a new system of marketing works in the nineteenth century. This conference is co-sponsored by the Department of Art History and Archaeology at the University of Maryland and the Association of Historians of Nineteenth-Century Art. For more information, please visit the conference website at www.inform.umd.edu/arth/ahnca/symposia.html; or ahnca_conference@umail.umd.edu.

Defining Moments of Modernism is a symposium featuring debate among T.J. Clark, W.J.T. Mitchell, and Tamar Garb, October 14, 2000. Each will introduce and comment upon a specific work of 19th-, 20th-, or 21st-century art that they consider to embody a defining moment of Modernism, upon which the other speakers will comment, perhaps offering a competing reading of the same work and its Modernist significance. For information, visit <http://www.mtholyoke.edu/acad/art/symposium.html>; or write: Modernism Symposium, Dept. of Art, Mt. Holyoke College, South Hadley, MA 01075; fax: 413/538-2167; art@mtholyoke.edu.

Treading Sacred Ground: Parallels in Jewish and Christian Art and Architecture is the theme

of the symposium sponsored by Case Western Reserve University, Department of Art History and Art, with support from the Baker-Nord Center for the Humanities, the Samuel Rosenthal Center for Judaic Studies, and Susan and Ronald Heller, October 26–27, 2000. This symposium will focus on the artistic and cultural borrowings between the communities of church and synagogue and explore topics ranging from the gendering of sacred spaces to the iconography of suffering. This day-long event, open to the public, will provide a forum for prominent scholars in art and architectural history and will complement the exhibition, *Jewish Ritual Art in Cleveland*, scheduled for September 7–November 4, 2000 at Cleveland State University. Speakers include Larry Silver, University of Pennsylvania; Joseph Butmann, Emeritus, Wayne State University; Carol Krinsky, New York University; Carol Zemel, State University of New York at Buffalo; Joan Branham, Providence College; Shelley Perlove, University of Michigan at Dearborn. For more information see www.cwru.edu/artsci/arth/arth.html; or contact: Stanton Thomas, Conference Coordinator, Dept. of Art History and Art, Case Western Reserve University, Cleveland, OH 44106-7110; 216/368-4118; jst3@po.cwru.edu.

Interpreting Christian Art: The Pruitt Memorial Symposium will be held at Baylor University, Waco, TX, October 26–28, 2000. Since the iconoclastic controversies of the eighth and ninth centuries, the visual arts have been the subject of much ecclesiastical discussion and contention. In particular, since the mid-1960s scholars and clergy have been paying more attention to the potential role of the visual arts in the theology and liturgy of the Christian church. Join art historians and theologians in discussions of the iconography, the historical context and the hermeneutical implications of Christian art. Contact Heidi J. Hornik, Dept. of Art, Baylor University, Waco, TX 76798-7263; 254/710-4548; Heidi_Hornik@baylor.edu.

The Infinite Library, Old Worlds and New: Manuscripts, Archives, and Special Collections in the 21st Century is the topic of the Fleur Cowles Flair Symposium, November 2–3, 2000, at the Harry Ransom Humanities Research Center, The University of Texas at Austin. "The Infinite Library" is an international symposium on the future of the library. It will bring together leading authors, publishers, librarians, university administrators, national policy shapers, representatives of leading foundations, and experts in information technology to discuss key issues facing humanities research and special collections in the new century. Visit website after September 1, 2000 at <http://www.lib.utexas.edu/hrc>. For more information, 512/471-8944; fax: 512/471-9646.

RESOURCES & OPPORTUNITIES

For the most up-to-date and expanded list of resources and opportunities, consult www.collegeart.org.

