

NOMINATION FOR 2002 CAA AWARDS FOR EXCELLENCE

Mail to: CAA Award Chair
c/o Deirdre Barrett
College Art Association
275 Seventh Avenue
New York, NY 10001

Fax to: Deirdre Barrett
212/627-2381

Name of Award: _____

Name of Nominee: _____

Title: _____

Affiliation: _____

Address: _____

Phone: _____ Fax: _____ Email: _____

Person submitting this nomination: _____

Phone: _____ Fax: _____ Email: _____

*Please include a copy of nominee's c.v. (limit: two pages).
Deadline: August 31, 2001*

CAA
NEWS

July 2001

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

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CAA
NEWS

A FELLOW

FOLLOW

Where Are They Now?

She was spotted! At the Annual Conference in Chicago earlier this year, an art department chair approached Professional Development Fellowship Program (PDFP) recipient Rocío Aranda-Alvarado and said, "We heard you're famous... someone told us that your picture is on the cover of the CAA newsletter!" Rocío exclaimed, "What an ego boost! How often do young art historians get recognized?"

With that in mind, *CAA News* Associate Editor Christopher Howard and I powered up our digital radar—well, our email—to get the latest scoop about where Rocío and two of the other 1999 fellowship recipients, Sharon Corwin and Becca Albee, have ended up as a result of CAA's program.

Each year, CAA offers approximately six to ten fellowships, partially funded by different grants and organizations, to artists and art historians of diverse backgrounds. The two-year program bridges the gap between graduate study and the professional career by financially supporting each recipient for both the last year of school and the first year as an arts professional. By sustaining fledgling scholars and artists in a critical crossroad of their careers, CAA makes employment opportunities more accessible for recent graduates.

Christopher first spoke to Sharon Corwin, a PDFP recipient of a fellowship



In her video *The Long Program* (2000), Becca Albee choreographed and filmed a routine for a Zamboni, set to the theme song from *Ice Castles*, to give the process of cleaning an ice rink the grace and respect of a figure skater performing a long program

funded by the National Endowment of the Humanities:

Christopher Howard: How did you spend your PDFP professional year?

Sharon Corwin: I recently completed my dissertation, "Selling 'America': Precisionism and the Rhetoric of Industry, 1916–1939," and received my Ph.D. in History of Art from the University of California, Berkeley. While finishing my degree, I worked for four months as Acting Assistant Director at the Mills College Art Museum [a position subsidized by the CAA fellowship], where I helped to organize an exhibition on the Berkeley-based artist Tom Holland's early works, coordinated an update of

the museum's website, and worked on a funding proposal for an architectural renovation of the museum. This past year, I also created and taught a course, "American Art and Landscape in the Twentieth Century," in the History of Art Department at UC Berkeley.

I was recently appointed to a two-year teaching position as a Faculty Fellow in the History of Art Department at UC Berkeley. Among the courses that I will teach are "History of Photography," "The Museum: A Critical History," and "Twentieth-Century American Art." I will also continue to revise my dissertation for publication and will present a paper entitled "The Superpowers of

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Editor-in-Chief Susan Ball
Associate Editor Christopher Howard

Material for inclusion should be sent via email to Christopher Howard at caanews@collegeart.org. Black-and-white photographs may be submitted to the above street address for consideration. They cannot be returned.

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Where Are They Now?

CONTINUED FROM PAGE 1

Margaret Bourke-White: Constructing an Identity in the Age of the Machine" at the American Studies Association Annual Conference in November.

CH: How do you think working in a museum will affect the museum class you are going to teach? At Mills College Art Museum, you did curatorial work, public relations and marketing stuff with the website, and development tasks. How will this add to your critical position?

SC: I have two primary goals for the museum-based course. On one hand, we will study museological practices in an effort to gain a better understanding of the different jobs that contribute to the functioning of a museum. Here, I am interested in helping students gain practical knowledge that they may translate into future internships and employment. On the other hand, the course will question the history and institutional framework of the museum. In my own experience working in museums, I have found that the question of how modes of display influence our readings of works of art and their histories is no longer merely a theoretical problem, but a very real concern. For example, writing a wall text for an upcoming exhibition was not a neutral task, but rather carried with it a set of questions concerning how my words might simultaneously facilitate and circumscribe a viewer's engagement with the art shown. It is this type of self-reflection that I hope my course will encourage in students as museum-goers and, in some cases, future museum professionals. We will also expand our interrogation of the museum by exploring examples of institutional critique advanced by a range of contemporary artists.

CH: Are you afraid of sliding into an academic status quo of tenure, publishing, presenting papers, and so on?

SC: The type of professional interplay that I hope to achieve between curatorial and professorial roles will allow me to maintain my interests in both fields while encouraging dialogue between museums and academia. I am therefore

interested in presenting my work in exhibitions and giving public lectures as well as preparing conference papers and writing for academic publications. I am also committed to exploring this type of exchange in my pedagogy: students' final projects in my museum course, for example, might take the form of an exhibition, a website, an exhibition catalogue, an educational program, or a traditional term paper.

CH: How does being a fresh graduate affect being a brand new teacher? What do you do different?

SC: One of my top priorities as a teacher is to help students develop as writers. During the process of writing my dissertation, I began to reflect not only on my own practice as a writer, but also on how writing is taught in the classroom. As I reworked drafts of my dissertation, I became increasingly aware of how students are rarely afforded sufficient opportunities to revise their written work during the course of a term. The practice of revision therefore plays a significant role in my courses, helping students to improve their writing through sustained engagement with their own and each other's texts. By asking students to turn in multiple drafts of their papers to both me and their peers, I hope to make the exercise of writing more productive and, ultimately, more rewarding for students.

I then spoke to Becca Albee, a 1999 Visual Artist, funded by CAA, thanks to the National Endowment for the Arts:

Ellen Staller: Can you describe how you spent your last couple of years as a CAA Fellow?

Becca Albee: I completed my M.F.A. thesis at the University of North Carolina, Chapel Hill, which included sculpture, photographs, and video involving figure skating and gymnastics. I moved to Florida and am currently in a tenure-track position at Stetson University in Deland, FL, in the Art and Digital Art Departments. I teach photography, video, and digital art. In January 2001, I was in the faculty show at Stetson, and, in order to fulfill the curatorial component of the CAA fellowship, I organized *Video Spill*, a collection of contemporary video art shown at the university. When organizing *Video Spill*, I chose to include

the work of the two other PDFP artist fellows from 1999—Jeanine Oleson and Sonya Shah. I first saw their work when we did our panel at the 2000 CAA conference in New York. Last May, I served on the jury for the 2001–2003 CAA Studio Art PDFP, and my work was screened at the School of Visual Arts. I am currently working on photographs and a video that will be shown in Glasgow this August.

ES: What specifically intrigued you about Stetson?

BA: What is unique about the Digital Art program at Stetson is that we are a combination of the Art, Music, and Computer Science Departments. My colleagues are a mathematician, a composer, an art historian, and several artists. My courses that are for majors include not only art students, but digital-music and computer-science students too. This has triggered interesting collaborations and exciting class discussions.

Getting a teaching job somewhere that I have no connection with gives me the opportunity to get to know and explore a place—I go to the swamps and ocean often. I have also found that the art resources in this area, such as the Southeast Museum of Photography in Daytona Beach, are crucial to exposing students to contemporary art. Getting students involved in the community through internships, exhibitions, lectures, and screenings have been a priceless teaching tool.

ES: As the Manager of Fellowships and Placement, I have to ask: Was there any aspect of this fellowship that was specifically meaningful to you, or maybe changed how things would have gone for you otherwise?

BA: The most rewarding part of the fellowship for me was the financial assistance during the first year. I was able to develop my thesis without the financial restraints I am used to with regard to my work. The grant allowed me to make and present my photographs in their ideal size and manner. (I was also able to recreate the floor used in a gymnastics studio and create a sculpture using a lifetime supply of gymnasts' chalk.)

Being a fellow has the added advantage of increasing my involve-

ment with CAA. I thoroughly enjoyed being a part of the selection committee for the 2001–2003 fellows. I am also now a member of CAA's Student and Emerging Professionals Committee. I am particularly interested in the committee's mission to broaden the communication among grad students beyond the boundaries of a school or city.

As we all had the privilege to witness through the "Follow-a-Fellow" column in *CAA News*, Rocío Aranda-Alvarado, recipient of the CAA/Geraldine R. Dodge Foundation Fellowship, experienced a very interesting and fruitful professional year. She was recently promoted to Associate Curator and has been in charge of the Jersey City Museum's Projects Gallery, which features the work of young, emerging, and midcareer artists. She also wrote and won her first grant from the Mid-Atlantic Arts Foundation. The grant will allow artist Manuel Acevedo to create a new body of work for a summer 2002 show at the museum. Here's how Rocío sums up her two-year fellowship experience:

"The Jersey City Museum has an incredibly eclectic collection of art and cultural artifacts from the eighteenth through the twentieth century. It turns out that several of the objects in our collection were recorded in watercolor as part of the Index of American Design. In April, I spent two days at the National Gallery of Art in Washington, DC, examining the contents of the Index to see which of our pieces were included. I found out that one of our sculptures, a

wooden eagle that we dated to the 1850s, is actually from the 1770s.

"I have to say that of the various examples of textiles, such as lace, and functional objects like footwarmers, meat grinders, cutlery, iron rests, ceramics, and porcelain, *our* objects were often some of the most beautiful of the ones recorded for the Index.

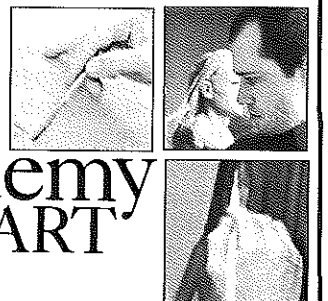
"This inspired me to think that perhaps we can organize an exhibition on design in New Jersey in the eighteenth and nineteenth centuries to illustrate that these objects were considered aesthetically and historically important enough to be included in the Index of American Design. New Jersey has a long history of important contributions in this area of cultural production, which I would like to illuminate for the local residents of the area and the public at large."

Spoken like a true nonprofit professional!

With our 1999 PDFP recipients on their way to bright futures, we release Rocío from our gaze and will turn our spotlight to new fellows from the 2000 class in our next "Follow-a-Fellow" article. These fortunate few will be entering their professional year of the program.

For their contributions to the first year of this column, we would like to extend special thanks to Rocío, her "Follow-a-Fellow" column partner, Judith Huacua-Pearson of the University of Dayton, and our other 1999 recipients—Jeanine Oleson, currently Artist Resource Coordinator at Art in General, a gallery and project space in New York,

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and Sonya Shah, who just returned from filming a documentary in Cambodia. We wish them all great future success.

For a full description of CAA's Professional Development Fellowship Program, please visit www.collegeart.org/caa/career/fellowship.html. Applications for 2002 will be available this fall. Also, look for our upcoming announcement of the 2001 fellowship winners in the September issue of *CAA News*.

—Ellen Staller, Manager of Fellowship and Placement, estaller@collegeart.org

NEW DIGITAL IMAGE DATABASE PROJECT

The Andrew W. Mellon Foundation announced in early April that it will sponsor the formation of ArtSTOR, a nonprofit organization that will collect and distribute digital images for the study of art, architecture, and other fields in the humanities. Departing Harvard University president Neil L. Rudenstine will chair ArtSTOR's board. James L. Shulman of the Mellon Foundation will serve as executive director.

ArtSTOR's two initial pilot projects are the Mellon International Dunhuang Archive, which digitizes images of the Dunhuang cave complex in Gansu Province, China, and a Museum of Modern Art-LUNA Imaging, Inc., program to digitize 6,000 works from MoMA's design collection.

CAA looks forward to continuing to work with ArtSTOR. Starting in 1999 and with funding from Mellon Foundation, CAA contributed to the planning of the Academic Image Co-operative

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(AIC), an initiative of the Digital Library Federation (DLF), to develop a database of curriculum-based digital images for survey courses in art history. Discussions between DLF and the Mellon Foundation have since focused on how the processes used to develop AIC's image collection might contribute to ArtSTOR. It has further been suggested that the collection developed by AIC will be incorporated into ArtSTOR's overall database.

For additional information on ArtSTOR, please see www.mellon.org. To learn about the Digital Library Federation, visit www.clir.org/diglib/dlffhomepage.htm. For more information on the Academic Image Cooperative, check out www.clir.org/diglib/collections/aic.htm.

—Marta Teegen, Manager of Governance, Advocacy & Special Projects

CAA News

Millard Meiss Award Winners Announced

CAA is pleased to announce Millard Meiss Publication Fund grants for the following books: **Marina Belozerskaya**,

Perceiving the Renaissance: Burgundian Arts Across Europe (Cambridge University Press); **Hollis Clayson**, *Paris in Despair: Art and Everyday Life Under Siege (1879–71)* (University of Chicago Press); and **Irene Gammel**, *Baroness Elsa: Gender, Dada, and Everyday Modernity* (MIT Press).

Millard Meiss Publication Fund subsidies are awarded twice a year for scholarly manuscripts that have been accepted by publishers but cannot be published without a subsidy. Grants are also available for authors to subsidize photography expenses. Authors must be CAA members. For more information, visit www.collegeart.org/caa/resources/meiss/index.html. Deadlines: March 1 and October 1 of every year.

Call for Millard Meiss Member

The *Art Bulletin* Editorial Board seeks nominations and self-nominations for an individual to serve on the Millard Meiss Publication Fund Committee from 2002 to 2006. The committee awards grants twice a year for the purpose of subsidizing book-length scholarly manuscripts in the history of art. Committee members serve a term of four years. The committee meets in New York in April and October; CAA reimburses committee members for their travel expenses per its travel policy. For more information on the Millard Meiss Publication Fund, see www.collegeart.org/caa/resources/meiss/index.html. Candidates must submit a c.v. and a letter explaining their interest in and qualifications for appointment. Nominations and self-

nominations should be sent to Chair, *Art Bulletin* Editorial Board, CAA, 275 7th Ave., New York, NY 10001. Deadline: September 1, 2001.

