

# CAA NEWS

NEWSLETTER OF THE COLLEGE ART ASSOCIATION

Volume 27, Number 4 JULY 2002

## FOLLOW-A-FELLOW: SITE-SPECIFIC TEACHING



Adam Frelin, right, instructs two Webster University students



Installation views of Frelin's *Water Rerouting Initiatives*, 2001

**A**dam Frelin is a 2000 National Endowment for the Arts CAA Fellowship recipient. He currently works at Webster University in St. Louis, MO. Here, Frelin discusses his experience in CAA's Professional Development Fellowship Program (PDFP), and what he has been up to since receiving his award.

I received CAA's Professional Development Fellowship for Artists while in my second year of graduate school at the University of California, San Diego. The award came at a crucial time, during that nebulous period when a striving art student's ideals are put to the test by the encroaching reality for which most art grads are tragically unprepared—unless they are in complete denial of it. I was quickly forced to contend with the award's requirement that I get a job! So, while in the midst of my thesis work, I put on my job-getting jacket and went to it.

I found a job at a wonderful place: Webster University hired me as a visiting artist for 2001–2 and has asked me to stay on for another year; I have happily accepted. My transition from graduate school to teaching has therefore been reasonably painless. Webster's art department is marvelously accommodating toward the needs of its staff. I have had enormous flexibility to teach the subjects in which I am most interested, which often includes building courses of my own design. For instance, I led a topics course this past spring on "Vandalism and Iconoclasm," two pet subjects of mine. In fall 2001 I initiated a course, entitled "Interactive Design Environments," on making art for non-art contexts. Students created a website as the final document of their project. (Visit [www.webster.edu/depts/finearts/art](http://www.webster.edu/depts/finearts/art), click "student galleries," and select the course.) I also taught an advanced sculpture class, as well as an introductory course, entitled "Creative Strategies," that helps students consider different ways to plan and execute a project based on a chosen premise or intent. This course will be offered again in this fall, along with a new class I've created, "Working Collaboratively." In addition, I will be teaching at Webster's campus in Vienna, Austria, in spring 2003.

CONTINUED ON PAGE 11

CALL FOR NOMINATIONS FOR THE 2003 CAA AWARDS  
FOR DISTINCTION: SEE PAGE 4



PHOTO CREDIT: JOHN KOPP

## ANNUAL CONFERENCE UPDATE

### CURATORS AND CRITICS NEEDED FOR ARTISTS' PORTFOLIO REVIEW

CAA is seeking curators and critics to participate in the seventh annual Artists' Portfolio Review during the 91st CAA Annual Conference in New York, February 19–22, 2003.

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 for Thursday, February 20, and Friday, February 21. Whenever possible, artists will be matched with reviewers based on medium or discipline.

CONTINUED ON PAGE 11

## IN THIS ISSUE

- 2 From the Executive Director  
Affiliated Society News
- 3 CAA News
- Solo Exhibitions by Artist  
Members
- 5 People in the News
- 7 Grants, Awards, & Honors
- 8 Resources & Opportunities
- 10 Classifieds  
Datebook

## FROM THE EXECUTIVE DIRECTOR

### CAA'S NEW ONLINE NETWORK TAKES SHAPE



Susan Ball, CAA  
Executive Director

The seven-teenth-floor conference room in CAA's office in New York was an especially busy place this spring. Daylong training sessions for our End Users

Group, a task force of staff members from every department, were a sign of the rapid progress being made in implementing Vision, CAA's new integrated database-management system. Training in association management and e-commerce software was coordinated by Lavinia Diggs Richardson, CAA's Manager of Information Technology and Statistics, as part of our contract with ProTech Associates, Inc., of Laurel, MD.

Once in place, the new state-of-the-art system will integrate CAA's diverse operations and greatly enhance our capacity to interact with and serve members via the Internet. But the system's benefits will reach beyond our membership to the

wide universe of groups and individuals concerned with the arts, humanities, and higher education.

The value of the integrated database-management system to this extended community was recently recognized by the Los Angeles-based Getty Grant Program, which approved a \$300,000 grant to CAA. Together with the \$50,000 committed to the project last December by the Samuel H. Kress Foundation in New York, this generous support brings CAA to the halfway point in our fundraising effort for the project.

Even more important, these grants are an endorsement of our vision of an electronic visual-arts network, one that will strengthen the pipeline of young people choosing the visual arts (including art history) as a profession; support emerging professionals' ability to compete for positions that fully apply their talents and training; and collect data about our multifaceted field for the purposes of planning, advocacy, and member services.

—Susan Ball, CAA Executive Director

## AFFILIATED SOCIETY NEWS

### AHNCA REPORTS GOOD RESPONSE TO ONLINE JOURNAL

The Association of Historians of Nineteenth-Century Art (AHNCA) is pleased to report an enthusiastic response to the inaugural issue of its peer-reviewed online e-journal, *Nineteenth-Century Art Worldwide*. The first issue's seven articles and six reviews can be found at [www.19thc-artworldwide.org](http://www.19thc-artworldwide.org). The second issue will be published in September 2002, and the third issue will appear in February 2003. Potential authors may visit the site for information about submitting articles and reviews for consideration.