Calls for Entries

The Cloyd Snook Gallery of the Art Department at Adams State College is requesting submissions for an exhibition of works made on or of paper. *ON/OFF PAPER*, is a National Juried Exhibition, to be held October 30–November 21, 2000. All 2D and 3D works made on or of paper are eligible. Works must be completed within the last three years. All artists 18 years or older and residing in the United States may enter. Artists may submit up to three slides of work and a nonrefundable fee of \$20.00. The exhibition will be juried by Lisa Tremper Hanover, Director of the Philip and Muriel Berman Museum of Art in Philadelphia, PA. More information can be obtained by contacting www.art.adams.edu; for complete prospectus send S.A.S.E. to *ON/OFF PAPER*, Art Dept., Adams State College, Alamos, CO 81101; 719/587-7823; ascart@adams.edu. *Deadline: September 1, 2000.*

Another Time, Another Vase: New Firings From Old Traditions, November 2000–January 2001, is a national online juried exhibition that will feature vases inspired by the traditions, techniques, forms, and styles of the American Art Pottery Movement (1870–1930). Entries will be evaluated in only one of three categories of competition: painted decoration, glaze techniques, and structural effects created by modeling and carving. Each entry is to be accompanied by a brief statement (200–400 words) explaining the object's reinterpretation of or relationship to work from the American Art Pottery Movement. Eligible entrants must be currently enrolled in graduate level course work in ceramic arts in the United States. Use the prescribed form on the Internet at www.competitiveshows.com; curator@competitiveshows.com. *Deadline: September 8, 2000.*

Loyola University Chicago is seeking submissions for a thematic group exhibition featuring Midwestern artists working in traditional two-dimensional media that address current technology. Send 10–20 slides, c.v., artist statement addressing technology, and S.A.S.E. Send submissions c/o Tom Westney, Gallery Director, Attn: *Fine Art through Technology Exhibition*, Loyola University, Dept. of Fine Arts, 6525 North Sheridan Rd., Chicago, IL 60626. *Deadline: October 1, 2000.*

Greater Midwest International XVI, January 19–February 16, 2001, is a juried exhibition sponsored by Central Missouri State University

Art Center Gallery, Warrensburg, MO. All media accepted, size limitation. All artists must be at least 21 years or older; no student work. Please use 35-mm slides. Entry fee: \$25.00 for up to 3 entries (maximum 2 slides per entry). Artists are asked to send business size (#10) (S.A.S.E.) for prospectus by October 5, 2000. Contact Gallery Director at the Central Missouri State University Art Center Gallery, Warrensburg, MO 64093; 660/543-4498. *Deadline: October 14, 2000.*

Calls for Manuscripts

The Chicago Art Journal, an annual publication devoted to graduate student scholarship, is soliciting material from all disciplines for the spring 2001 special edition on ritual and visual culture. As a term of cultural study, "ritual" has come to incorporate a manifold set of practices, both sacred and secular, public and private, prescribed and resistant. Similarly, the increasing diversity of interpretive methods and theories of ritual has afforded important insights into objects encountered in daily life. *The Chicago Art Journal* aims to provide a forum for these various perspectives and debates. Papers (10–25 pages) may focus on any historical period or geographical area in which ritual practices figure into the production and use of objects, images, and structures. We are also seeking reviews (5–10 pages) of relevant books, exhibitions, and conferences, as well as original art and architectural works that engage this year's theme. All written projects must be full-length, submitted on paper and diskette in MS Word, and follow *The Chicago Manual of Style*. Send submissions to: *Chicago Art Journal*, Dept. of Art History, The University of Chicago, 5540 S. Greenwood Ave., Chicago, IL 60637. *Deadline: October 1, 2000.*

FATE in Review, the journal of *Foundations in Art Theory and Education* (FATE) is seeking articles and book review submissions for its annual publication. Articles and book reviews should address the relevant concerns of determining and teaching the core curriculum for the foundations in art program. These may include studio art, design, art history, theory, and criticism. Articles and reviews may not have been previously published. Please mail submissions (hard copy and disk) to Laura Ruby, Editor, *FATE in Review*, Dept. of Art, 2536,