CAA.Reviews Update

In the fall of 2001, *CAA.Reviews*, the online book reviews journal, and ArtsBiB, the newly launched art and art history books database, will become a benefit of CAA membership. The website, www.caareviews.org, will become password-protected. Thanks to a generous three-year grant from the Andrew W. Mellon Foundation, nonmembers will continue to have free access to the site until a date to be announced (please check www.collegeart.org for updates). At that time, a CAA member may enter *CAA.Reviews* and ArtsBiB with his or her six-digit membership ID number for the username and five-digit zip code as the password for U.S. members or country name as the password for international members. If you have trouble with access to the website and database, please write to caareviews@collegeart.org for assistance.

CAA.Reviews appoints two new field editors

Stanley Abe, Associate Professor of Chinese art in the Department of Art and Art History at Duke University, was recently named Field Editor of Chinese Art, replacing Marsha Weidner. Abe received his Ph.D. in Art History from the University of California, Berkeley. His book-length study of early Chinese religious and mortuary visual production, *Ordinary Images*, is forthcoming from the University of Chicago Press.

Editor's statement: "This is an exciting moment in the study of Chinese visual materials. Books on premodern imagery, twentieth-century, and contemporary art are increasingly innovative and nuanced. Art historians as well as scholars from other disciplines have initiated sophisticated inquiries into cinema, advertising, fashion, and electronic media. My goal is for *CAA.Reviews* to reflect the energy and breadth of scholarly activity on Chinese visual production from the traditional arts to all forms of contemporary visual practices."

Julie Nelson Davis, Assistant Professor of Art and East Asian Studies at Oberlin College, was recently named Field

Editor of Japanese Art, also replacing Marsha Weidner. Davis received a B.A. in Art from Reed College, and earned an M.A. and Ph.D. in Japanese Art History from the University of Washington. She also studied Japanese art history as a Master's candidate and Monbusho (Ministry of Education) scholar at Gakushuin University (Peers' School) in Tokyo for two years. Davis has several articles in press, and is currently at work on a book on the Ukiyo-e artist Kitagawa Utamaro (1753–1806).

Editor's statement: "In creating this distinct editorial position for Japanese art history, *CAA.Reviews* recognizes the place of the field in the broader context of Asian art history, and it is my intention to work closely with the

mission statement for an International Committee at CAA.

The International Task Force held a roundtable discussion at the 2001 Annual Conference to gather input on possible projects for an International Committee. Approximately twenty-five to thirty individuals—many of whom stated that they were CAA members living outside the United States—attended the roundtable discussion and expressed their enthusiasm for international projects at CAA.

The International Committee seeks to develop relationships between CAA and organizations and institutions in foreign countries with similar goals and activities; to develop policy and formulate public positions on interna-

CAA SERVICES TO MEMBERS ARE GROWING

CAA's Fiscal Year 2002 budget is now being reviewed by the Board of Directors. It's filled with expanded services to you—in the areas of publications, annual conference, and other programs. Foundation grants, corporate sponsorships, and an increase in revenue-generating activities will underwrite some of these costs, but we will also need to raise some of our membership dues and fees. Watch for an article in the September issue of *CAA News* detailing the changes. In the meantime, be sure to check the homepage of www.collegeart.org in early July for updated information about these changes.

review editors for Chinese art and South Asian art to give greater coverage to Asian art in general. Following the lead of the article on the state of the field of Japanese art in the March 2001 issue of the *Art Bulletin*, we seek ways of enhancing the scope of inquiry in Japanese art, and emphasis will be placed upon books that respond to the ways in which newer methodologies might enhance the field."

International Committee Reinstated

CAA's Board of Directors voted to reinstate an International Committee at its April 2001 meeting.

In February 2000, the Board of Directors suspended the International Committee and appointed an International Task Force to investigate how CAA can better serve its international members, develop liaisons with other arts organizations abroad, participate in United Nations Educational, Scientific, and Cultural Organization (UNESCO) activities, and more. The Task Force was also charged with drafting a new

tional issues that affect CAA's members; and to maintain an active relationship with the United Nations and UNESCO through the pursuit of cooperative initiatives in such areas as culture and higher education.

Upcoming committee projects include developing annual conference sessions; posting information on international exchange programs, residencies, and arts organizations to CAA's website; gathering information on standards and equivalencies for degrees and diplomas in other countries; establishing links with international arts and humanities organizations, including those in Non-Governmental Organizations (NGOs) at UNESCO and the United Nations; and inviting artists and art historians from countries outside of the United States to participate in the Annual Conference.

Cheryl Goldsleger of Piedmont College in Georgia will chair the International Committee. Committee members include: Brooke Anderson, Museum of American Folk Art in New York; Caroline Boyle-Turner, Rhode

Island School of Design/Pont-Aven School of Art; Lily Diaz, University of Art and Design, Helsinki, Finland; Annelise Jarvis Hansen, Kulturel Information and Koordination, Denmark; John Kissick, Ontario College of Art and Design; Ellen K. Levy (CAA board member), School of Visual Arts; Carol Malt, Independent Curator; Allison Morehead, University of Chicago; Tom Reese (CAA board member), Tulane University; and James Rubin, State University of New York, Stony Brook.

For more information on CAA's International Committee, please write to Marta Teegen, Manager of Governance, Advocacy & Special Projects, at mteegen@collegeart.org.

Dull Pencil: CAA Careers Cover Photo Contest

CAA invites all members to enter Dull Pencil: CAA Careers Cover Photo Contest. Give us a black-and-white photograph of your place of employment—college, university, museum, gallery, or nonprofit arts organization—for display on the cover of our job-listing publication, *CAA Careers*. You may include yourself in the image as long as the institution is prominent and identifiable. Describe in up to fifty words why you like working at the organization. Applicants may submit texts and images to careers@collegeart.org (TIFF format only, scanned at 600 dpi in grayscale), or mail your black-and-white photograph and short essay to Dull Pencil: CAA Careers Cover Photo Contest, CAA, 275 7th Ave., New York, NY 10001.

Please note that CAA reserves the right to alter and crop photographs selected for publication to accommodate design and printing requirements. Materials cannot be returned. For further information, please call or write Ellen Staller, Manager of Fellowship and Placement, at 212/691-1051, ext. 206; estaller@collegeart.org. Deadline for submissions to *Careers* can be found at www.collegeart.org/caa/publications/careers/index.html.

Nominations for CAA Awards

At the 2002 Annual Conference in Philadelphia, CAA will present the following Awards for Excellence: Distinguished Teaching of Art Award; Distinguished Teaching of Art History Award; Award for a Distinguished

Body of Work; Distinguished Artist Award for Lifetime Achievement; Alfred H. Barr, Jr., Award for a distinguished exhibition catalogue in the history of art; Frank Jewett Mather Award for art criticism; Charles Rufus Morey Book Award for an art history book; Arthur Kingsley Porter Prize for a distinguished article published in the *Art Bulletin* by a scholar under the age of 35; *Art Journal* Award for a distinguished contribution published in *Art Journal*; and CAA/Heritage Preservation Award for Distinction in Scholarship and Conservation. For a detailed description of the awards, go to www.collegeart.org/caa/aboutcaa/awards_comm.html.

You can submit your nomination in one of three ways: 1) Visit the website address listed above to digitally send your nomination; 2) use the form on the back cover; or 3) submit by mail the name of the award, name of the nominee (and publication, if applicable), affiliation, address, phone, fax, email of nominee, and why you think the nominee should receive the award. Mail to CAA Award Chair, c/o Deirdre Barrett, CAA, 275 7th Ave., New York, NY 10001. *Deadline: August 31, 2001.*

Staff changes

Loretta Lorange is the new Cataloguer in CAA's publications department. She will catalogue all books received by CAA in the ArtsBiB database and serve as book and subject liaison to commissioning reviews editors for the *Art Bulletin*, *Art Journal*, and *CAA Reviews*. Lorange is a Ph.D. candidate in art history at the Graduate Center at the City University of New York (CUNY). Her dissertation, "Building Values: Buckminster Fuller's 1928-29 Dymaxion House in Context," is a reevaluation of Fuller's relationship to the architecture of the 1920s.

Lorange is the permanent chair of "Technology and the Home," a subject area she created for the annual Mid-Atlantic Popular/American Culture Association Conference. She is also on the board of that organization and serves as an advisor to Women's Studio Center in Queens, NY. She is guest editor of the upcoming summer issue of *Part*, the e-journal of the Ph.D. Program in Art History at the Graduate Center, which will comprise a selection of papers presented for "Technology and the Home" from the past three years. She has taught at the Fashion Institute of

Technology in New York, State University of New York, New Paltz, and CUNY, Baruch College.

Eve Sinaiko, a longtime member of CAA, has been appointed Director of Publications, replacing Acting Director John Alan Farmer. She will manage all of CAA's scholarly publishing operations—the *Art Bulletin*, *Art Journal*, and *CAA Reviews*—as well as *CAA News*, *M.F.A. Programs in the Visual Arts*, *M.A. and Ph.D. Programs in Art, Art History, and Related Areas*, and the website, www.collegeart.org.

Sinaiko was a senior editor at the art-book publisher Harry N. Abrams in New York for nine years, specializing in developing and editing art-history survey texts and trade art books. Prior to that, Sinaiko was a freelance editor of books, catalogues raisonnés, museum catalogues, and scholarly texts in the arts, including, for a time in the early 1990s, *Art Journal*. She is coauthor and editor of *Vietnam: Reflexes and Reflections*, a survey of art by Vietnam War veterans, and coauthor of *New Art*, a survey



Eve Sinaiko, CAA's new Director of Publications

of art of the late 1990s.

Sinaiko holds a B.A. from Columbia University and an M.F.A. in printmaking from Tyler School of Art in Philadelphia, and was a member of the collective Lower Eastside Printshop in New York for many years. Her areas of interest include Renaissance, modern, and contemporary art, critical theory, printmaking, and classical and post-classical Greek and Roman art. Sinaiko is active in arts-advocacy, censorship, and other public-interest issues.

Annual Conference Update

Anne d'Harnoncourt to Deliver Convocation Address

Anne d'Harnoncourt, Director of the Philadelphia Museum of Art, has accepted CAA President Ellen T. Baird's invitation to deliver the keynote address at the 90th Annual Conference in Philadelphia. The subject of her talk will be "Reflecting on the Museum in the Twenty-First Century: Back to the Future." A long-time member, d'Harnoncourt first joined CAA in 1969.

Respected as both an art historian and museum leader, d'Harnoncourt became Director of the Philadelphia Museum of Art in 1982, following ten years as the museum's Curator of Twentieth-Century Art. She is a graduate of Radcliff College and the Courtauld Institute of Art, London. In 1996, the museum's Board of Trustees added the designation of Chief Executive Officer to d'Harnoncourt's title.

D'Harnoncourt organized such major exhibitions as the Marcel Duchamp retrospective in 1973 and *Futurism and the International Avant-Garde* in 1980 during her tenure as curator. Under her directorship, the museum has undertaken a sequence of major exhibitions and publications on their collections. In addition, d'Harnoncourt served as the guiding force behind the highly successful reinstallation of the museum's European collections, an ambitious three-part project that was completed in 1995. Last year, twenty galleries for modern and contemporary art were renovated and reopened.

Free and open to the public, Convocation will be held on Wednesday evening, February 20, 2002, and will include the presentation of CAA's

Awards for Excellence and recognition of the 2001 Professional Development Fellowship Program recipients.

Artists' Portfolio Review Call for Curators and Critics

CAA is seeking curators and critics to participate in the sixth annual Artists' Portfolio Review during the 90th Annual Conference in Philadelphia, February 20-23, 2002.

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 for two days—Thursday, February 21 and Friday, February 22. 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 CAA individual members in good standing, must register for the conference, and must be willing to contribute one two-hour period for five successive twenty-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 Stephanie Davies, Conference Coordinator, Artists' Portfolio Review, CAA, 275 7th Ave., New York, NY 10001. *Deadline: September 4, 2001.*

Career Development Workshops Call for Mentors

The Annual Conference to be held February 20-23, 2002, in Philadelphia will mark the sixth anniversary of the Career Development Workshops. To date, approximately 1,550 members who are beginning their careers have met with professionals in their respective fields to 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 five 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, February 21 and Friday, February 22. 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 4, 2001.*

Call for Entries for Members' Exhibition in Philadelphia

Painted Bride Art Center requests entries for the exhibition *Hopscotch: Associative Leaps in the Construction of Narrative* to be held February 1–March 16, 2002, in association with CAA's Annual Conference in Philadelphia.

The visual image is a complex mechanism of cues and references that transmit information through nonverbal clues. From the bison's running in the cave paintings of Lascaux to the hieroglyphic imagery of the Egyptians, and from religious triptychs to comic books, visual narrative intrigues the imagination and speaks to the viewer through personal introspection. This exhibition will explore the connections that transform separate moments into a singular idea. Connecting time, space,

change, and motion through serial narratives, it will look at the completion of thought using disparate images to develop a cohesive narrative. Works in the exhibition should forge links that need to be deduced by the viewer. Using multiple images or nondidactic sources, they should challenge the viewer to read within the white spaces.

This call for entries is open to all 2002 individual members of CAA working in any media (2002 membership forms will be available after September 1, 2001; please call CAA directly for membership information at 212/691-1051, ext. 12). The exhibition is being organized by **Ellen Rosenholtz**, Painted Bride's Director of Programs.

Send up to ten labeled slides with a checklist or a five-minute cued video of the work to be considered. A description of the work and any technical requirements should be included with your submission, along with your name, address, phone number, and email address. Selected artists will need to furnish a résumé, artist statement, and additional slides for registry. Notification of acceptance will be sent by November 30, 2001. Painted Bride will assist with shipping charges.