### AIC ANNOUNCES CALL FOR PAPERS

The American Institute for Conservation of Historic and Artistic Works (AIC) requests proposals for a general session, entitled "History, Philosophy, and Ethics of Conservation," at its 2003 annual meeting. Particularly encouraged are papers that examine the title's topics or that analyze controversial issues in ways that are useful to the field as a whole. Suggested topics include the appropriate role of the conservator: 1) as an advocate, mediator, and/or source of experience in the preservation of particular works of art; 2) in discussion about institutional policies regarding handling, disposition, acquisition, and conservation treatment; 3) as curator for clients without curatorial expertise; and 4) as a resource for artists before a work is created. Also of

## MASTER OF PROFESSIONAL STUDIES IN ART THERAPY at the School of VISUAL ARTS

The School of Visual Arts' artistic and academic traditions offer an outstanding forum for students interested in pursuing a comprehensive education in art therapy. The College's location draws on the diversity of New York City's population and the excellence of its art, health care and community institutions.

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#### For more information, contact:

Deborah Farber  
Chair, Art Therapy Department  
Tel: 212.592.2610  
Email:  
[arttherapy@adm.schoolofvisualarts.edu](mailto:arttherapy@adm.schoolofvisualarts.edu)



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Material for inclusion should be sent via email to Christopher Howard at [caanews@collegeart.org](mailto:caanews@collegeart.org). Black-and-white photographs may be submitted to the above street address for consideration. They cannot be returned. All advertising and submission guidelines can be found at [www.collegeart.org/caa/news/index.html](http://www.collegeart.org/caa/news/index.html)

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interest are papers about the history of conservation; these might include studies of the changes in a particular treatment over time in one lab, or the development of conservation as a profession rather than craft practice. The program committee also welcomes the inclusion of and elaboration on any of the additional topics; please write to AIC for a list of these topics. The committee will consider the following factors when selecting papers for presentations: general interest for the AIC membership, suitability for oral presentation, and quality of the abstract. Abstracts should be double-spaced and no more than two pages in length. Abstracts may be submitted electronically (via email or on disk) or sent by mail to AIC, 1717 K St. NW, Ste. 200, Washington, DC 20006; [info@aic-faic.org](mailto:info@aic-faic.org). For more information, contact Paul Himmelstein at 212/666-4630; [aandh@mindspring.com](mailto:aandh@mindspring.com). *Deadline: August 1, 2002.*

## ALAA NAMES NEW OFFICERS

**The Association for Latin American Art (ALAA)** is pleased to announce its new officers for the 2002–5 term: Joanne Pillsbury, Dumbarton Oaks and the Dumbarton Oaks Professor of Pre-Columbian Studies at the University of Maryland, is the new president; Constance Cortez of Santa Clara University in California is vice president; and Jennifer Ahlfeldt of Columbia University in New York is secretary-treasurer. For more information about ALAA, please visit [www.arts.arizona.edu/alaa](http://www.arts.arizona.edu/alaa) or contact Jennifer Ahlfeldt, Dept. of Art History and Archaeology, 826 Schermerhorn Hall, Columbia University, New York, NY 10027; [jfa14@columbia.edu](mailto:jfa14@columbia.edu).

## ASHAHS ANNOUNCES AWARD WINNERS

**The American Society for Hispanic Art Historical Studies (ASHAHS)** is pleased to announce the following awards: D. Fairchild Ruggles of the University of Illinois, Urbana-Champaign, has received the Eleanor Tufts Award for a distinguished recent publication in English on art of the Iberian Peninsula. Lisa Banner of New York University has received the ASHAHS Dissertation Photographs Grant.

# CAA NEWS

## NEW FIELD EDITOR JOINS CAA.REVIEWS

**Nancy Micklewright**, program officer in the Getty Grant Program in Los Angeles, has been named field editor of Islamic art for *CAA.Reviews*, our online journal ([www.caareviews.org](http://www.caareviews.org)). Micklewright received her Ph.D. in Islamic art history from the University of Pennsylvania in Philadelphia and spent twelve years at the University of Victoria in British Columbia before joining the Getty. She has published extensively on late Ottoman art, and her book, *A Victorian Traveler in the Middle East: The Photography and Travel Writing of Annie Lady Brassey*, is forthcoming from Ashgate.

She writes: "Scholars have long understood that the geographic, temporal, and cultural boundaries of the Islamic world are constantly shifting. In the past few years, there has also been a growing interest among scholars in the peoples and cultures that have had extended contact with Islam. Artistic production among these neighboring peoples, trade partners, and minorities within the same society is often closely related. I would like

*CAA.Reviews* to advance our understanding of new work in Islamic art, not only in our traditional audience of Islamic scholars, but also among new readers seeking a broader view."

## AVIS BECOMES A CAA BUSINESS PARTNER

A new agreement between the College Art Association and Avis Rent A Car System adds another benefit to CAA membership: discounts on car rentals worldwide. While the percentage of the discount varies, in most cases a 10 percent discount, or SuperValue Rate, is available to members on rentals in the U.S. (except Alaska and Hawaii), the Caribbean, and Latin America. A 15 percent discount generally applies in the Asia and Pacific regions, and the discount in Western Europe is 20 percent.

For more information, please visit [www.collegeart.org](http://www.collegeart.org) and click on the Business Partners link at left. From there, members can link to a special page on the Avis website, [www.avis.com](http://www.avis.com), to make reservations using CAA's Avis Worldwide Discount Number D173600. Reservations may also be made by calling 800/698-5685 in the U.S. The discounts apply to both personal and business rentals.

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## NOMINATIONS SOUGHT FOR 2003 CAA AWARDS FOR DISTINCTION

Would you like to recognize someone who has made extraordinary contributions to the fields of art or art history? Nominate someone for a CAA Award for Distinction by writing a letter of recommendation. Our awards committees consider these when making their selections. In your letter, please state who you are; how you know (of) the nominee; how the nominee and/or his or her work affected you, your studies, or the pursuit of your career; and why you think this person (or a collaboration of several people) deserves to be recognized. We urge you to contact five to ten colleagues, students, peers, collaborators, and/or coworkers of the nominee to write letters as well. The varying perspectives from multiple letters provide the committees with a clear picture of the qualities and attributes of the candidates.