Calls for Proposals

The American Culture Association presents **American Architecture and Art**, April 11–14, 2001, in Philadelphia, PA. We are considering proposals for sessions organized around a theme, special panels, and/or individual papers or speakers per session: the number of participants on a panel may vary. Interdisciplinary approaches and proposals on various media are always welcome. Submit a one-page proposal or abstract, and a current resume to Joy Sperling, Art Dept., Denison University, Granville, OH 43023; 740/587-6704; fax: 740/587-5701; Sperling@Denison.Edu. *Deadline: September 1, 2000.*

Getty Research Grants 2001

Residential Grants at the Getty Center

The Getty Research Institute provides support for established scholars to undertake research related to a specific theme while in residence at the Getty Center in Los Angeles. The theme for the 2001–2002 academic year is "Frames of Viewing: Perception, Experience, Judgement." The residential grant categories are: **Getty Scholars**—nine-month fellowships and **Visiting Scholars**—one- to three-month fellowships. In addition to the above grants, the Research Institute offers **Library Research Grants** that provide short-term support to scholars at all levels to pursue independent projects that will benefit from research in the collections housed in the Getty library; projects need not be related to the above theme.

Through a new program, the Getty Conservation Institute provides support for **Conservation Guest Scholars**—three- to nine-month fellowships for established professionals and scholars in conservation and allied fields to pursue independent research while in residence at the Getty Center.

Nonresidential Grants

The Getty Grant Program provides support for scholars to pursue interpretive projects on topics that will advance the understanding of art and its history. Although grantees are welcome to use the Getty library if their projects bring them to Los Angeles, fellowships are nonresidential. **Collaborative Research Grants** provide one to two years of support for teams of scholars to collaborate on interpretive research projects, including the research and planning of scholarly exhibitions. **Postdoctoral Fellowships** provide scholars whose doctoral degrees have been conferred within the last six years with twelve-month periods of support to pursue interpretive research projects. **Curatorial Research Fellowships** provide one to three months of support for curators to undertake independent research or study projects.

How to Apply (All Grants)

Detailed instructions, application forms, and additional information are available online at <http://www.getty.edu/grant/research> or by contacting the Getty Grant Program, 1200 Getty Center Drive, Suite 800, Los Angeles, CA 90049-1685, U.S.A., 310 440.7374 (phone), 310 440.7703 (fax), researchgrants@getty.edu [E-mail].



Deadline for all Getty Research Grants: November 1, 2000



paid advertisement

Grants and Fellowships

The Foundation for the Advancement of Mesoamerican Studies, Inc. (FAMIS) gives grants intended to provide assistance for scholarly investigations of Pre-Columbian cultures of Mesoamerica (limited to present Mexico, Guatemala, Belize, Honduras, and El Salvador). Applicants may be working in such fields as anthropology, archaeology, art history, epigraphy, ethnohistory, history, linguistics, or multidisciplinary studies involving combinations of these classifications. To receive your copy of the current brochure outlining policies, grant categories, requisite qualifications, and application forms, see www.famsi.org or mail FAMIS, 268 South Suncoast Blvd., Crystal River, FL 34429-5498; fax: 352/795-1970; famsi@famsi.org. *Deadline: September 30, 2000.*

National Endowment for the Humanities Summer Stipends Program supports two months of full-time research on a project in the humanities with a monetary award. In most cases, faculty members of colleges and universities in the United States must be nominated by

their institutions for the Summer Stipends competition, and each of these institutions may nominate two applicants. Independent scholars not affiliated with colleges or universities do not require nomination and may apply directly to the program. For further information and application materials see www.neh.gov or write NEH Summer Stipends, Room 318, National Endowment for the Humanities, 1100 Pennsylvania Ave., N.W., Washington, DC 20506; 202/606-8200; stipends@neh.gov.