Send materials and an S.A.S.E. for return of materials to *Hopscotch*, c/o: Ellen Rosenholtz, Director of Programs, Painted Bride Art Center, 230 Vine St., Philadelphia, PA 19106; ellen@paintedbride.org. *Deadline: November 1, 2001.*

Call for Past Annual Conference Programs

Still have your old Conference Programs? CAA is currently seeking Annual Conference programs from the years 1973, 1976, 1979, 1980, 1982, and 1984. In addition to these, we are seeking programs from the years before 1973. If you have any or all of these publications and would like to contribute them to the Annual Conference archives, please call or write Margaret Wilkerson, Conference Coordinator, at 212/691-1051, ext. 221; mwilkerson@collegeart.org.

Advocacy Update

Changes at the NEH and NEA

President George W. Bush announced on May 31, 2001, that he has decided to replace Bill Ferris as Chair of the National Endowment for the Humanities (NEH). Bush intends to nominate Bruce Cole, Distinguished Professor of Fine Arts and Professor of Comparative Literature at the Hope School of Fine Arts at Indiana University. Cole was appointed by Bush's father to the National Council on the Humanities in 1991 (when Lynne Cheney was Chair of the NEH) and served on the council until 1999. Ferris will be allowed to complete his term, which ends in November 2001.

On April 24, 2001, Bill Ivey, Chair of the National Endowment for the Arts (NEA), announced his resignation, effective September 30, 2001—eight months before the end of his four-year term. Ivey is credited with achieving a \$7 million funding increase for the agency, the NEA's first budget increase since 1992. The additional funding is earmarked for Challenge America, a program developed under Ivey's leadership to support arts education, services for young people, cultural heritage preservation, community partnerships, and expanded access to the arts. A replacement for Ivey had not been announced at the time of printing.

Fair Market Value Tax Deduction for Artists

Representative Amo Houghton (R-NY) reintroduced the Artists' Contribution to American Heritage Act in the House of Representatives in 2001. The Senate version is known as the Artists'/Museum Partnership Act. Both bills seek to restore a tax deduction to artists that was eliminated in 1969.

Currently, an artist, writer, or composer can only deduct the cost of materials used to create the work, which is not a large incentive to donate, particularly since the majority of artists, writers, and composers in this country earn very little. Many national and important regional artists, writers, and composers sell their original works to

private collectors or to institutions abroad, which effectively keep them from ever being shown or heard in the United States. A fair market value tax deduction for artists, writers, and composers will help stem the losses to U.S. museums and libraries of many great works that have been sold to private collections or competing museums overseas.

The Artists'/Museum Partnership Act passed as part of the Senate's Budget Reconciliation Bill at the end of May; it was, however, removed from the bill during the House-Senate Conference. There was a good possibility that it could be attached to a House bill called the Community Solutions Act of 2001, though this had not been made final at the time of printing.

World War II Memorial Update

The Senate passed a bill (S 580) on May 21, 2001, to allow construction of the WWII Memorial on the Mall in Washington, DC, to proceed without further review. The House passed similar legislation (HR 1696) on May 14, 2001.

Such legislation was spurred on when the National Capital Planning Commission (NCPC) voted in April 2001 to hold another public hearing in order to revisit all aspects of the proposed Memorial because of questions about whether a former member should have been allowed to participate in earlier votes (the Justice Department revealed that Harvey Gantt, while chairman of NCPC, had cast votes on the design even though his term had expired and he had not been reappointed). NCPC also voted in April 2001 to seek advice from a panel of architects and urban experts and to ask for the construction of a mock-up of the proposed Memorial to better assess the structure's scale and impact.

While NCPC's April 2001 decision called into question the commission's final approval of the Memorial plans from last year, any further discussion on the proposed Memorial, including NCPC's public hearing, have been canceled as a result of the Congressional legislation that will expedite the construction of the Memorial on the Mall.

A coalition of organizations fighting to block the controversial Memorial, including the National Coalition to Save Our Mall and WWII Veterans to Save the Mall, have vowed to continue their battle in federal court, contending that

the proposed project violates federal environmental and historic preservation laws. On June 7, 2001, U.S. District Judge Henry H. Kennedy, Jr., refused to delay the awarding of a contract to build the WWII Memorial on the Mall, issuing a ruling in which he raised serious questions about the future of the lawsuit that challenges the project's design and location.

On-site construction of the Memorial is to begin this summer, with completion scheduled for 2004.

Smithsonian Institution's Center for Materials Research and Education Closing

The Board of Regents of the Smithsonian Institution recently approved Secretary Lawrence M. Small's proposals for budget cuts in the coming fiscal year that include the closing of the Center for Materials Research and Education. The appropriations committees of Congress will determine this summer whether to approve Small's budget proposal. If approved, the Center for Materials Research and Education will close on December 31, 2001.

Affiliated Societies Feature

BECOMING AN AFFILIATED SOCIETY

This issue of *CAA News* salutes our Affiliated Societies and includes a number of news items and announcements of interest to CAA members, currently affiliated groups,

and those organizations that wish to join. In the colored insert, you will also find the annual "Directory of Affiliated Societies," describing each society and providing contact information for all forty-two Affiliates, and a statement regarding CAA's policies on Affiliates.

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 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 ongoing 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 Board. CAA's Director of Programs 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 features information and stories about the Affiliates and publishes 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 twenty-five to fifty words about the society's nature or purpose. Each year, 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 the Director of Programs. News of interest to CAA's membership as a whole may be submitted by Affiliated Societies for possible publica-

tion in *CAA News* under the "Affiliated Society News" section. Let the CAA community know about the new and exciting things your organization is doing—activities, publications, conferences, and exhibition announcements are all accepted.

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.

Listserv. CAA has established a listserv for Affiliated Societies to post announcements, press releases, and other information, as well as to enhance communication between the groups or with CAA staff. We encourage all Affiliated Societies to actively participate.

Liaison. Liaison between Affiliated Societies and CAA will be maintained by the Director of Programs and the officers of the Affiliated Societies. The executive officer of an Affiliated Society or his or 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 or her expertise is required.

For further information or an application form, visit www.collegeart.org/caa/aboutcaa/affsocieties.html or call or write Emmanuel Lemakis, Director of Programs, at 212/691-1051, ext. 210; elemakis@collegeart.org; or Stephanie Davies, Conference Coordinator, at 212/691-1051, ext. 242; sdavies@collegeart.org.

Affiliated Society News

New Council of Affiliates

As announced in the July 2000 issue of *CAA News*, we are in the process of launching a Council of Affiliates to better serve the needs of these member organizations and to act as a consulting body within CAA. The targeted date for the establishment of this group is the 2002 Annual Conference. We eagerly anticipate the coming-together of the Affiliated Society presidents or their designees.

CAA Welcomes New Affiliate

The **Radical Art Caucus (RAC)** recently became the forty-second organization to affiliate with CAA. RAC has as its primary mission the promotion of art and art-historical scholarship that addresses the problems of oppression and possibilities for resistance. The main activity of RAC is to form a network for the exchange of ideas and announcement of events related to its mission. The formation of RAC goes back to discussions held regularly since the mid-1990s concerning whether a need for such an organization existed within CAA. Formal organization of RAC and ratification of bylaws and election of officers occurred early this year. For more information, see RAC's listing in the "Directory of Affiliated Societies."

Four other organizations joined CAA in October of last year. Too late to be listed in the "Directory of Affiliated Societies" in July 2000, they are identified here for your information: **American Print Alliance**, **American Society for Eighteenth-Century Studies**, **Art Museum Image Consortium**, and **Japan Art History Forum**. Complete listings for this interesting and diverse group of associations may be found in the current directory.

New Affiliated Society Listserv

In April 2001, CAA established an Affiliated Society Listserv to promote communication among the Affiliates and between the Affiliates and CAA's

Board and staff. The new listserv—along with the creation of the "Affiliated Society News" section in *CAA News* a year ago—enhances the opportunities for the sharing and exchanging of information. Use of this listserv is restricted to Affiliated Societies only. At this time, about thirty groups have joined the list of participating listserv members. CAA Affiliated Societies who have not yet joined the listserv are invited to call or write Stephanie Davies, Conference Coordinator, at 212/691-1051, ext. 242; sdavies@collegeart.org.

AMICO Offers Model Assignments

The Art Museum Image Consortium (AMICO) is pleased to announce that a variety of model art-history assignments are now available on their website. AMICO was developed to open up the vast, hidden collections of art museums to teachers and students of art history. The AMICO Library's great strength for teaching is that it does not duplicate the teaching canon of a university slide library, but rather augments it with tens of thousands of important art objects that do not appear in current printed textbooks and monographs. Designed to introduce students and their teachers to the possibilities of this vast resource, these art-history assignment models were created by Peter Walsh, a former director of publications for the Harvard University Art Museums, who has extensive knowledge of the use of museum collections in publishing, new technology, and teaching. The assignments may be found at www.amico.org/univ/sampleassignments/index.html. They range from traditional compare-and-contrast exercises to ones involving the organization of a virtual exhibition based on a chosen theme to research assignments involving an auction purchase, budget management, authenticity verification, and collections integration and growth. Educators are invited to review the model assignments and provide suggestions and reports of use to feedback@amico.org. All comments are welcome! Call or write Jennifer Trant, Executive Director of AMICO, at 412/422-8533; jtrant@amico.org; www.amico.org.

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. ACSAA publishes a biannual newsletter and frequent bibliographies and holds a major symposium every 2 years. Secretary: Joan Cummins, Museum of Fine Arts, Boston, Avenue of the Arts, 465 Huntington Ave., Boston, MA 02115-5523; jcummins@mfa.org.

American Institute for Conservation of Historic and Artistic Works

AIC, founded 1958. Membership: 3,200. Annual dues: \$110 individual; \$55 students/retirees; \$160 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. Contact: Jay Krueger, Senior Conservator of Modern Paintings, National Gallery of Art, Washington, DC 20565. 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 Print Alliance

Founded: 1992. Membership: 18 councils, representing 5,000 artists. Annual council dues: \$100. Subscriptions: \$35 regular; \$30 members of our councils; \$15 students; \$50 institutions. Purpose: to advance and promote print, paper, and book arts by publishing critical literature, organizing exhibitions, collecting resource information, and encouraging professional practices. Publishes the journal *Contemporary Impressions* twice a year, with one commissioned print for subscribers; publishes a *Guide to Print Workshops*; sponsors traveling exhibitions; provides competition information, technical

articles, online exhibitions and gallery, directory of print study rooms, and much more on the website. Director: Carol Pulin, 302 Larkspur Turn, Peachtree City, GA 30269; printalliance@mindspring.com; www.printalliance.org.

American Society for Eighteenth-Century Studies

ASECS, founded 1969. Membership: 2,600. Annual dues: \$50–75 individual; \$30 student; \$50 retired; \$150 institutional. Purpose: to encourage and advance studies and research in the history of 18th-century culture in its broadest sense. ASECS holds an annual conference; publishes a quarterly news circular, a quarterly journal, an annual volume of essays, and a biannual teaching pamphlet; cosponsors joint fellowships with major research libraries; provides travel research fellowships; and offers a number of awards to recognize outstanding scholarship in the field. Executive Director: Byron R. Wells, ASECS, P.O. Box 7867, Wake Forest University, Winston-Salem, NC 27109; 336/727-4694; fax: 336/727-4697; asecs@wfu.edu; www.press.jhu.edu/associations/asecs.

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 Spanish or Portuguese art. General Secretary: Pamela A. Patton, Meadows Museum, Southern Methodist University, Dallas, TX 75275; 214/768-2793; fax: 214/768-1688; ppatton@post.cis.smu.edu; <http://bingweb.binghamton.edu/~ashahs/>.

Art Libraries Society of North America

ARLIS/NA, founded 1972. Membership: 1,450. Annual dues: \$65–135 individual (based on income); \$40 student/retired/unemployed; \$100 institutional; \$135 business affiliate. Purpose: to foster excellence in art librarianship and visual resources curatorship for the advancement of visual arts. ARLIS/NA provides an established forum for professional development and sources for up-to-date information on trends and issues in the field. It 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 one occasional paper series. Executive Director: Elizabeth Clarke. Association Manager: Tania Robert, 329 March Rd., Ste. 232, Box 11, Kanata, ON K2K 2E1, Canada; 800/817-0621; arlisna@igs.net. Linda Duychak, Kohler Art Library, University of Wisconsin, Madison, 800 University Ave., Rm. 160B, Madison, WI 53706; 608/263-2257; lduychak@library.wisc.edu.

Art Museum Image Consortium

AMICO, founded 1997. Membership: 32 institutions. Annual dues: \$2,500–5,000, based on institutional annual budget. Purpose: to enable educational use of museum multimedia.

AMICO membership is open to institutions worldwide with collections of art. Members make annual contributions of digital images, text, and other associated multimedia for works in their collections. This data is compiled and disseminated by AMICO Distributors as an online, licensed database known as the AMICO Library™. Subscribers include colleges, universities, K–12 schools, museums, and public libraries. AMICO Members govern the Consortium and participate in committees centered on editorial, technical, rights, and user issues. AMICO holds an annual Members Meeting and various committee gatherings throughout the year. Executive Director: Jennifer Trant, 2008 Murray Ave., Ste. D, Pittsburgh, PA 15217; 412/422.8533; info@amico.org; www.amico.org.

Arts Council of the African Studies Association

ACASA, founded 1982. Membership: 700. Annual dues: \$35 regular and institutional; \$15 special (students, unemployed, retired). Membership runs January 1–December 31. 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 (the most recent was in St. Thomas, U.S. Virgin Islands, in April 2001); ad hoc meetings are held at the CAA annual conference. Members receive the ACASA newsletter three times a year. Secretary-treasurer: Rebecca L. Green, 1010 Fine Arts, Bowling Green, OH 43403; 419/372-8514; rlgreen@bgnnet.bgsu.edu; www.2h-net.msu.edu/~artsweb/welcome/acasa.html.