All nomination campaigns should include one copy of the nominee's c.v. (limit: two pages). Nominations for book and exhibition awards should be for authors of books published or works exhibited or staged between September 1, 2001, and August 31, 2002. No more than ten letters per candidate will be considered. Please use the form on the back page of this issue of *CAA News*, or print, fill out, and mail the online form. For more information and to see the list of awards, please visit [www.collegeart.org/caa/aboutcaa/awards\\_comm.html](http://www.collegeart.org/caa/aboutcaa/awards_comm.html). *Deadline: August 31, 2002.*

## CAA NEWS INTRODUCES A NEW SECTION

In an upcoming 2002 issue *CAA News* will introduce a new feature of the newsletter: "Books Published by CAA Members." This section, which will also be posted on our website, will parallel the popular "Solo Exhibitions by Artist Members" section of *CAA News*. If you are a CAA member in good standing and the author of a recently published book, no earlier than 2001, in art, art history, criticism, theory, or a related subject and would like to be listed, please send your name, membership number, title of your book, publisher's name, city of publisher, and year published to Christopher Howard at [caanews@collegeart.org](mailto:caanews@collegeart.org).

## THE JUDITH ROTHSCHILD FOUNDATION GRANTS

Grant awards totaling over \$250,000 in the current year will support and stimulate interest in the work of the following under-recognized and deceased artists:

*Edward Biberman, Norman Blahm, Esther Bubley, Rudy Burckhardt, Herman Cherry, Clyde Connell, Beauford Delaney, Douglas Huebler, Henry Koerner, Ana Mendieta, Ione Robinson, Art Sinsabaugh, Leon Polk Smith, George Sugarman, Al Taylor, Alma Woodsey Thomas, H.C. Westermann, and Francesca Woodman.*

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

To receive Grant Program Guidelines, contact The Judith Rothschild Foundation, 1110 Park Avenue, New York, NY, 10128, telephone (212) 831-4114; or visit <http://fdncenter.org/grantmaker/rothschild>.

## Getty Research Grants 2003

### 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* and *Visiting Scholars*. 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](http://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](mailto:researchgrants@getty.edu) (E-mail).

**Deadline** for all Getty Research Grants:



November 1, 2002



Janet Goldner, *Negelan*, 2000, steel, 6' x 9' x 4"

## 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, title of show, and medium (or website address of online exhibitions). Omission of membership number from your 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 also may be reproduced on the CAA website. Please mail to Solo Member Exhibitions, CAA News, 275 7th Ave., New York, NY 10001; [caanews@collegeart.org](mailto:caanews@collegeart.org).



Laurie Toby Edison, *Phillip Huang*, 2001, black-and-white photograph, 8" x 10"

### ABROAD

**Sonya Clark.** Göttlicher Gallery, Krems, Austria, August 10–September 30, 2002. *Roots and Routes*. Sculpture.

### MID-ATLANTIC

**Jehanne-Marie Gavarini.** Delaware Center for the Contemporary Arts, Wilmington, DE, June 6–July 14, 2002. *New Work*.

### MIDWEST

**Judith Beckman.** Stevenson Center Gallery, Ohio University, Chillicothe, OH, April 10–May 8, 2002. *Real Women*. Photography.

**Katherine Kadish.** Purdue University Galleries, West Lafayette, IN, August 19–September 22, 2002; and Illinois Wesleyan University, Bloomington, IL, October 1–November 1, 2002. *Patterns: Paintings & Assemblages*.

**Nate Larson.** Hopkins Hall Gallery, Ohio State University, Columbus, OH, June 3–7, 2002. *Conjecture*.

**Toni Matlock.** Artemisia Gallery, Chicago, May 30–June 29, 2002. *Presence*.

**Dale Osterle.** The Tavern Club, Chicago, March 25–April 26, 2002. *Reflections*. Hand-colored etchings.

**Steven W. Teczar.** Morton J. May Foundation Gallery, Maryville University of St. Louis, St. Louis, MO, January 16–February 15, 2002. *Autobiographical Fragments: A Gallery Installation*.

### NORTHEAST

**Mariah Fee and Brian Gormley.** Gallery X, New York, April 28–May 15, 2002. *Cubarism*. Painting.

**Oriole Farb Feshbach.** Hampden Gallery, University of Massachusetts, Amherst, MA, September 8–October 6, 2002. *Omens in Nature*. Pastel and watercolor.

**Janet Goldner.** Art Resources Transfer, New York, March 27–May 1, 2002. *Can We Heal?*

**Janet Gorzegno.** Bowery Gallery, New York, July 9–27, 2002. Painting.

**John Jacobsmeyer.** New York Academy of Art, New York, March–April 2002. *Impossible Patrimonies*.

**Katherine Kadish.** Agama Gallery, New York, May 29–July 30, 2002. *Paintings & Monotypes*.

**Virginia Maksymowicz.** Ceres Project Room, Elizabeth Foundation for the Arts, New York, May 24–June 21, 2002. *The Physical Boundaries of This World*. Installation.

**Thomas Matsuda.** Dharma Communications, Mt. Tremper, NY, June 1–September 1, 2002. *Heart Sweeping*. Sculpture and drawing.