The Dedalus Foundation Senior Fellowship Program supports projects related to the study of modern art and modernism. Applicants must be U.S. citizens and may not be candidates for an academic degree. Monetary awards will be made for periods of up to one year. Winners will be announced by the end of December. Fellowship application forms and guidelines may be obtained from Senior Fellowship Program, Dedalus Foundation, Inc., 555 West 57th St., Suite 1222, New York, NY 10019. *Deadline: October 2, 2000.*

Online

National Millennium Artist Residency Program's website, www.artistsandcommunities.org, contains information about different artist residencies across America for the year 2000. A project of the Mid-Atlantic Arts Foundation and The National Endowment for the Arts, the site also features information about how to conduct your own artist residency project, as well as links to many different arts organizations and funding resources.

The virtual 18th-century bibliographical project, *Selected Readings*, seeks volunteers to monitor one or more journal in their field(s) and email items (in plain text) from the table of contents to us. Please take a moment to view the latest issue, published at www.personal.psu.edu/special/C18/sr/sr78.htm, and take a look at an updated checklist of journals to be included in the bibliography at www.personal.psu.edu/special/C18/sr/sr-journals.htm. Also, if you know of journals that should be added to the checklist, please tell us. Contact Kevin Berland at bcj@psu.edu.

The Estate Project's new online journal, *Artery*, addresses the challenge of dealing with the compelling issues of art and AIDS in the world since AIDS. Edited by art historian and critic, Robert Atkins, the debut issue features playwright and filmmaker Craig Lucas railing against those in the driver's seat of culture, exchanging tough perceptions with novelist/playwright Sarah Schulman and moderator Michael Bronski. Visit *Artery* at www.artistswithaids.org.

Programs

Western Connecticut State University, in Danbury, CT, announces a new Master of Fine Arts degree. This makes Western Connecticut State University one of the only schools in the Connecticut State system to offer an M.F.A. The two-year program will emphasize painting and illustration, and will be anchored by the art department faculty, but will actively incorporate the talents of leading artists from Connecticut and New York as invited critics. It will also incorporate a semester of internships in the studios of practicing artists. The program is slated to begin in the Fall of 2000. For more information, please write Margaret Grimes, Art Dept. Graduate Coordinator, Western Connecticut State University, 181 White St., Danbury, CT 06810; 203/837-8410.

Art Across Cultures: 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 rethinking transcultural representations. Contemporary Australian art will be considered against two sites of dialogue: Aboriginal art, and art of the Asia-Pacific region. Instructors include Howard Morphy, Roger Benjamin, and Caroline Turner. Tuition fee for international students. For details go to: www.anu.edu.au/culture, or anne-maree.obrien@anu.edu.au. Inquiries to Centre for Cross-Cultural Research, Australian National University, Canberra 0200. *Deadline: July 31, 2000.*

Residencies

The Jentel Artist Residency Program, Banner, WY, offers dedicated individuals a supportive environment in which to further their creative development. Here artist and writers experience unfettered time to allow for thoughtful reflection and meditation on the creative process in a setting that preserves the agricultural and historical integrity of the land. The Jentel Artist Residency program is accepting applications from visual artists in painting, printmaking (lithography press only) and works on paper and from writers in nonfiction, fiction poetry, and playwrighting for a one-month residency in March 2001. Residency includes private workspace and a stipend to defray expenses during the program. For more information, send a request and a self-addressed label and \$0.55 postage to: Admissions Committee, Jentel Artist Residency Program, 11 Lower Piney Creek Rd., Banner, WY 82832. *Deadline: September 1, 2000.*

The Montana Artists Refuge, an artist-run residency program located in Basin, 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, Basin, MT 59631. ph/fax: 406/225-3500; mtrefuge@pop.mcn.net. *Deadline: November 1, 2000, for May–September; for other dates: ongoing.*