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 Headrick, Vanderbilt University, Dept. of Anthropology, P.O. Box 6050, Station B, Nashville, TN 37235; annabeth.headrick@vanderbilt.edu.

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. ATSAH publishes a biannual newsletter with information as well as critical reviews about ongoing scholarship, publications, and conferences. It also organizes conference sessions at the Society of Textual Scholarship meeting at City University of New York, International Congress of Medieval Studies in Kalamazoo, MI, Renaissance Society

of America, Southeastern College Art Conference, and the CAA annual conference. President: Liana de Girolami Cheney, 112 Charles St., Beacon Hill, Boston, MA 02114; 978/934-3495; fax: 617/557-2962; lianacheney@earthlink.net; www.uml.edu/dept/history/arthistory/atsah.

Association of Art Editors

AAE, founded 1994. Membership: 60. Annual dues: \$15. 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; www.artedit.org.

Association of College and University Museums and Galleries

ACUMG, founded 1980. Membership: 360. Annual dues: \$75 corporate; \$50 institutional; \$25 individual; \$10 student. Purpose: to address the issues that are relevant and unique to college and university museums and galleries. ACUMG holds an annual issue-oriented, one-day conference in conjunction with the annual meeting of the AAM. It also publishes *New 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; www.acumg.org.

Association of Historians of American Art

AHAA, founded 1979. Membership: 488. Annual dues: \$5. Purpose: to promote scholarship in the history of American art. AHAA 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. It holds an annual meeting and publishes a semi-annual newsletter. Co-Chairs: Andrew Walker, The Art Institute of Chicago; 111 S. Michigan Ave., Chicago, IL 60603; and Diana Linden.

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 19th-century art of all nations through such activities as a newsletter and research colloquia. AHNCA organizes 2 sessions and holds its business meetings at the CAA annual conference. 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: Cheryl K. Snay. 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 Independent Historians of Art

AIHA, founded 1982. Membership: 45. 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 news-letter and sponsors panels composed of lawyers, writers, museum directors, and other experts at the CAA annual conference and elsewhere to keep independent historians up-to-date and informed on important issues. AIHA became inactive on March 31, 2001. Information: Barbara J. Mitnick; 973/605-1885; bmitnick@aol.com.

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; and 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., Williamstown, MA 01267; 413/458-2303, ext. 325; fax: 413/458-1873. Vice Chair: Roslyn Walker, National Museum of African Art, 950 Independence Ave. SW, Washington, DC 20560; 202/357-4600, ext. 203; fax: 202/357-4629. Secretary: Georgia Barnhill, American Antiquarian Society, 185 Salisbury St., Worcester, MA 01609; 508/755-5221; fax: 508/754-9069.

Catalogue Raisonné Scholars Association

CRSA, founded 1993. Membership: 80. No annual dues. Purpose: a forum for discussing the catalogue raisonné; sessions at the CAA annual conference address authenticity, opinion, research, and other scholarly issues; also funding, legal, publishing, technological, and similar practical concerns. CRSA sponsors a listserv for members. President: Nancy Mowll Mathews, Williams College Museum of Art, Williamstown, MA 02167.

Coalition of Women in the Arts Organization

CWAO, founded 1977. Membership: 50. Annual dues: \$10 voluntary donation. Purpose: 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. It publishes *CWAO NEWS*. President: Kyra Belán, P.O. Box 6735, Hollywood, CA 33081.

Community College Professors of Art and Art History

CCPAAH, founded 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 professionals, and develop sessions for the CAA annual conference that are of specific interest to issues in the community college environment. 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. 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, write Thomas Morrissey, Community College of Rhode Island, Lincoln, RI 02865. Correspondence: 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. Information: Carma Gorman, Southern Illinois University at Carbondale, School of Art and Design, Mail Code 4301, Carbondale, IL 62901-4301; cgorman@siu.edu; www.siu.edu/~artdesn/designforum.htm.

Foundations in Art: Theory and Education

FATE, founded 1977. Membership: 400-600. Annual dues: \$45 for two years or \$25 per interim year; \$100 institutional. Purpose: a national organization to promote excellence in the development and teaching of college-level foundation courses in both studio art 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. Information: 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 44035; 440/365-5222, ext. 7102; rwood@lorainccc.edu. Membership: Cindy Gould, cgould@iastate.edu; 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 CAA annual conference, in addition to a separate HBA meeting on the Saturday of the national conference. *HBA Newsletter* is published biannually, and a directory of members is available. Prizes include 3 awards for books/multiauthored publications on British art and a Travel Award to a graduate student presenting a paper at the annual conference. President: Anne Helmreich, Texas Christian University; a.helmreich@tcu.edu.

Historians of Eighteenth-Century Art and Architecture

HECAA, founded 1991. Membership: 100. 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 encourage graduate student training in the visual culture of the long 18th century. HECAA holds sessions at conferences and publishes a newsletter. It is also an Affiliated Society of the American Society for 18th-Century Studies. President: Melissa Hyde, School of Art and Art History, 302 FAC, P.O. Box 115801, University of Florida, Gainesville, FL 32603.

Historians of German and Central European Art and Architecture

HGCEA, founded 1997. Membership: 115. 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: Steven Mansbach, Dept. of Art History, Pratt Institute, 200 Willoughby Ave., Brooklyn, NY 11205; 718/636-3598; fax: 718/636-3501; Smansbac@pratt.edu and 10074.1666@compuserve.com. Secretary: Maria Makela, The Art Institute of Chicago, Chicago, IL 60603; 773/248-6505; fax: 773/348-9501; Marmakela@aol.com. Treasurer: Rose-Carol Washton Long, Ph.D. Program in Art History, City University of New York Graduate Center, 365 Fifth Ave., New York, NY 10016; 212/817-8042; Rcwlolong@aol.com. Newsletter editor: Peter Chametzky, School of Art and Design, Southern Illinois University, 1201 W. Sycamore St., Carbondale, IL 62901; 618/453-8632; fax: 618/453-7710; Pchamet@siu.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 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: Nuha Khoury, Dept. of the History of Art and Architecture, University of California, Santa Barbara, Santa Barbara, CA 93106; 805/893 7584; khoury@humanitas.ucsb.

edu. Secretary/Treasurer: Heghnar Watenpaugh, Dept. of Art and Art History, Rice University, MS 21, 6100 Main St., Houston, TX 77005; 713/527 8101; heghnar@rice.edu.

Historians of Netherlandish Art

HNA, founded 1983. Membership: about 650. Annual dues (beginning 2001): \$25 student; \$45 regular; \$65 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 2 newsletters per year, which includes *HNA Review of Books*, and a *Directory of Members*—which will go online this summer; and holds scholarly conferences every 3-5 years. President: Alison Ketering. 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, Cincinnati Art Museum, 953 Eden Park Dr., Cincinnati, OH 45202.

International Association of Art Critics

AICA/US, American affiliate founded early 1950s. Membership: 300. Annual dues: \$55. 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 U.S. 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. AICA/US publishes a newsletter. Membership is by application and invitation only. President 2000-2002: Amei Wallach, 1600 Park Ave., Mattituck, Long Island, NY 11952; ameiw@prodigy.net; www.aicausa.org.

International Association of Word and Image Studies

IAWIS, founded 1987. Membership: 200. Dues: 65-80 Euros for 3 years. Purpose: to be an international forum for different disciplines and approaches bearing on the interaction of the verbal and visual. IAWIS seeks to foster the study of work and image relations in a general cultural context and in the arts in the broadest sense. IAWIS has a triennial international conference and publishes a newsletter twice yearly. Information: Michele Hannoosh, St. Catharine's College, Cambridge CB2 1RL, England; mh268@hermes.cam.ac.uk; www.let.uu.nl/scholar_assocs/I.A.W.I.S./.

International Center of Medieval Art

ICMA, founded 1956. Membership: 1,400. Annual dues: \$45 active (U.S.); \$50 (all other countries); \$18 all students; \$65 all institutions; \$70 joint; \$35 independent scholar/retiree; \$1,000 benefactor; \$500 supporting; \$250 patron; \$125 contributing. Purpose: to promote the study of medieval art and civilization. Publishes a newsletter and the journal *Gesta* and sponsors sessions at international conferences, the

Distinguished and Visiting Scholar Lecture Series, and an annual Electronics Prize. Information: Administrator of ICMA, Attn: Susan Katz Karp, The Cloisters, Fort Tryon Park, New York, 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 and Canadian; \$10 student. 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: David Wilkins, University of Pittsburgh; dgw2+@pitt.edu. Vice-President: Debra Pincus, National Gallery of Art; d-pincus@nga.gov. Secretary-Treasurer: Roger Crum, Visual Arts Dept., University of Dayton, 300 College Park, Dayton, OH 45469-1690; roger.crum@notes.udayton.edu.

Japan Art History Forum

JAHF, founded 1997. Membership: 200. Annual dues: \$10 individual (\$50 for 5 years); \$100 supporting. Purpose: to promote the study and understanding of Japanese art history and material culture by coordinating structured and informal opportunities for interchange and dialogue among members at special exhibitions and symposia of Japanese art and at other scholarly conferences in North America, and by encouraging research and dissemination of research through discussions on our email network. The JAHF email listserv functions as an active forum for substantive art-historical discussions, recent research, bibliographical material, and for organizing panels for professional meetings. President: Elizabeth de Sabato Swinton. Secretary: Patricia Graham. Membership: pgraham@falcon.cc.ukans.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. NAEA conducts research, holds seminars and conventions, and publishes journals, newsletters, and books. Members receive a monthly publication, quarterly journal, and discount on all other publications. Executive Director: Thomas A. Hatfield. Membership: Membership Dept., NAEA, 1916 Association Dr., 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 and 320 individuals. Annual dues: variable (\$60-500 yearly) depending on budget. Purpose: to serve, protect, and promote 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, reganting, and policy research. Executive Director: Roberto Bedoya. Office Manager: John Favretto, 1436 U St. NW, Ste. 205, Washington, DC 20009; 202/347-6350; fax: 202/319-1107; naao2@naao.org; www.naa.org.

National Conference of Artists

NCA, founded 1958. Membership: 500. Annual dues: \$35 general; \$10 student; \$100 institution; \$50 chapter; \$500 life. Purpose: 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, NCA seeks to bring artists together to discuss mutual concerns, 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. Membership: Napoleon Jones-Henderson, President, NCA, 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 dialogue and networking. Members receive a newsletter and directory. President: Williams Lew, Clemson University, 123 Lee Hall, Clemson, SC 29634; 864/656-3881; fax: 864/656-7523; wlew@clemson.edu. Administrative coordinator: Robert Shay, University of Kentucky, Lexington, KY 40506-0022; rsbay@pop.uky.edu.

Private Art Dealers Association

PADA, chartered 1990. Membership: 55. Annual dues: \$650. 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. It is also a member of Confédération Internationale des Négotiants en Oeuvres d'Art (CINOA). A directory of PADA dealer members is published annually. PADA, P.O. Box 872, Lenox Hill Station, New York, NY 10021; 212/572-0772; fax: 212/572-8398; www.pada.net.

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/students. Purpose: to nurture and encourage the study of lesbian, gay, bisexual, and transgender history, theory, criticism, and studio practice in the arts and to foster, through its various activities, better communication and understanding among its members, academic communities, lesbian, gay, bisexual, and transgender communities, and the public at large. Activities include a newsletter and conference panels. Co-chairs: Jonathan Katz, 979 S. Van Ness Ave., San Francisco, CA 94110; katzartfag@aol.com; and Erica Rand, Art Dept., Bates College, Lewiston, ME 04240; erand@bates.edu.

Radical Art Caucus

RAC, founded 2001. Membership: 40+. Annual dues: TBA. Purpose: RAC has as its primary mission the promotion of art and art-historical scholarship that addresses historical and contemporary problems of oppression and possibilities for resistance. RAC brings together scholars and artists who ground their work in the material knowledge of cultural conditions and practices related to critiquing fundamental issues of unequal distribution of resources, social hierarchies, and unjust political authority that affect disenfranchised populations in all periods of history. Furthermore, RAC seeks to provide an intellectual and professional environment for the discussion of labor and social justice issues specifically related to contemporary practices of art and art history. RAC members will debate and advocate for a more critical institutional practice in order to promote radical democratic principles within and outside the academy. Executive Officers: Stephen Eisenman, Northwestern University; Janet Koenig, School of the Art Institute of Chicago; Andrew Hemingway, University College London. Treasurer: Barbara McCloskey, University of Pittsburgh. Secretary: Paul Jaskot, DePaul University. Membership: Paul Jaskot, Dept. of Art and Art History, DePaul University, 1150 W. Fullerton, Chicago, IL 60614; pjaskot@wppost.depaul.edu.

Renaissance Society of America

RSA, founded 1954. Membership: 3,700. Annual dues: \$90 institutional; \$60 regular; \$30 student; \$45 retiree; \$70 dual; \$100 patron; \$2500 life. Membership runs January 1–December 31. 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*, 3 times a year. Membership includes password to ITER (Electronic Bibliographic Database). Information: RSA, Casa Italiana Zerilli-Marimo, 24 W. 12th St., New York, NY 10011; 212/998-3797; fax: 212/995-4205; rsa@nyu.edu; www.r-s-a.org.

Society of Historians of East European and Russian Art and Architecture

SHERA, founded 1995. Membership: 135. Annual 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 that includes bibliographic citations of new research in the field, notices of conferences and exhibitions, and State of Research essays. SHERA panels are held at the CAA annual conference. Information: Pamela Kachurin, 137 Coolidge St., Brookline, MA 02446; kachurin@fas.harvard.edu.