**Cyrrilla Mozenter.** Gallery at Dieu Donné Papermill, Inc., New York, June 5–July 20, 2002. *Cuts and Occasions*.

**Deborah Rosenthal.** Bowery Gallery, New York, April 23–May 18, 2002. *Recent Work*.

**Terry Towery.** Lyons Wier Gallery, New York, June 13–July 13, 2002. *The Days of Future Past*. Photography.

**Fotini Vurgaropoulou.** The Montauk Club, Brooklyn, NY, May 11–June 9, 2002. *Frescoes*.

**Ralph Wolf.** Judi Rotenberg Gallery, Boston, MA, September 4–29, 2001. *Something New*. Painting; Bronfman Center Gallery, New York, November 14, 2001–January 15, 2002. *In Memory Of*. Painting.

### SOUTH

**Beauvais Lyons.** University of Mississippi Museums, University, MS, April 10–May 31, 2002; and Vanderbilt University Fine Arts Gallery, Nashville, TN, August 29–October 12, 2002. *The George and Helen Spelvin Folk Art Collection*. Mixed-media exhibition of imaginary folk art.

**Biron Valier.** StoneMetal Press Gallery, San Antonio, TX, April 5–May 18, 2002. *Along the Roadside*. Prints.

### WEST

**Debra Drexler.** Honolulu Academy of Arts, Honolulu, HI, September 5–October 27, 2002. *Gauguin's Zombie: An Installation by Debra Drexler*.

**Laurie Toby Edison.** SomArts Gallery, San Francisco, June 9–27, 2002. *Men of Color: Nudes at Ease*.

**Dawn Hunter.** Myers Gallery, Living Arts of Tulsa, Tulsa, OK, March 7–29, 2002. Painting and work on paper.

**Diane Lancia.** Sierra Arts Gallery, Reno, NV, April 15–May 24, 2002. *Structure-Picture*.

## PEOPLE IN THE NEWS

### IN MEMORIAM

**Michael Camille,** medievalist and Mary L. Block Professor in the history of art at the University of Chicago, died April 29, 2002. He was 44.

Camille's earliest interest was in manuscript illumination, to which he introduced the latest critical theory. His first published paper, "Seeing and Reading: Some Visual Implications of Medieval Literacy and Illiteracy," in *Art History* argued that any analysis of illuminated images had to be understood within the context of 12th-century Europe's shift from orality to literacy, a communications revolution in which manuscript culture played a central role. His book *Mirror in Parchment: The Luttrell Psalter and the Making of Medieval England* (Chicago: University of Chicago Press, 1998) demonstrated that the seemingly transparent images in the lower margins of the pages from one manuscript are in reality highly constrained and ideologically ordered representations that mapped social distinctions according to the desires of its privileged viewer. His other books addressed topics as diverse and overlooked as the visual representation of Christianity's alien "Other"—pagans, Jews, and homosexuals (*The Gothic Idol: Ideology and Image-Making in Medieval Art* [New York: Cambridge University Press, 1989]); the





Michael Camille

grotesque and bawdy underside of medieval imagery (*Image on the Edge: The Margins of Medieval Art* [London: Reaktion, 1992]); and disease, death, and decay (*Master of Death: The Lifeless Art of Pierre Remiet, Illuminator* [New Haven: Yale University Press, 1996]) for which he received the 1997 Governors' Award from Yale University Press. He also wrote *Gothic Art: Glorious Visions* (New York: Harry N. Abrams, 1996), an influential and innovative survey of the period.

Camille was born in Keighley, Yorkshire, and was the first student from his local grammar school to attend Cambridge University in more than 50 years. He studied at that school's Peterhouse College on full scholarship and was elected Andrew Perne Scholar in art history and Research Fellow at Clare Hall. Appointed assistant professor at the University of Chicago upon completion of his degree in June 1985, he was a busy and beloved teacher of undergraduate and graduate students alike. During his brief, brilliant career, Camille received Getty, Guggenheim, and National Endowment for the Humanities fellowships and held visiting appointments at the Wissenschaftskolleg in Berlin; the École des Hautes Études en Sciences Sociales in Paris; Northwestern University in Evanston, IL; the University of Michigan, Ann Arbor; and the University of California, Berkeley. He was one of the founders of the Lesbian and Gay Studies project at the University of Chicago and, at the time of his death, was working on a multivolume project entitled *The Stones of Sodom*. His last completed work, *Monsters of Modernity: The Gargoyles of Notre Dame* is scheduled for publication by the University of Chicago Press in fall 2003. The book was honored this spring with a Millard Meiss Publication Fund grant from the College Art Association.

The Michael Camille Memorial Fellowship in support of research and scholarship in the art of the Middle Ages and issues of gender and sexuality in the visual arts has been established in the Art History Dept. at the University of Chicago in Camille's memory.  
—Linda Seidel, Chair, Dept. of Art History, University of Chicago

**Wilma Cannon Fairbank**, a historian of Chinese art and architecture, died on April 4, 2002. She was 92.

Fairbank had studied fine arts at Radcliffe College in Cambridge, MA, and was an apprentice to the Mexican muralist Diego Rivera before she traveled to

Beijing in 1932 to marry John King Fairbank. While in China, she studied Buddhist cave temples, ancient stone tomb carvings, and bronze vessels, using her research to write scholarly articles on the methods and materials of early Chinese artists. Her work earned her membership in China's Institute for Research in Chinese Architecture.

During World War II, the Fairbanks moved to Washington, DC, where she worked for the newly created China section of the State Dept.'s Division of Cultural Relations, which dealt with scholarly and cultural exchange. From 1945 to 1947, she was cultural attaché to the U.S. Embassy in Chongqing and later, the nationalist capital, Nanjing.

**Christa M. Gaehde**, a pioneer of effective techniques for conserving prints and drawings, died April 3, 2002. She was 79.