Miscellaneous

The School of Historical Studies supports one-year or one-semester Memberships 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 libraries, offices, seminar/lecture rooms, subsidized restaurant 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 Ph.D. (or equivalent) and substantial publications are required of all candidates at the time of application. For more information see the School's website at www.admin.ias.edu/hs/hs.htm or contact the Administrative Officer, Marian Zelazny, Institute for Advanced Study, Einstein Dr., Princeton, NJ 08540; mzelazny@ias.edu. *Deadline: November 15, 2000.*

Lecturer Sought. We are looking for a public art specialist to deliver one lecture in November 2000 on the art and philosophy of Vietnam veterans' memorials in conjunction with an exhibition of art by Vietnam veterans. The lecture should be geared toward a general audience with a significant proportion of veterans in attendance. The speaker should be able to relate memorials to the history and iconography of earlier commemorative public

sculpture, and to trace the impact of the Washington, DC, monument on succeeding memorial initiatives nationwide. Honorarium and expenses will be paid. Send resume and supplementary materials to Julia Moore, Director of Exhibitions and Artist Services, Indianapolis Art Center, 820 E. 67th St., Indianapolis, IN 46220; inartctr@netdirect.net with the subject line "Vietnam Memorials Lecture." *Deadline: August 1, 2000.*

Datebook

August 1, 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 submitting ads to October 2000 issue of *CAA Careers*

September 1, 2000

Deadline for receipt of abstracts of papers accepted for the 89th Annual Conference in Chicago

September 15, 2000

Deadline for receipt of session proposals for 2002 Annual Conference in Philadelphia

October 1, 2000

Deadline for receipt of applications for publication subsidies from the Millard Meiss Publication Fund to be considered at the Millard Meiss Publication Fund Committee's fall meeting

October 20, 2000

Fall meeting of the Board of Directors, Art Bulletin and Monograph Series 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 1, 2000

Deadline for receipt of Ph.D. dissertation listings for June issue of the Art Bulletin.

December 4, 2000

Deadline for receipt of papers accepted for the CAA 2001 Annual Conference

February 28–March 3, 2001

89th Annual Conference in Chicago

February 20–24, 2002

90th Annual Conference in Philadelphia

Classifieds

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 paid in advance of publication.** *CAA News* also accepts boxed display advertising. Contact Whitney Manger at caanews@collegeart.org or 212/691-1051, ext. 220, for details.

Apartment Central Italy: Umbrian countryside, panoramic views. 2BR, fireplace, use of studio. Ideal for artist, writer, etc., weekly-monthly. 727/785-1578; Euroart@aol.com.

Florence, Italy: Open studio for independent artists, printmakers, and photographers at the newly expanded Santa Reparata Graphic Art Centre. For more information and monthly rates contact: d.olsen@dada.it.

Manhattan B&B: "At Home in Manhattan" for people in the visual arts. Comfortable private room with full bath, daily continental breakfast, secure building—all amenities in safe neighborhood, easy transportation everywhere. Appropriate for up to 2 allowed. Reasonable rates. 212/222-4357 p.m.-brochure.

Paris: Furnished studio for 1–2, 25 sq. m. on monthly basis, \$850, plus utilities. Contact legaream@aol.com.

Rome: Apartment for rent, near American Academy. Fully furnished 2 bedrooms, study, eat-in kitchen, living-dining, bath, balconies, clothes/dish washers, central heating. Available: January 5–May 5, 2001. \$1,500 monthly + utilities. Jack Wasserman; U.S.: 215/625-3902; Rome: 06/580-6474; jkwassee@ibm.net.

Scotland: Central Highlands, older home in forest, rooms to rent July–Sept. by the week, \$150 single, \$280 double with co-op duty, kitchen privileges, no smoking. A place for art and healing. 011/44/147-982-1295; cynthy5@aol.com.

Learn Encaustic in Santa Fe. Encaustic monotypes and other innovative techniques. No solvents. No press. Visit website: www.paularoland.com for examples/information. Or, for brochure, ph: 505/989-3419.

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