Visual Resources Association

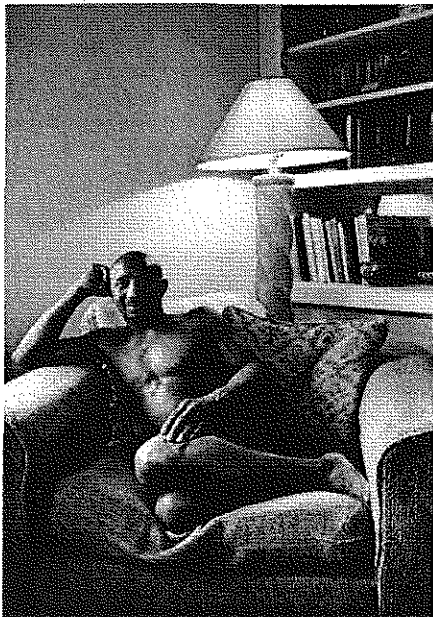
VRA, founded 1982. Membership: 600. Individual annual dues within North America: \$25, if annual salary range is less than \$20,000; \$45 (\$21,000–29,000); \$65 (\$30,000–39,000); \$75 (\$40,000–49,000); \$95 (more than \$50,000); \$95 institutional. Individual annual dues outside North America: \$85; \$95 institutional; \$25 student (include photocopy of current ID); \$25 retired; \$100–299 contribution; \$300+ patron; Subscriptions: \$100 *VRA Bulletin* subscription only; \$20 VRA Listserv subscription only. Membership runs January 1–December 31. Purpose: to advance knowledge, research, and education in the field of visual information resources. VRA advocates and promotes a spirit of cooperation among its members and with related professional organizations. Membership includes information specialists; digital image specialists; art, architecture, film, and video librarians; museum curators; slide, photograph, microfilm, and digital archivists; architectural firms; galleries; publishers; image system vendors; rights and reproductions officials; photographers; art historians; artists; and scientists. VRA offers an email listserv, a quarterly bulletin (*VRA Bulletin*), an annual sourcebook and directory, regional chapters, continuing education opportunities, an annual conference, and a website. President: Ann Baird Whiteside, Harvard Design School, 48 Quincy St., Cambridge, MA 02138; 617/495-5674; fax: 617/496-5929; awhiteside@gsd.harvard.edu. Vice President: Mark Pompelia, Dept. of Art and Art History, Rice University, P.O. Box 1892, MS 21, Houston TX 77251-1892; pompelia@rice.edu; 713/348-4836, fax: 713-348-4039; www.vraweb.org.

Women's Caucus for Art

WCA, founded 1972. Membership: 2,000. Annual dues: \$30 regular; \$50 professional member; \$75 institution; \$100 supporting; \$10 subsidized (student/limited income). Purpose: WCA 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. It serves 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 33 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. Information: Dana Spanierman, National WCA, P.O. Box 1498, Canal Street Station, New York, NY 10013; info@nationalwca.com.

SOLO EXHIBITIONS BY ARTIST MEMBERS

Only artists who are CAA members are included in this listing. Group shows are not listed. 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. Black-and-white 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 7th Ave., New York, NY 10001; caanews@collegeart.org.



Laurie Toby Edison, *Joe Ford*, gelatin-silver print, 8 11/16 x 6 1/16"

ABROAD

Laurie Toby Edison. National Museum of Art, Osaka, Japan, August 2–September 2, 2001. Recent Work by Laurie Toby Edison. Photography.

Beryl Kranz. Casa Municipal de Cultura Dénia, Dénia (Alicante), Spain, January 30–February 14, 2001. *Figuras y Bodegones*. Painting.

Ellen K. Levy. Narodni Technicke Muzeum, Prague, Czech Republic, July 2–August 31, 2001. *Shared Premises: Adaptation/Innovation*. Site-specific installation with painting, video, and digital prints.

MID-ATLANTIC

Alexandra Broches. The Print Center, Philadelphia, May 18–June 30, 2001. *Places*. Digital prints.

Luca Buvoli. Philadelphia Museum of Art, Philadelphia, April 18–June 3, 2001. *Inside and Outside Time: Finally Revealed!*, 1995–97. Animated film and sculptural installation.

Annu Palakunnathu Matthew. Philadelphia Art Alliance, Philadelphia, June 7–September 3, 2001. *Bollywood Satirized*. Photography.

MIDWEST

Catherine Eilerts Case (Cathi Case Egan). Seventh Floor Gallery, Madison, WI, April–May 2001. *The Terminal Degree*. Drawing and graphics.

Michael Ferris, Jr. The Old Post Office Gallery, Kansas City, MO, April 6–27, 2001. *Old and New: A Selection of Work Past and Present*.

Richard Fruth. 840 Gallery-DAAP, University of Cincinnati, Cincinnati, OH, May 21–25, 2001. *The Long and Short of It*.

Karen Kunc. Atrium Gallery, St. Louis, MO, May 4–July 7, 2001. *Evoking Time*. Woodblock prints and artist's books.

Kelly Wagner Steinke. Valparaiso University, Valparaiso, IN, March 27–May 20, 2001. Monotype.

NORTHEAST

Beth Bailis. Synagogue for the Arts/Civic Center Synagogue, New York, January 25–March 18, 2001. *Fusion Painting & Drawings*.

Sarah Bowen. Gallery 123, New York, May 18–20, 2001. *Spiritual Reflections*. Painting.

Randy Brozen. Ceres Project Room, The Elizabeth Foundation for the Arts, New York, June 7–21, 2001. *Grotto*.

Janet Goldner. PS 122 Gallery, New York, April 26–May 20, 2001. Outdoor installation.

Jane Haines-Cantres. President's Gallery, Pratt Institute, Brooklyn, NY, May 7–September 25, 2001. *The Secret Life of Objects*. Mixed-media painting.

Heather Ryan Kelley. American Irish Historical Society, New York, June 18–21, 2001. *In Celebration of James Joyce*. Painting.

Mary Louise Long. Mayor's Gallery, Stamford Government Center, Stamford, CT, April–May 2001. Painting and monotype.

Annu Palakunnathu Matthew. Sepia International, New York, May 15–June 10, 2001. Photography.

Slava Polishchuk. The Gallery at Brooklyn College, Brooklyn, NY, May 19–June 4, 2001. Painting.

Barbara Roux. Erpf Cultural Institute, Arkville, NY, August 4–September 29, 2001. *A Changing Meadow*. Installation.

Jo Sandman. 55 Mercer Gallery, New York, June 26–July 14, 2001. Photo/Drawing.

May Stevens. Mary Ryan Gallery, New York, April 17–May 31, 2001. *Rivers and Other Bodies of Water*. Painting, drawing, and prints.

SOUTH

Heather Ryan Kelley. Hooks-Epstein Galleries, Houston, TX, June 2–July 7, 2001. *Ephemeris*.



Ellen K. Levy, *Adaptation/Innovation #1, 2000*, acrylic on paper, 3 x 1' (left) and *Adaptation/Innovation #2, 2000*, chromogenic print, 3 x 1', (right)

Patrick Schmidt. Second Street Gallery, Charlottesville, VA, May 4–27, 2001. *Wallpaper Pop!* Painting and prints.

WEST

Glenn Hirsch. Stanford Art Spaces, Stanford University, Stanford, CA, March 30–May 24, 2001. *Biomorphic Fantasies*. Painting.

Dianne Lancia. Cervini Haas Gallery, Scottsdale, AZ, May 1–June 16, 2001. Mixed media.

Richard Steven Street. Thatcher Gallery, University of San Francisco, San Francisco, August 1–October 31, 2001. *Farm Workers and the United Farm Workers Union, 1979–2000.* Photography.

Ruth Weisberg. Frye Art Museum, Seattle, WA, April 21–June 3, 2001. *Heightened Realities: The Monotypes of Ruth Weisberg.*

Michael Wright. Gallery Space at dhima, DH Institute of Media Arts, Santa Monica, CA, April 20–June 8, 2001. *I, Be, Am.* Digital painting.

PEOPLE IN THE NEWS

In Memoriam

Morris Graves, a reclusive American artist who painted works with animals, insects, and supernaturally radiant flowers that revealed a strong interest in Eastern philosophy, died May 5, 2001. He was 90.

Graves was the final survivor of a group of Pacific Northwest artists called the “Mystic Painters of the Northwest,” which included Mark Tobey, Guy Anderson, and Kenneth Callahan. He became internationally known in 1942 when 30 of his works appeared in the exhibition *Americans 1942: 18 Artists from 9 States* at the Museum of Modern Art in New York. Graves’s best-known works are from the “Inner Eye” series of bird pictures, and he painted richly colored floral paintings later in his career. Though he was an artist working outside the mainstream of modernism, Graves was befriended by and collaborated with composer John Cage.

Graves had solo exhibitions at the California Palace of the Legion of Honor in San Francisco, the Whitney Museum of American Art in New York, and the Phillips Collection in Washington, DC. He was represented by Willard Gallery and Schmidt-Bingham Gallery, both in New York. Before his death, he created the Morris Graves Foundation, which will transform his former home in northern California into an artist’s retreat.

Stephen Prokopoff, a museum director and curator who supported emerging and neglected artists as well as the genres of comics, folk and outsider art, graphic design, and photography, died March 28, 2001. He was 71.

Prokopoff studied art and music at the University of California, Berkeley, and earned his Ph.D. in art history at New York University. He began his career teaching part-time at Skidmore College in Saratoga Springs, NY, and soon became Director of the school’s Hathorn Gallery. He served as Director of the Institute of Contemporary Art in Philadelphia, the Museum of Contemporary Art in Chicago, the Institute of Contemporary Art in Boston, the Krannert Art Museum at the University of Illinois, Champaign-Urbana, and the University of Iowa Museum of Art. He organized and helped organize many exhibitions, including the first museum shows for Richard Artschwager, Robert Indiana, Robert Irwin, Lucas Samaras, and Joel Shapiro, as well as the Henry Darger retrospective at the Museum of American Folk Art in New York in 1996.

Academe

Stephanie S. Dickey has been promoted to Associate Professor of Art History with tenure at the Herron School of Art, Indiana University-Purdue University, in Indianapolis.

Jeff McMahon has been named Senior Lecturer/Resident Artist Fellow at the Institute for Studies in the Arts, Arizona State University.

Ellen Handler Spitz has accepted an appointment as Professor in the Dept. of Visual Arts and the Honors College at the University of Maryland, Baltimore.

Philip Ursprung, formerly visiting professor at the Hochschule der Künste Berlin, has been chosen Science Foundation Professor for Art History (Contemporary) at the Eidgenössische Technische Hochschule Zürich (Swiss Federal Institute of Technology Zürich).

The Dept. of Art History at the University of Southern California has made two new faculty

appointments: **Thomas Crow**, Director of the Getty Research Institute, joins as Professor of Modern and Contemporary Art, and **Camara Holloway** is now Assistant Professor, holding a joint appointment with the Program in American Studies and Ethnicity.

The School of Architecture and Allied Arts at the University of Oregon has announced new faculty members: **James G. Harper**, Assistant Professor in Art History; **Hans Joachim (Hajo) Neis**, Associate Professor in Architecture; **Justin Novak**, Assistant Professor in Ceramics; and **Kevin Nute**, Associate Professor in Architecture. **Kenneth O’Connell**, Professor of Visual Design and Animation, has retired.

Museum

Mary Margaret Carr has joined the Harn Museum of Art at the University of Florida as Registrar.

Elizabeth Dunbar, formerly of the Los Angeles County Museum of Art and the Whitney Museum of American Art, has been selected to be Curator at the Edwin A. Ulrich Museum of Art at Wichita State University in Wichita, KS.

Roberta J. M. Olson, previously Professor of Art History and Mary L. Heuser Chair in the Arts at Wheaton College in Massachusetts, has joined the New York Historical Society as Administrative Associate for the Museum and Associate Curator of Drawings.

Dede Young, formerly Program Director/Curator at the Delaware Center for the Contemporary Arts, has become Curator of Modern and Contemporary Art at the Neuberger Museum of Art at the State University of New York, Purchase.

Yale University Art Gallery has made several appointments: **Suzanne Boorsch**, formerly of the Metropolitan Museum of Art, is the new Curator of Prints, Drawings, and Photography; **Jean Cadogan**, an art professor at Trinity College in Hartford, CT, will act as Consulting Curator; **Jennifer Gross**, previously of the Isabella Stewart Gardner Museum in Boston, is now Curator of European and Contemporary Art; and **Paul Ha**, formerly Director at White Columns in New York, is Deputy Director.

Organization

Jeremy E. Adamson, Senior Curator at the Smithsonian American Art Museum’s Renwick Gallery, has become the Chief of the Prints and Photographs Division of the Library of Congress.

Diane Y. Green has joined the Heartlands Arts Fund, a joint venture of the Mid-America Arts Alliance and Arts Midwest, as Program Manager.

Timothy H. Smith, a former investment banker and dot-com executive, has been named Managing Director of the Armory Show, a New York-based annual contemporary art fair.

GRANTS, AWARDS, & HONORS

Only grants, awards, or honors received by individual members are listed. Submit name, membership number, institutional affiliation, and title of the grant, award, or honor, and use or purpose of grant to Christopher Howard at caanews@collegeart.org.

Walter Askin has received the Past Presidents’ Award in the 80th Annual Exhibition of the National Watercolor Society; received another award in the 61st National Open Annual of the Northwest Watercolor Society’s exhibition at the Bellevue Art Museum in Bellevue, WA; won a purchase award in the 3rd Minnesota National Print Biennial at the Frederick R. Weisman Museum of Art at the University of Minnesota. Also, the Norton Simon Museum of Art has acquired a set of screenprints Askin created at Kelpira Studio in London.

Laurie Halsey Brown has been chosen as a World Views Summer 2001 Resident Artist by the Lower Manhattan Cultural Council.

Maria A. Day, a Ph.D. candidate at the University of Maryland, College Park, has been awarded a grant-in-aid by the Cosmos Club Foundation in Washington, DC, for postgraduate research in art history. Her doctoral thesis dissertation topic is entitled “Primitivism and the Decorative: The Omega Workshops in Modern Design History.”