In 1949, when Gaehde arrived in the U.S. from Germany with her husband, the art-history scholar Joachim Gaehde, few Americans were working in her specialty, the repair and preservation of artistic works on paper. Gaehde, a native of Dresden, believed that preservation was the essence of repair, and she became a leading expert in the field. She acquired an encyclopedic knowledge of old papers and inks and devised many new ways of removing marks and stains without damaging the stability of the original materials. She also made cunning use of pieces of old paper to patch and repair torn and damaged artworks.

Partly as a result of her work, museums and libraries now typically employ trained conservationists, including specialists in books and works on paper, and many universities now offer formal programs in art conservation. Gaehde herself worked for many American museums, including the Solomon R. Guggenheim Museum and Museum of Modern Art in New York; the Baltimore Museum of Art in Maryland; the Library of Congress, Dumbarton Oaks Garden Library, and the Corcoran Gallery of Art in Washington, DC; and the Minneapolis Institute of Arts in Minnesota. She also worked for many collectors, dealers, and auction houses, including Christie's and Sotheby's. In 1965 she published *A Guide to the Collecting and Care of Original Prints*, written with Carl Zigrosser.

**Malcolm Myers**, painter, printmaker, and professor emeritus of the University of Minnesota, died March 14, 2002. He was 85.

Myers was a central figure in the Minneapolis-St. Paul art community for more than 50 years. Born in Lucerne, MO, Myers served in the Merchant Marine during World War II and studied briefly at the Art Students League in New York after the war. He received a B.F.A. from Wichita State University in Wichita, KS, in 1940, and later earned an M.A. and M.F.A. from the University of Iowa in Iowa City. In 1948 he joined the faculty of the University of Minnesota, where he began developing the school's printmaking program. He taught painting and printmaking there for 39 years, and

served as chair of the Studio Arts Dept., where he was instrumental in designing the graduate studio-art program. In 2001 the University of Minnesota's Weisman Art Museum organized an exhibition of Myers' recent etchings, paintings, and watercolors, which are partly inspired by the journeys of Don Quixote.

During his long and distinguished career, Myers was the recipient of two Guggenheim fellowships, which took him



Malcolm Myers

Nationale in Paris and the National Gallery of Art and Smithsonian Institution in Washington, DC.

—Clarence Morgan, Professor of Drawing and Painting, University of Minnesota

**Niki de Saint Phalle**, the French-American sculptor, painter, and printmaker, died May 21, 2002. She was 71.

The artist, born Catherine Marie-Agnès Fal de Saint Phalle, was associated with Nouveaux Réaliste artists such as Christo and Jean Tinguely (whom she married in 1971 and who was a frequent collaborator). Her first exhibition of work was in Switzerland in 1956; she began to show regularly in France in 1961.

Saint Phalle stirred the art world with her "target paintings," which she created by throwing darts at the canvas, and her "shooting paintings" and sculptures, which she made by firing a rifle at canvases and at plaster embedded with bags of paint. She went on to produce a far different kind of art, a mix of Pop, Surrealism, and outsider styles in sculptures, paintings, prints, and large public installations. Her best-known work is the Nanas series of large, maternal figures painted in bold colors and decorated with crisp, cartoonlike outlines. Following this idea, she created amusement-parklike environments that appealed both to art-world denizens and children alike. In the late 1970s, Saint Phalle began her most ambitious project in Tuscany, Italy. There, she designed a sculpture garden and for it created 22 large sculptures, based on tarot-card images, decorated with ceramic tiles, glass, and mirrors. After nearly 20 years of work, the site opened to the public in 1998.

Saint Phalle created many public-art works around the globe. The Nassau County Museum of Fine Arts in Roslyn, NY, organized her first retrospective in 1987, and the Kunst- und Ausstellungshalle in Bonn, Germany, hosted a larger one in 1992. In 1994 the Niki Museum, an institution dedicated to her work, opened in Nasu, Japan. In 2000 the artist won the Japan Art Association's Praemium Imperiale Award.

Saint Phalle, who spent part of her youth in New York, lived and worked for many years in France before settling in San Diego, CA in 1994.

## ACADEME

**Bonnie Laing-Malcolmson** has been named president of the Oregon College of Art and Craft in Portland.

**Thomas McGovern** has been selected professor of art and chair of the Dept. of Art at Northern Kentucky University in Highland Heights.

**Elizabeth A. Newsome** has been promoted to associate professor of art history, theory, and criticism in the Dept. of Visual Arts at the University of California, San Diego.

**Robert Storr**, formerly senior curator of painting and sculpture at the Museum of Modern Art in New York, has been appointed to the newly established Rosalie Solow Professorship of Modern Art at New York University's Institute of Fine Arts.

**Mariët Westermann** has been chosen as the new director of New York University's Institute of Fine Arts.

**Richard Wittman** has been appointed assistant professor of architectural history in the Dept. of Art History at the University of Delaware.

The Smith College Dept. of Art has appointed **Frazer Ward** assistant professor of art history in contemporary art and architecture, and has named **Barry Moser** visiting professor of art in graphics.

Wichita State University's School of Art and Design has appointed **Robert Bupp** as assistant professor of foundation, painting, and drawing, and **Paul Flippen** as assistant professor of painting and drawing.

## MUSEUMS

**Ed Barr** has been named director of the Mulvane Art Museum at Washburn University in Topeka, KS.

**Bruce Boucher** has been appointed Eloise Martin Curator of European Decorative Arts and Sculpture and Ancient Art at the Art Institute of Chicago.