Maarten Delbeke of the University of Ghent has been elected the first Scott Opler Fellow in Architectural History from Worcester College in Oxford, England. He will pursue research on “The Expressiveness of Building: The Meaning of the Concepts of Enargeia and Virtú for Seventeenth Century Architecture and Urbanism.”

Joan Fabian received a Fulbright Scholar Art Lecturing and Research Award to Pakistan for 2000–2001. Her appointment was at the National College of Arts in Lahore, Pakistan, where she taught painting for 4 months. She also exhibited the new body of artwork in 2 solo exhibitions at the National College of Arts and the American Center in Islamabad.

Rachel Haidu of Columbia University has been awarded the 2001–2002 Dissertation Fellowship by the Dedalus Foundation. Her dissertation topic is entitled “Marcel Broodthaers, 1963–1972: From Forbidden Objects to Museum Fictions.”

Muriel H. Hasbun has been selected for the Janice Goldsten Community Artists Program Grant of the Jewish Federation of Greater Washington, in collaboration with the DC Jewish Community Center.

Daniel E. Mader, Professor of Art History at the College of Mount St. Joseph, has been awarded an MSJ Summer Research Grant for his project entitled “A Dynamic Approach to Classicism.” During the summer of 2001, he will study marine archaeology in order to enhance his history of design course and will be involved with dives on bronze-age wrecks in the Aegean Sea.

Jeff McMahon has received a Research and Scholarship Award from the Monette/Horwitz Trust for 2001 in support of his book *Closure: The Gay Bathhouse and its Discontents*.

Lianne McTavish, Associate Professor of Art History at the University of New Brunswick in Canada, has received 3 grants. The New Brunswick Arts Board Documentation Grant (2000–2001) will fund a catalogue on the work of artist Janice Wright Cheney; A Hannah Institute for the History of Medicine Grant (2001–2002) will help with research of medical pamphlet wars and strategies of professional representation in early modern France; and a Social Sciences and Humanities Research Council of Canada Standard Research Grant (2001–2004) will fund her research on the New Brunswick Museum.

Kathryn Myers, Associate Professor of Art at the University of Connecticut, Storrs, has received a Fulbright Scholarship to teach in India at the Government College of Arts & Crafts in Madras and at Shantiniketan in Bengal from January to May of 2002.

Amy Neff, Associate Professor of Art History at the University of Tennessee, has been awarded a Fellowship from the National Endowment for the Humanities for her project entitled “Mary at the Crucifixion: Compassion and Birth,” which investigates the early iconography of the Swoon of the Virgin.

Clark V. Poling, Professor of Art History and Faculty Curator of Works on Paper at the Michael C. Carlos Museum, both at Emory University, has been given the Museum’s Woolford B. Baker Award.

Andrea Rich, President and Director of the Los Angeles County Museum of Art, has received the 2001 Honorary Fellow Award from the University of California, Los Angeles’ College of Letters & Science.

Barbara Stafford of the University of Chicago has been invited to be the first Rudolf Arnheim Professor at Humboldt University in Berlin for the spring of 2002.

Lealan N. Swanson, Associate Professor in the Art Dept. at Jackson State University, has received a Faculty Research Award from the National Endowment for the Humanities’

Getty Research Grants 2002

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 residential grant categories are Getty Scholars, Visiting Scholars, Predoctoral Fellows, and Postdoctoral Fellows. In addition, the Research Institute offers short-term Library Research Grants.

The **Getty Conservation Institute** provides support for established professionals and scholars in conservation and allied fields to pursue independent research while in residence at the Getty Center through its Conservation Guest Scholars program.

NONRESIDENTIAL GRANTS

The **Getty Grant Program** provides support for scholars to pursue projects that will advance the understanding of art and its history, including Collaborative Research Grants, Postdoctoral Fellowships, and Curatorial Research Fellowships.

HOW TO APPLY (ALL GRANTS)

Detailed instructions, eligibility information, and application forms are available online at www.getty.edu/grants/funding/research/scholars 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, 2001

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Extending the Reach program to facilitate travel and study in Africa and the Near East. She will study a comparison of the building patterns of houses in three cities: Sana'a, Yemen; Fes, Morocco; and Timbuktu, Mali.

Ruth Weisberg, CAA President from 1990 to 1992, has been selected by the Central Conference of American Rabbis to illustrate a new publication of the Hggada, a book containing the liturgy for the Seder service on the Jewish festival of Passover. More than 30 years have passed since the production of the last version.

The American Society for Hispanic Art Historical Studies (ASHAHS) has announced the recipients of its 2000 Eleanor Tufts Award, which recognizes an outstanding English-language publication in Spanish or Portuguese art history that has appeared within 2 years of the award year. The winners are **Lynette M.F. Bosch** for *Art, Liturgy, and Legend in Renaissance Toledo: The Mendoza and the Iglesia Primada* and

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Richard L. Kagan (with the collaboration of **Fernando Marias**) for *Urban Images of the Hispanic World, 1493-1793*.

The American Historical Print Collector's Society has awarded the Ewell L. Newman Book Award to **Katharine Martinez** and **Page Talbot** for *Philadelphia's Cultural Landscape*.

Art Libraries Society of North America has announced the winners of the 22nd Annual George Wittenborn Memorial Book Awards: *The Hours of Henry VIII: A Renaissance Masterpiece* by Jean Poyet by Roger S. Wieck, William M. Voelkle, and K. Michelle Hearne; *Women Designers in the USA 1900–2000: Diversity and Difference* by Pat Kirkham, ed.; and the 2-volume *The Complete Jacob Lawrence* by Peter T. Nesbitt and Michelle DuBois. Honorable mentions include Donald L. Fennimore and Patricia A. Halfpenny's *The Campbell Collection of Soup Tureens at Winterthur and Elizabeth Hill*

Boone's Stories in Red and Black: Pictorial Histories of the Aztecs and Mixtecs.

The John Simon Guggenheim Memorial Foundation has announced the winners of its 2001 fellowships. CAA artist recipients include Joanne Greenbaum, Christine Heindl, Beverly McIver, Mike Smith, and Richard S. Street. The art scholars, writers, and academics are Maggie Bickford, Ralph Blumenthal, Michele H. Bogart, Richard H. Davis, Anne Higonnet, John Richardson, Larry Silver, Abigail Solomon-Godeau, and David T. Van Zanten.

New York State Historical Association has awarded the Henry Allen Moe Prize, which honors an outstanding catalogue in the arts published in the state of New York during 1999, to *Eastman Johnson: Painting America* by **Teresa A. Carbone**, **Patricia Hill**, and **Jane Weiss**. The book was the catalogue for an exhibition of the same name at the Brooklyn Museum of Art.

The PEN/Architectural Digest Award for Literary Writing on the Visual Arts has been given to **Leonard Barkan** for *Unearthing the Past: Archaeology and Aesthetics in the Making of Renaissance Culture* (which also won CAA's Charles Rufus Morey Book Award in 2001) and to **Debra Silverman** for *Van Gogh and Gauguin: The Search for Sacred Art*.

The Sterling and Francine Clark Art Institute in Williamstown, MA, has announced the winners of the 2001–2002 Clark Fellowships. Long-term Fellowships have been granted to: **Whitney Chadwick, Harry Cooper, Françoise Forster-Hahn, David Joselit, Christina Kiaer, Karen Lang, Stephen Melville, and Catherine Soussloff.** Recipients of month-long residencies are: **Bruce Boucher, David Peters Corbett, and Deborah Diamond.**

CONFERENCES & SYMPOSIA

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

Calls for Papers

The 3rd Biennial International Feminism(s) and Rhetoric(s) Conference, entitled *Feminist Literacies: Resisting Disciplines*, will take place October 18–20, 2001, in Decatur, IL. It will emphasize the ways in which feminist literacies challenge the traditional boundaries within and

across disciplines. We invite proposals that explore the ways in which feminist approaches challenge traditional notions of academia, knowledge, discourse, methods of application, perspectives, and relationships across the disciplines. Persons from all disciplines are encouraged to participate. Send 3 copies of a 250-word abstract, including name, address, phone, and email, to Nancy C. DeJoy, Feminisms and Rhetorics Conference, Dept. of English, Millikin University, 1184 W. Main St., Decatur, IL 62522. For additional information, write to Chris Hornbacker at chornbacker@mail.millikin.edu. *Deadline: July 15, 2001.*

Commemoration of the Dead in Ireland and Britain from 1400 to the Present: Monuments and Society, a conference taking place November 23–24, 2001, at the National University of Ireland, Maynooth, Co. Kildare, requests papers that will bring together historians, archaeologists, art historians, and others interested in discussing the possibilities offered by the study of monumental commemoration of the dead, that promote wider knowledge of and interest in the topic, and that encourage greater interchange of ideas between those working on different time periods and types of monuments. For details, write to Clodagh Tait, Dept. of Modern History, Rhetoric House, National University of Ireland, Maynooth, Co. Kildare, Ireland; 353/1-708-6152; clodaghtait@hotmail.com; or Amy L. Harris, 14 Doonamana Rd., Dun Laoghaire, Co. Dublin, Ireland; 353/1-285-5285; tharris@tinet.ie. *Deadline: July 31, 2001.*

American Cultural Association is considering proposals for sessions organized around a theme, special panels, and/or individual papers for *American Architecture and Art*, a conference held March 13–16, 2002, at the Sheraton Center in Toronto, Ontario, Canada. Sessions are scheduled in 1 1/2 hour slots, with a suggested maximum of 4 papers or speakers per session; the number of participants on a panel may vary. Interdisciplinary approaches and proposals on various media are welcome, and studio sessions are encouraged. Send a 1-page proposal or abstract and current résumé to Joy Sperling, Art Dept., Denison University, Granville, OH 43023; 740/587-6704; fax: 740/587-5701; sperling@denison.edu. Deadline: September 1, 2001.

Pan-Iberia: The Other Classicism, part of the Society of Architectural Historians (SAH) annual meeting in Richmond, VA, held April 17–22, 2002, invites paper abstract submissions that emphasize a thorough commitment to classicizing ideals, monumentality, and careful craftsmanship by Neo-Classic architects or urban planners from Spain, Portugal, and their American dominions from 1750 to 1850. Papers are welcome on either the rigorous brand of Neo-Classic architecture practiced by some Pan-Iberian builders; the variant that allowed for restrained Baroque references that Bainbridge Bunting referred to as “The Classical Reaction”; or popular or folk manifestations and reinterpretations. We also welcome papers on earlier Pan-Iberian classicizing architecture of the 16th and early 17th centuries. Call or write Richard

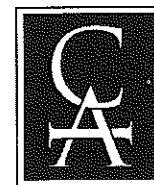
Phillips, Art Dept., University of Texas, Pan American, 1201 W. University Dr., Edinburg, TX 78539-2999; 956/381-3483; fax: 956/384-5072; www.sah.org. *Deadline: September 1, 2001.*

The Art Historian: National Traditions and Institutional Practices will be the theme of the 2002 Clark Conference at the Sterling and Francine Clark Art Institute in Williamstown, MA, May 3-4, 2002. It will focus on the formation and professionalization of the art historian within different national traditions and historical contexts. Questions of disciplinary philosophy and educational practice in both academia and the museum will be addressed in presentation and discussion. Papers may investigate any one of these issues in a variety of ways. Some speakers will be invited; others will be selected from interested applicants. Please write to Michael Ann Holly, Director of Research and Academic Programs, Clark Art Institute, 225 South St., Williamstown, MA 01267; research@clarkart.edu. *Deadline: September 15, 2001.*

Royal Monuments and Urban Public Space in 18th-Century Europe International Conference, held March 9–10, 2002, at the Henry Moore Institute in Leeds, England, will synthesize new approaches to royal monuments by subjecting them to a Europe-wide survey. The focus will be on 18th-century monuments and their architectural settings and urban contexts throughout Europe; the visual and symbolic dialogue between the pedestal and the statue; the integration of the monument in any variation of the place royale; and the key role played by the monument in the strategy of expansion, transformation, or reconstruction of the city. Comparative studies and proposals are welcome that address the issue of the reception of royal monuments by the urban public: How were these political manifestos perceived and described? How did the people, the municipal officials, the royal family, and the king or queen appropriate the public space generated by the monument? Papers on ephemeral sculptures, rituals, and fêtes are appreciated. Proposals of no more than 1,000 words, as well as further inquiries, should be sent to Charlotte Chastel-Rousseau, Research Fellow, c/o Liz Aston, Henry Moore Institute, 74 The Headrow, Leeds LS1 3AH, England; liz@henry-moore.ac.uk.
Deadline: September 30, 2001.

Chicago Art Journal is soliciting submissions for its 12th annual volume. Its theme, "The Use and Abuse of Things," will explore the complex historical relations of art and "things." In a discipline of art history transformed in recent decades through contact with social history, cultural studies, and anthropology, "things" have acquired a social life of mystery and agency, while art has been subject to relentless desublimation. Approaches may include, but are not limited to, objects of worship and images of destruction; the "stuff" of material culture; social and commercial exchanges; containers: buildings, gardens, reliquaries, banks, and tombs; the collage aesthetic; and tools, gadgets, and devices. Accepted submissions from current

2002-2003
CLARK FELLOWSHIPS

RESEARCH
AND
ACADEMIC
PROGRAMS

The Sterling and Francine Clark Art Institute, a public art museum and center for research and higher education, offers 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 are in residence for one to ten months and are provided with offices in the Institute's exceptional art history library, which includes an extensive visual resources collection. The Clark Art Institute is within walking distance of Williams College and its libraries and museum of art, and is a short drive from the Massachusetts Museum of Contemporary Art (MASS MoCA). Clark Conferences, Symposia, and Colloquia, as well as frequent lectures, are a vital part of the Institute's activities. The Clark also houses a graduate program in the history of art, which it co-sponsors with Williams College.

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 by car.

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 visit www.clarkart.edu or contact Michael Ann Holly, Director of Research and Academic Programs, Clark Art Institute, Williamstown, Massachusetts 01267.
Telephone: (413) 458 2303, extension 260
E-mail: research@clarkart.edu

The application deadline for fellowships awarded for the 2002-2003 year is November 15, 2001.

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graduate students might be articles (10–25 pages); visual art (please include slides, artist's statement, c.v., and S.A.S.E. for return); and reviews of recent exhibitions, books, or articles (5–10 pages). Send to *Chicago Art Journal*, Dept. of Art History, University of Chicago, 5540 S. Greenwood Ave., Chicago IL 60637; mchunter@midway.uchicago.edu; rlreynol@uchicago.edu.
Deadline: October 1, 2001.

French Historical Studies seeks contributions for a special issue of the journal that will focus on the visual arts in the writing of French history. Submissions dealing with any period of French history from the Middle Ages to the present and with any aspect of the visual sphere are welcome, as are all disciplinary or theoretical perspectives compatible with the journal's

historical orientation. We are especially interested in interdisciplinary articles that consider visual culture as a dynamic field of exchange between political, economic, social, and cultural history, and we encourage pieces that do not take these categories as fixed but as mutually constitutive. Write to Ted W. Margadant and Jo Burr Margadant, Dept. of History, University of California, Davis, Davis, CA 95616; twmargadant@ucdavis.edu; jbmargadant@ucdavis.edu. *Deadline: October 1, 2001.*

Seeing Gender: Perspectives on Medieval Gender and Sexuality, the next Gender and Medieval Studies Group conference, will take place January 4-6, 2002, at King's College in London. We welcome papers from all disciplines on any aspect of gender and/or sexuality in the late

antique and medieval periods. Contributors may wish to consider some of following issues: The visibility/invisibility of gender and sexuality; gender as a way of seeing; gender, sexuality, and spectacle; and gender and sexuality as sites of re-vision. Send 200-word abstracts to Emma Campbell and Robert Mills, *Seeing Gender* Conference, c/o Dept. of French, King's College, London, WC2R 2LS, England; seeinggender@yahoo.co.uk; www.medievalgender.org.uk. *Deadline: October 1, 2001.*

To Attend

The Society for the History of Authorship, Reading, and Publishing (SHARP) is holding its annual conference at the College of William and Mary in Williamsburg, VA, July 19–22, 2001. Sessions will deal with the creation, diffusion, and reception of the written or printed word in all parts of the world from the age of Gutenberg to the present. Topics include artists' books and book design (the conference subtheme is "Books and Libraries in the New Millennium.") For schedules, abstracts, registration, and housing information, see www.wm.edu/cas/asp/sharp.

First International Chinese Classical Gardens Symposium, taking place September 15–16, 2001, at the Staten Island Botanical Garden in Staten Island, NY, is sponsored by Columbia University and the New York Chinese Scholar's Garden. Entitled *Cultivating the Self and Nurturing the Heart*, the 2-day event will bring together a dozen experts in Chinese classical history, horticulture, architecture, and culture from all over the world. For more information and registration, call 718/273-8200.

Culture, Criticism, and the Art of Norman Rockwell, a symposium presented by the Sterling and Francine Clark Art Institute, will be held September 22, 2001, in Williamstown, MA. It will examine the cultural significance of Rockwell's work and his changing place in the American art canon. The symposium is presented in conjunction with the exhibition *Norman Rockwell: Pictures for the American People* at the Norman Rockwell Museum in Stockbridge, MA; attendees will have the opportunity to tour the exhibition September 21. For information, call 413/458-2303, ext. 260.

The Visual Arts in the Digital Age, held September 22, 2001, at Smith College Museum of Art in Northampton, MA, is a symposium of presentations and panel discussions that will explore the impact of today's technology on every aspect of the creation and dissemination of art. Call or write Eva Fierst at 413/585-2777; techsymp@smith.edu. Register online at www.smith.edu/artmuseum/symposium.

Landscapes: Sublime/Popular/Ruined/Surreal is an interdisciplinary symposium to be held at Cornell University in Ithaca, NY, September 28–29, 2001. Organized by History of Architecture and Urbanism faculty, it will feature the current research of Cornell professors from the departments of Architecture, Anthropology, Art History, City and Regional Planning, Design and Environmental Analysis, History, Landscape

Architecture, and Rural Sociology. Landscape as artifact, construct, identity, and methodology will be examined in papers and workshops that deal with Roman religious topographies, Italian gardens and land preservation, surrealist architecture, urban sprawl, theme restaurants, ruins and contemporary design, Native American culture, skyscraper photography, changing sentiments toward the American landscape, and campus landscapes at Cornell and Howard Universities. For abstracts, schedule, and information, please visit www.architecture.cornell.edu/landscapes.htm.


The Art and Legacy of Michelangelo, a symposium at the Toledo Museum of Art in Toledo, OH, will be held October 6, 2001, in conjunction with their exhibition *Michelangelo: Drawings and Other Treasures from the Casa Buonarroti, Florence*. It will highlight current thinking on Michelangelo from leading historians in the academic, museum, and editorial fields. Participants will address central questions about the work and life of this artist—from his innovations as a draftsman, painter, sculptor, and architect to his literary achievements as a poet. For further information, visit www.toledomuseum.org.

American Sculpture before 1925: A Celebration of The Metropolitan Museum of Art's Collection is a symposium hosted by The Metropolitan

are necessary. For additional information, call 212/570-3710.

Realism(s) in European and American Architecture and Urban Design (1930–1960) is an international seminar hosted by Politecnico di Milano, Dept. of Preservation and History of Architecture, to be held December 13–15, 2001. This seminar will provide a forum to discuss the multivalent concept of realism through an examination of the perceived relationship between architectural realism and cultural phenomenon, and of the pertinence of the philosophical grounding of realism to 20th-century societies. It also aims to raise new perspectives that shed different light on the received interpretations of realism. An important benchmark for this discussion is the development, influence, and reinterpretation of Soviet socialist realism in non-Soviet contexts. For further information, please write to Patrizia Bonifazio, Dipartimento di Storia e Conservazione, Politecnico di Milano, Piazza Leonardo da Vinci, n. 3220133 Milano, Italy; fax: 39/02-23995305; realism@mail.polimi.it; www.polimi.it/realism.

Perspectives on the Decorative Arts in Early America, Winterthur's annual Winter Institute, is a graduate-level course in early American decorative arts that will take place January 20–February 8, 2002. The course will study stylistic



GREEN HALL GALLERY

Green Hall Gallery invites entries to the **FIRST CHOWAN ON / OF PAPER BIENNIAL** to be held in November 2001. This juried exhibition is open to all visual artists currently domiciled in the United States, 18 years of age or older. Two-dimensional works made on or of paper qualify. All works must be original, framed to hang, completed within the last two years, and not measuring more than 60 inches in either direction. More than \$1,000 in cash awards. Entry fee is \$25 for a maximum of five entries. Send SASE for prospectus to

Haig David-West
ON / OF PAPER BIENNIAL
Green Hall Gallery
Chowan College / 200 Jones Drive
Murfreesboro, North Carolina 27855

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Museum of Art on October 26, 2001. This event will recognize the publication of *American Sculpture in The Metropolitan Museum of Art*, a 2-volume catalogue of the museum's comprehensive holdings of neoclassical, Beaux-Arts, and early modernist sculpture. Themes that will be addressed include neoclassical relief sculpture; siting of monumental sculpture; casting, patination, and polychromy; and gender and race in the work of expatriate female neoclassicists, Abastenia St. Leger Eberle, and Hermon Atkins MacNeil. The symposium is free with museum admission; no tickets or reservations

patterns and cultural contexts of domestic furnishings made or used in America between 1640 and 1860. This is open to museum and university professionals and others seriously interested in American decorative arts. Registration deadline is August 15, 2001. Call or write Sandra Soule, Winterthur Museum, Garden & Library, Winterthur, DE 19735; 800/448-3883 ext. 4923; ssoule@winterthur.org; www.winterthur.org.

RESOURCES & OPPORTUNITIES

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

Awards

The 2002 NICHE Awards, which recognize creative achievements of American craft artists who produce work for craft galleries and retail stores, are accepting applications from professionals and students. Professional entry categories are glass, ceramics, jewelry, wood, metal, fiber, mixed & miscellaneous media, clocks, narrative, Judaica, garden art/sculpture, goblets, teapots, furniture, clothing, decorative fiber, fashion accessories, lighting (candlesticks and lamps), and recycled. Student program categories are ceramics (functional and sculptural), fashion accessories, fiber, furniture, glass (functional and sculptural), fashion jewelry, fine jewelry, non-wearable metal (functional and sculptural), mixed & miscellaneous media, and wood. Work is judged on technical mastery and creativity, both in surface design and form, market viability, and a distinct quality of unique and original thought. For an application, write to Professional NICHE Awards or Student NICHE Awards, 3000 Chestnut Ave., #304, Baltimore, MD 21211; niche01@rosengrp.com; studentniche@rosengrp.com. *Deadline: September 1, 2001, for professionals and November 1, 2001, for students.*

South-Central Renaissance Conference Scholarly Essay Competition is awarding a \$1,000 Prize for Best Paper in any area of Renaissance Studies, including art, cultural studies, history, literature, music, philosophy, and theology. Length must be between 2,500 and 7,500 words. Papers must not have been previously presented, submitted, or accepted for publication. Entrants must be graduate students, faculty, or independent scholars engaged in studies of the Renaissance. By entering a paper in the contest, the winning author agrees to attend the annual meeting of the South-Central Renaissance Conference, held April 4–6, 2002, at St. Louis University, to present the paper at a special session and offer the essay to be considered for publication in the conference's journal, *Essays in Renaissance Culture*. Authors who do not receive the award will be notified if they include an S.A.S.E. with their submissions; papers will not be returned. Send 4 copies of the paper to George Klawitter, SCRC Prize Committee, St. Edward's University, 3001 S. Congress Ave., Austin, TX 78704; www.stedwards.edu/hum/klawitter/scrc/scrc.html. *Deadline: October 1, 2001.*

Call for Entries

Funeria requests entries for *Ashes to Art*, a juried funerary exhibition held at Fort Mason Center Firehouse in San Francisco, November 30–December 2, 2001, that focuses on fine art and fine craft work that ultimately functions as an urn, vessel, or reliquary for keeping or dispersing ashes. It is open to all artists working in sculpture and other 3-D media, including glass, metal, ceramic, fiber, stone, wood, paper, and innovative materials. Send \$25 for 1–3 entries, plus \$5 for each additional slide (6 slides max). For a prospectus, visit the website or send an S.A.S.E. to *Ashes to Art*, Box 221, Graton, CA 95444; 707/829-1966; info@funeria.com; www.funeria.com. *Deadline: July 27, 2001.*

Georgetown College in Georgetown, KY, is accepting proposals for an outdoor sculpture project. The sculpture should address diversity and be suitable for an existing site between 2 buildings on campus. The college will consider proposals for new work or purchase of existing work. Send at least 6 slides of existing work (preferably outdoor sculpture), written proposal, and S.A.S.E. for return of materials. All entries should include purchase price and/or fabrication, installation, shipping, and maintenance costs. Deadline for completion of the project is set for March of 2002. Send information to Christine Huskisson, Georgetown College, Campus Box 324, 400 E. College St., Georgetown, KY 40324; 502/863-8399. *Deadline: July 30, 2001.*

Viva Downtown Redding, Inc. (VDR), a nonprofit organization working to revitalize downtown Redding, CA, invites artists to submit slides of outdoor sculptural work for the second cycle of the "Art aRound Town" program. For this program, selected artists agree to lend their works to VDR for one year; downtown Redding businesses and property owners host the works at their locations for each term. Your works are for sale and can be purchased by private or public parties, and VDR is committed to purchasing one selection each year for permanent placement in the downtown area. For an application and more information, send an S.A.S.E. to Viva Downtown Redding, 1721 Market St., P. O. Box 990606, Redding, CA 96099-0606. *Deadline: August 15, 2001.*

The Front Room Gallery at the Schuylkill Center is reviewing submission for our 2002–2003 exhibition schedule. All 2-D media or wall-mounted works are eligible, including paintings, works on paper, fiber arts, mixed media, photography, paper arts, and wall-mounted sculpture. Submissions must include up to 20 labeled slides of recent work in a plastic scanner sheet (labeled with artist's name, title, date completed, dimensions, and media); typed or printed slide list with numbers corresponding to the slides; 1-page artist's bio; a statement about the work and its relationship to nature; S.A.S.E. for return of slides; and \$15 submission fee (check made payable to The Schuylkill Center for Environmental Education). Mail to Art Programs, The Schuylkill Center, 8480 Hagys Mill Rd., Philadelphia, PA 19128. *Deadline: October 30, 2001.*

SlowArt Productions requests submissions from artists working in all media for *Emerging Artists 2002*, a group exhibition to be held February 6–23, 2002, at Limner Gallery. Send \$30 with 1–5 slides (\$5 each additional). For information and application, write to Limner Gallery, E.A. 2001, 870 Ave. of the Americas, New York, NY 10001. *Deadline: October 30, 2001.*

Calls for Manuscripts

The University of Delaware Press is considering catalogue raisonnés and collected essays for its new series of occasional volumes, "Studies in 17th- and 18th-Century Art and Culture." The series is devoted to art and architecture in their wider contexts of art theory, biography, and aesthetics. For more information, write to Elise Goodman at elise.goodman@uc.edu.