**David R. Brigham** has been appointed Priscilla Payne Hurd director of the Allentown Art Museum in Allentown, PA.

**Gail Feigenbaum** has been selected associate director of programs at the Getty Research Institute in Los Angeles.

**Dale Fisher**, assistant professor of art at the University of Missouri in Columbia, has been named the director of education at the University of Iowa Museum of Art in Iowa City.

**Kathleen Hutton** has been named curator of education at the Reynolda House, Museum of American Art, in Winston-Salem, NC.

**Andrea Inselmann** has been appointed the first curator of modern and contemporary art at the Johnson Museum of Art at Cornell University in Ithaca, NY.

**Patricia McDonnell** has been named chief curator at the Tacoma Art Museum in Tacoma, WA.

**Amy W. Meyers** has been appointed to a 5-year term as director of the Yale University Center for British Art in New Haven, CT.

**John Murdoch**, director of the Gallery of the Courtauld Institute of Art at the University of London, has been appointed director of the art collections at the Huntington Library, Art Collections, and Botanical Gardens in San Marino, CA.

**Ella King Torrey** has resigned as president of the San Francisco Art Institute.

## GRANTS, AWARDS, & HONORS

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

**Jean M. Borgatti** of Clark University in Worcester, MA, has received a Fulbright grant to teach African art history at the Auchi Polytechnic in Nigeria, and to conduct research on the northern Edo.

**Chad Colby**, lecturer at Metropolitan State College of Denver, has received a 2002 Artist Fellowship from the Colorado Council on the Arts.

**Virginia Derryberry**, associate professor of painting and drawing at the University of North Carolina, Asheville, has been awarded a residency fellowship by the Virginia Center for the Creative Arts for July 2002. She has also received a painting commission by the Public Building Authority of Knoxville, TN, to produce work for the Knoxville Convention Center.

**Douglas W. Druick** has received an honorable mention in the Art Libraries Society of North America's 2001 George Wittenborn Memorial Book Award for his exhibition catalogue, *Van Gogh and Gauguin: The Studio of the South* (Chicago and London: Art Institute of Chicago and Thames and Hudson, 2001), written with Peter Kort Zegers.

**David Getsy** has been appointed the Andrew W. Mellon Postdoctoral Fellow at the Leslie Center for the Humanities, Dartmouth College, for 2002–4.

**Rhonda Gushee** has earned the Wolfstein Traveling Fellowship from the University of Cincinnati in Ohio to support her research in New York City on contemporary book arts.

**Sharon Hecker** has been named a J. Paul Getty Postdoctoral Fellow in the History of Art and the Humanities for 2002–3.

**John Jacobsmeier** has received a grant from the Pollack/Krasner Foundation. The award will partially fund a book of wood engravings in the tradition of 1920s novels in woodcut.

**Norman Kleeblatt** has been awarded a Getty Curatorial Research Fellowship to work on the reception of Abstract Expressionism in the criticism of Clement Greenberg and Harold Rosenberg.

**Carol LeBaron**, assistant professor of fibers at East Tennessee State University in Johnson City, has received a Major Research Grant from the Research and Development Committee for her project, entitled "Experimental Resist Procedures on Wool."

**Weihong Liu**, professor of fine arts at SOHO Fine Arts Institute in New York, has received the Premier Prix de Peinture (Grand Prix Aquitaine) award from the Musée des Beaux Arts d'Unet in France for her landscape painting.

**Beauvais Lyons** of the School of Art at the University of Tennessee, Knoxville, has been selected for a Fulbright lecture-ship for fall 2002. He will teach print-making at the Academy of Fine Arts in Poznan, Poland.

**W. Barksdale Maynard** has received a 2001 award from the Graham Foundation for his book, *Architecture in the United States, 1800–1850* (forthcoming from Yale University Press). He also earned the Founders' Award from the Society of Architectural Historians for the best article in the *Journal of the Society of Architectural Historians* by a younger scholar.

**Lenore McKerlie**, an instructor in painting and drawing at the University of Colorado at Colorado Springs was awarded a Colorado Artist Fellowship in recognition of her work.

**Aurora Hughes Villa**, assistant professor of art at North Central College in Naperville, IL, was an artist in residence at the Ragdale Foundation in Lake Forest, IL, for June 2002. While in residency, she worked on drawings and sculpture.

**Annabel Jane Wharton**, professor of art history at Duke University in Durham, NC, received a 2002–3 fellowship from the National Humanities Center for her project, "Selling Jerusalem: Toward an Historical Economy of Images."

The following CAA members have been declared winners of the 2002–3 Rome Prize of the American Academy in Rome, which provides fellowships ranging from 6 months to 2 years for American artists and scholars to live and work at the academy: **Elizabeth Marlowe, Shilpa Prasad, Arthur Simms, and Christopher Wood.**

The American Antiquarian Society has named **Ethan Robey** its 2002–3 American Historical Print Collectors Society Fellow and **Janet A. Headley** its 2002–3 "Drawn to Art" Fellow.

The Canadian Center for Architecture has awarded research fellowships to **Annie Gérin** and **Spyros Papapetros** in its 2002–3 Visiting Scholars Program.

The following CAA members are recipients of John Simon Guggenheim Memorial Foundation fellowships for 2002: **Brett Baker, John R. Clarke, Dennis Congdon, Anthony Cutler, Diane Yvonne Ghirardo, David Humphrey, Elizabeth King, Guy P. R. Métraux, Alexander Ross, Jonathan Weinberg, and Christopher Wood.**

## INSTITUTIONAL NEWS

**The Canadian Center for Architecture**, based in Montréal, has posted its library catalogue online at [www.cca.qc.ca](http://www.cca.qc.ca).

**The Sterling and Francine Clark Art Institute** library, in Williamstown, MA, has received a collection of rare 16th-, 17th-, and 18th-century books in a gift from Julius S. Held and his family.