Calls for Participation

The Charles J. Connick Stained Glass Foundation is organizing *Adventures in Light and Color*, an exhibition, catalogue, website, and possibly CD-ROM or DVD, all exploring the work of Charles J. Connick Associates (1912–1986), makers of stained glass. In 1912, Connick established a studio in Boston; it became a leading American maker of stained glass in the Gothic Revival tradition, producing in excess of 5,000 commissions for churches, libraries, and hospitals across the country. If interested in doing research relating to local Connick windows, if you have specific information or leads regarding window commissions, or if you might be able to assist us in some other way—with ideas for exhibition venues, funding sources, or the names of people or organizations that should be involved—please call or write to Cathie Zusy, 202 Hamilton St., Cambridge, MA 02139, 617/868-0489; fax: 617/868-0687; cathzusy@aol.com.

Linda Heslin, 2001 Kress Fellow in Art Librarianship at Yale University, invites academic colleagues to participate in a brief survey concerning the ways professors acquire and use images in teaching and scholarship in order to generate empirical data concerning the role(s) of images in various fields within art history, such as sources of images, the need for digital images, and challenges to using digital media. The results of this survey will inform the work of the Digital Library Federation (DLF), a nonprofit library consortium that is seeking to model the development of digital image libraries responding to the needs of teachers, students, and scholars. Take the survey at <http://research.yale.edu/kress> or write to kress@research.yale.edu. For a description of the DLF and its activities, please see www.clir.org/diglib/dlhomepage.htm.

Fellowships

The Sheldon Memorial Art Gallery and Sculpture Garden at the University of Nebraska, Lincoln, seeks applicants for its Visiting Scholar program. Scholars will have access to the Sheldon's permanent collection, library, and archival materials for their project, which is expected to result in a publication related to the

Sheldon collections. Submit a 1-page project proposal or outline, résumé, and availability to Colette Pecenka, Sheldon Memorial Art Gallery and Sculpture Garden, P.O. Box 880300, Lincoln, NE 68588-0300; 402/472-2461; <http://sheldon.unl.edu>. *Deadline: September 15, 2001.*

ACLS/Frederick Burkhardt Fellowships For Recently Tenured Scholars is a program sponsored by the American Council of Learned Societies (ACLS) that the Institute for Advanced Study (IAS) will take part in for the 2002–2003 academic year. With the goal of supporting more adventurous, wide-ranging, and longer-term patterns of research, ACLS will provide funding for up to 11 recently tenured faculty in the Humanities and related Social Sciences, most of whom will spend a year at one of several residential research centers, including the IAS. Applicants must have begun his or her tenured contract at a U.S. or Canadian institution no earlier than October 1, 1997. Applicants must submit a research plan, typically covering a 3–5 year period; one of the first 3 years of research could be spent as a Member at the Institute, either in the School of Historical Studies or the School of Social Science. For application materials and a detailed description of the terms of the fellowship, write to ACLS, Fellowships Office, 228 E. 45th St., New York, NY 10017-3398; grants@acsls.org. *Deadline: October 1, 2001.*

The Center for Advanced Study in the Visual Arts at the National Gallery of Art, Washington, DC, awards approximately 6 Senior Fellowships and 12 Visiting Senior Fellowships each year for study of the history, theory, and criticism of art, architecture, and urbanism of any geographical area and of any period. Applicants should have a Ph.D. for 5 years or more or possess a record of professional accomplishment. Scholars are expected to reside in Washington, DC, throughout their fellowship period and participate in the activities of the Center. All grants are based on individual need. The Center will also consider appointment of Associates who have obtained awards for full-time research from other granting institutions and would like to be affiliated with the Center. For further information and application forms, write to Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, DC 20565; 202/842-6482; fax: 202/842-6733; advstudy@nga.gov; www.nga.gov/resources/casva.htm. *Deadlines for Senior Fellowship and Associate Appointments (maximum 60 days) with the award period between September 1, 2001, and February 28, 2002, is March 21, 2001; for the award period between March 1, 2002 and August 31, 2002, the deadline September 21, 2001.*

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. Awards of up to \$25,000 will be made for periods of up to 1 year. For application forms and guidelines, write to Senior Fellowship Program, Dedalus Foundation, Inc.,

555 W. 57th St., Ste. 1222, New York, NY 10019. *Deadline: October 1, 2001.*

NEH Summer Stipends provides \$5,000 for 2 consecutive, uninterrupted months of full-time independent study and research between May 1 and September 30, 2002. Projects proposed for support may contribute to scholarly knowledge or to the general public's understanding of the humanities, and they may address broad topics or consist of research and study in a single field. Each college and university in the U.S. and its jurisdictions may nominate 2 members of its faculty for Summer Stipends. For full details, guidelines, and application, please download from the website or write to NEH Summer Stipends, Rm. 318, NEH, 1100 Pennsylvania Ave. NW, Washington, DC; 202/606-8200; stipends@neh.gov; www.neh.gov/grants/onebook/fellowships.html. *Deadline: October 1, 2001.*

Mellon Fellowships for Assistant Professors are also offered each year to 2 qualified Assistant Professors. These full-year memberships are designed for assistant professors at U.S. and Canadian universities and colleges to support promising young scholars who have embarked on professional careers. Applicants must have served at least 2, and not more than 4, years as assistant professors and must have approval to return to their institution following the period of membership. Stipends will match the combined salary and benefits at the Member's home institution at the time of application; all IAS membership privileges will apply. Qualified applicants may apply for one type of membership only. For additional information and application forms, write to Administrative Officer, School of Historical Studies, IAS, Einstein Dr., Princeton, NJ 08540.

Online

ArtWomen is a new website dedicated to interdisciplinary exploration of visual culture, especially artmaking, art history, and feminist theory related to art and visual culture—all from a feminist perspective. The site is a combination magazine and interactive discussion session and includes forums, a news section, resources, and an online gallery. ArtWomen encourages interested individuals to volunteer to moderate forums and to submit news items, exhibition and book reviews, notes, and other original material for online publication. Please visit www.artwomen.org.

Guggenheim Collection Online showcases a selection of artworks from the New York museum's holdings. Each work may be viewed at different sizes and resolutions and is accompanied by commentary. The site also includes additional scholarly and contextual information, such as artist biographies, definitions of art-historical terms, concepts on art, and suggested readings, all of which form a searchable database. The Guggenheim plans to add works from the Peggy Guggenheim Collection, Venice, Deutsche Guggenheim Berlin, and Guggenheim Museum Bilbao in the future. See www.guggenheimcollection.org.

The National Endowment for the Humanities (NEH) offers free subscriptions to its electronic newsletter, *NEH Outlook*, which brings the latest news about NEH grant programs and activities. To subscribe, send an email to newsletter@neh.gov and type the word "subscribe" in the body of the message.

Residencies

The Schuylkill Center for Environmental Education, a 500-acre nature preserve in Philadelphia, seeks artists interested in exploring the interaction of art and the natural environment. Professional artists whose work is nature-related either through materials, subject, or concept may apply. Selected artists will receive an honorarium, studio space, and housing stipend. Artists are selected based on the quality of work and proposal statement; proposals should include a workshop or activity that involves community or school groups. For more information and an application, write to Art Programs, The Schuylkill Center, 8480 Hagy's Mill Rd., Philadelphia, PA 19128. *Deadline: September 30, 2001.*

Internships

The **J. Paul Getty Trust** and the **Los Angeles County Arts Commission** are offering internships in many Los Angeles County arts organizations. For museum and visual arts internships, visit www.getty.edu/grants. For film, literary, or performing arts internships, see www.lacountyarts.org/internops.html.

The Museum of Modern Art in New York has a variety of internship opportunities to college students, graduate students, and recent graduates who are interested in obtaining professional experience in a museum setting. For more information, visit www.moma.org/docs/education/internship/index.htm. *Deadline for the spring internship (February 4–May 3, 2002) is November 16, 2001; for fall (September 16–December 6, 2002), July 2, 2002.*

Programs

The Graduate Center of the City University of New York (CUNY) has announced a new doctoral program in Renaissance and Baroque Art (1350–1750). The Renaissance/Baroque faculty are: Distinguished Professors Janet Cox-Rearick and Leonard Slatkes, and Professors Susan Koslow, Barbara Lane, Michael Mallory, James Saslow, and Laurie Schneider Adams. This group is periodically joined by other art historians from the CUNY consortium. For more information, visit www.gc.cuny.edu or write to Janet Cox-Rearick at janetcox@aol.com.

Classifieds

Do you want to guarantee that your event or listing will be published by CAA News? We accept classified ads of a professional or semiprofessional nature. \$1.50/word for members (\$15 minimum); \$2.50/word for nonmembers (\$25 minimum). Classified ads must be paid in advance of publication. CAA News also accepts boxed display advertising. Call or write Christopher Howard, Associate Editor, at caanews@collegeart.org or 212/691-1051, ext. 220, for details.

FOR RENT

Sicily. Historic apartments: fully furnished, charming sea view, garden or terrace. Available from April to November. Price depends on length of stay. Artist, writer, etc. jandjsicily@tin.it.

Umbria/Umbertide (Perugia). Restored centro storico apartment. Alberti, 2 bedrooms. Details: 937/325-1837; dorothydrake@yahoo.com; www.umbrialink.com.

OPPORTUNITIES

Jentel Artist Residency Program. Accepting applications postmarked until September 1, 2001, from visual artists and writers for one month residency in March 2002 only. Includes accommodation, workspace, \$400 stipend. For information and application, download website or send self-addressed *label* and \$.55 postage to: Admissions Committee, Jentel Foundation, 11 Lower Piney Creek Rd., Banner, WY 82832; website: www.jentelarts.org.

The Metropolitan Museum of Art offers annual fellowships in art history and conservation to qualified graduate students at the predoctoral level, as well as to postdoctoral researchers. Fellowship applications for short-term research for senior museum curators and conservators are also considered. The fellowship period is usually for one year. Projects should relate to the museum's collections. The fields of research for art history candidates include Asian Art; Arts of Africa, Oceania and the Americas; antiquities; arms and armor, costumes; drawings, paintings, photographs, prints, sculpture, textiles and Western Art. Some art history fellowships for travel abroad are also available for students whose projects involve first-hand examination of paintings in major European Collections. Conservation fellows may work with paintings; paper (including photographs); objects (including sculpture, metalwork, glass, ceramics, furniture and archaeological objects); textiles; musical instruments and costumes. It is desirable that applicants for the conservation fellowship program should have reached an advanced level of experience or training. The application deadline for art history fellowships to be awarded for the 2002–2003 year is November 2, 2001. The application deadline for conservation fellowships to be awarded for the 2002–2003 year is January 4, 2002. For application procedures and further information, please visit the museum website at www.metmuseum.org.

or contact Marcie Karp, Coordinator for Fellowships and Academic Programs, The Metropolitan Museum of Art, 1000 Fifth Avenue, New York, New York 10028-0198. Telephone: 212/650-2763; fax: 212/396-5168; email: grants.education@metmuseum.org.

Miscellaneous

The Art Museum Network (AMN) and **Reuters**, the global information, news, and technology group, announced the launch of a project in conjunction with the Whitney Museum of American Art that will establish an online fine-arts information report. The project will provide access for journalists, Reuters subscribers, and, coming this fall, the entire online public to the latest art news—including a report that provides information on exhibitions and special events at art museums worldwide.

Sidney Chafetz, an Ohio-based artist and teacher, donated more than 200 prints and 150 drawings and works on paper to the Columbus Museum of Art.

The National Endowment for the Humanities (NEH) 1999 Annual Report is now available at www.neh.gov. Hard copies are available by writing to NEH 1999 Annual Report, Rm. 401, 1100 Pennsylvania Ave. NW, Washington, DC 20506; info@neh.gov.

Institutional News

The Dallas Museum of Art has been awarded a grant from the ExxonMobil Community Summer Jobs Program, which offers college undergraduates the opportunity to work in the nonprofit sector.

Elon College in Elon, NC, has changed its name to Elon University.

The Montclair Art Museum in New Jersey has received a grant from the Kresge Foundation to help finance the expansion and renovation of its facilities.

The Montgomery Museum of Fine Arts in Alabama has been awarded a Conservation Project Support Grant for 2001 by the Institute of Museum and Library Services to conduct a condition survey of 45 oil paintings from their permanent collection.

The New Museum of Contemporary Art in New York and **Altoids** have been recognized with an Encore award from Arts & Business Council Inc. for a successful collaboration between a business and an arts organization on a specific project.

The Print Center in Philadelphia has received a grant from Pew Charitable Trusts: Philadelphia Exhibitions Initiative (PEI) to fund *IMPRINT*, a major billboard exhibition.

The University of California, Berkeley Art Museum and Pacific Film Archive has received an anonymously donated grant to acquire

artworks from the James Cahill family collections of Chinese and Japanese paintings, which are currently on long-term loan to the museum.

The Whitney Museum of American Art and the **Graduate School and University Center of City University of New York (CUNY)** have formed a collaborative partnership that allows each to share exhibition and academic resources through the Whitney's Independent Study Program and CUNY's Graduate Center.

Datebook

August 3, 2001
Deadline for submissions to the September 2001 issue of *CAA News*

August 31, 2001
Deadline for abstracts of papers for the 2002 Annual Conference to be sent to session chairs

August 31, 2001
Deadline for nominations for the 2002 CAA Awards for Excellence

September 1, 2001
Deadline for nominations and self-nominations for membership on the Millard Meiss Publication Fund Committee

September 1, 2001
Deadline for nominations and self-nominations for the *Art Bulletin* editor-in-chief

September 4, 2001
Deadline for critics and curators to apply for the Artists' Portfolio Review at the 2002 Annual Conference in Philadelphia

September 4, 2001
Deadline for mentors to apply for the Career Development Workshop for the 2002 Annual Conference in Philadelphia

September 14, 2001
Deadline for session proposals for the 2003 Annual Conference in New York

October 1, 2001
Deadline for applications for Millard Meiss Publication Fund subsidies

October 1, 2001
Deadline for submissions to the November 2001 issue of *CAA News*

December 3, 2001
Deadline for papers for the 2002 Annual Conference to be sent to session chairs

February 20–24, 2002
90th Annual Conference in Philadelphia