**The Frick Collection** in New York has received 2 grants from the Andrew W. Mellon Foundation in support of 3 separate projects. One grant will allow the Frick to restore its predoctoral curatorial fellowship program; a second is part of a special fund established by the Mellon Foundation to assist New York cultural organizations affected by the events of September 11. Both subsidies will allow the Frick to offer evening hours for the public.

**The Harvard University Art Museums** in Cambridge, MA, has launched Collections Online, a searchable web-based database of 60,000-plus works of art from their collections. Collections Online can be found online at [www.artmuseums.harvard.edu](http://www.artmuseums.harvard.edu). The museums also received a grant from the Andrew W. Mellon Foundation to fund two 3-year postdoctoral fellowships in conservation science at the Straus Center for Conservation.

**The Museum of Modern Art** in New York has named Art Resource, in collaboration with the Scala Group of Florence,

Italy, as exclusive agent for North American photo rights of the museum's collection.

**Wake Forest University** in Winston-Salem, NC, has made an affiliation agreement with its neighbor, Reynolda House, Museum of American Art.

**The Walters Art Museum** in Baltimore, MD, has announced a \$500,000 donation from Eddie and Sylvia Brown for the purpose of acquiring works of art by African American artists from the 18th, 19th, and early 20th centuries.

## CONFERENCES & SYMPOSIA

*For the most up-to-date and expanded list of conferences and symposia, please consult [www.collegeart.org](http://www.collegeart.org).*

### CALLS FOR PAPERS

**Anthropologies of Art**, to be held April 25–26, 2003 at the Sterling and Francine Clark Art Institute in Williamstown, MA, will bring together art historians and anthropologists to discuss productive convergence and differentiation between their 2 disciplines. In recent years art historians have frequently called for a reconfiguration of their field into an anthropology of art, but there is no consensus as to how and why such a transformation should be effected. We invite proposals for papers that address or demonstrate the interdisciplinary problems and benefits of an anthropology of art: How do anthropology and art history theorize and approach human artifacts? In what ways do cultural anthropology and art history overlap and diverge, in their histories and in their present methods and institutions? What might an anthropology of art be? Would it follow different protocols for Western and non-Western art? Can an anthropology of Western art be effected from within art history and from within the West, or is it potentially more productive for non-Western artistic practices? Please send an abstract and c.v. to Mariët Westermann, Clark Art Institute, Williamstown, MA 01267; [mwestermann@clarkart.edu](mailto:mwestermann@clarkart.edu). *Deadline: September 1, 2002.*

**The Australian and New Zealand Association for Medieval and Early Modern Studies** will hold its 4th conference February 5–8, 2003, at the University of Melbourne, Australia. The conference theme is "Memory and Commemoration." Please submit a 150-word proposal for 20-minute presentations that will reflect on such topics as forms of commemoration and ways of remembering across time and space; modern creation and recollection of medieval and early modern pasts; historical, literary, and artistic representations of memory; the material and ritual culture of commemorating the living and dead, past



events, and mythic occurrences; and genealogies, tradition, and familial memory. The committee also seeks panel proposals. Please send title, abstract, and a preliminary indication of any audiovisual requirements to Megan Cassidy-Welch, Dept. of History, University of Melbourne, Victoria 3010, Australia; [anzamems-2003@unimelb.edu.au](mailto:anzamems-2003@unimelb.edu.au); [www.history.unimelb.edu.au/anzamems](http://www.history.unimelb.edu.au/anzamems). *Deadline: September 6, 2002.*

**2003 Studium Urbis International Conference on Giambattista Nolli, *Imago Urbis*, and Rome** will take place May 30–June 2, 2003, at the Studium Urbis Research Center for Architecture and Urban Topography in Rome. Although Nolli's contribution to art, architecture, and urban planning has often been overlooked in favor of that of his better-known colleagues from the 18th century, his work, in particular the *Pianta Grande* from 1748, continues to play a key role in the study of Rome and other cities. The conference will focus on his work, his forebears, and the people, architecture, and cities he influenced. We welcome submissions in the areas of architecture, urban planning and design, landscape architecture, cartography, art and architectural history, visual studies, urban studies, and other relevant disciplines. Papers and presentations in both Italian and English will be accepted. Submit a paper and electronic copy of a 1-page abstract (approximately 250–500 words) to Michelle LaFoe, The Studium Urbis Research Center in Rome, 2003 International Conference on Giambattista Nolli, 5208 SE Lincoln St., Portland, OR 97215; [mlafoe@mindspring.com](mailto:mlafoe@mindspring.com); [a.ceen@flashnet.it](mailto:a.ceen@flashnet.it); [www.studiumurbis.org/menu/conferences.html](http://www.studiumurbis.org/menu/conferences.html). *Deadline: October 1, 2002.*

**Constructions of Childhood in the Ancient World** will be held November 7–8, 2003, at Dartmouth College in Hanover, NH. It will accompany an exhibition at the Hood Museum of Art entitled *Coming of Age in Ancient Greece: Images of Childhood from the Classical Past*. Although the exhibition will focus on Greek art, the conference organizers seek papers that address representations of children in the entire Mediterranean region from prehistory until the end of the Roman Empire. A variety of art-historical and archaeological approaches is encouraged, but literary and historical studies are also welcome. Papers should explore the influential and controversial assumption that the premodern world lacked a notion of childhood as a distinct phase in human life. Papers may deal with any aspect of childhood and its representation, such as gender and sexuality, education, death and burial, or contrasts between ideal and experienced patterns of childhood. Abstracts (350 words max) for 20-minute papers should be sent to Jeremy Rutter, Dept. of Classics, H. B. 6086, Dartmouth College, Hanover, NH 03755; fax: 603/646-3353; [jeremy.b.rutter@dartmouth.edu](mailto:jeremy.b.rutter@dartmouth.edu); or Ada Cohen, Dept. of Art History, H. B. 6033, Dartmouth College, Hanover, NH 03755; fax:

603/646-3428; [ada.cohen@dartmouth.edu](mailto:ada.cohen@dartmouth.edu). *Deadline: October 15, 2002.*

**The Nineteenth Century Studies Association** will hold its 23rd annual conference March 6–9, 2003, in New Orleans, LA, on the theme "Feasts and Famine." One-page, single-spaced proposals for 20-minute papers should be accompanied by a c.v. Proposals for 90-minute panels should include a 1-page proposal and c.v. from each participant, with a cover letter from the panel organizer indicating the session format and title. Send materials to both Marilyn Kurata, Dept. of English, University of Alabama, Birmingham, AL 35294-1260; [mkurata@uab.edu](mailto:mkurata@uab.edu); and Elizabeth Winston, Dept. of English, University of Tampa, Tampa, FL 33606-1490; [ewinston@ut.edu](mailto:ewinston@ut.edu). *Deadline: October 15, 2002.*

## TO ATTEND

**Viennese Ghosts: Culture and Politics** will be held August 2–3, 2002, at the Sterling and Francine Clark Art Institute in Williamstown, MA. The symposium is organized in conjunction with the Clark's four exhibitions on Vienna this summer. Talks and discussions will investigate Viennese culture around 1900 and the reach of its long shadow in modern and contemporary politics, art, music, and psychoanalysis. To register, please call 413/458-2303, ext. 324; [research@clarkart.edu](mailto:research@clarkart.edu); [www.clarkart.edu](http://www.clarkart.edu).

**The 2002 Public Art Summer Conference**, presented by Art-Zones at Bellevue Community College in Bellevue, WA, will be held August 17–18, 2002. The weekend symposium is designed to bring together artists, arts administrators, and community members to learn about, discuss, understand, and celebrate public art in the Puget Sound area. Presentations, panel discussions, demonstrations, and hands-on workshops will provide an overview of the many ways in which public art enhances and challenges our community; the cost to attend is \$299. For more information, write to [cgwin@bcc.ctc.edu](mailto:cgwin@bcc.ctc.edu); [www.conted.bcc.ctc.edu](http://www.conted.bcc.ctc.edu).

**Tradition and Fusion: The Arts of Noh and Kyogen Theater** is a 2-day symposium to be held December 14–15, 2002, at the Los Angeles County Museum of Art. This Triennial R. L. Shep Symposium on Textiles and Dress is held in collaboration with the University of California, Los Angeles, Center for Japanese Studies and in conjunction with the exhibition *Miracles and Mischief: Noh and Kyogen Theater in Japan*. The first day includes lectures and demonstrations of traditional theater genres; the second day focuses on contemporary experimental and fusion performances inspired by these traditions. The symposium is free of charge, but reservations are required. For more information, please call 323/857-6081; [carcione@lacma.org](mailto:carcione@lacma.org).

**The South-Central Renaissance Society's** next annual meeting will take

place March 6–8, 2003, in New Orleans, LA. For more information, please contact Raymond-Jean Frontain, Dept. of English, University of Central Arkansas, Conway, AR 72035; 501/450-5122; fax: 501/450-5102; [raymondj@mail.uca.edu](mailto:raymondj@mail.uca.edu).

## RESOURCES & OPPORTUNITIES

*For the most up-to-date and expanded list of resources and opportunities, please consult [www.collegeart.org](http://www.collegeart.org).*

## CALLS FOR ENTRIES

**Orlo**, a nonprofit environmental arts organization, invites artists to submit work that explores any facet of bicycling or bike-based travel. Each postcard-size work will be displayed August 3–31, 2002, at Orlo's gallery in celebration of "Bikesummer." Work may not be larger than 8 1/2 x 5 inches. You may use both sides of the "postcard"—work will be displayed so that both sides can be viewed. Artwork will not be returned without an S.A.S.E. If your work is for sale, indicate the price and enclose an S.A.S.E. (Orlo keeps a 50 percent commission on all sales of art in its nonprofit gallery). To participate, put your thoughts and images on a postcard or in postcard form and send them to Bike, Correspondence Art, Orlo, P.O. Box 10342, Portland, OR 97296; [dirh@pdx.edu](mailto:dirh@pdx.edu); [www.orlo.org](http://www.orlo.org). *Deadline: July 29, 2002.*

**The Los Angeles Printmaking Society (LAPS) 17th National Exhibition** is open to U.S. and Canadian artists. It will take place April 5–June 8, 2003, at the Armory Center for the Arts in Pasadena, CA. All prints except traditional photography are requested; fees are \$25/3 slides or \$30/5 slides; for LAPS members \$20 and \$25, respectively. For a prospectus, send a self-addressed, stamped legal-size envelope to LAPS 17th National Exhibition, Gail Jacobs, 719 Gretta Ave., West Covina, CA 91790; 626/919-4919. *Deadline: September 14, 2002.*

**Funeria** requests entries for *Ashes to Art*, the 2nd international juried exhibition of urns, vessels, reliquaries, and other sculptural artwork created for the keeping, transporting, or dispersing of funerary ashes. The exhibition will take place January 30–February 2, 2003, at the Fort Mason Center's Conference Center in San Francisco. We seek artists working in all media, including clay, metal, glass, fiber, wood, stone, mixed media, and innovative materials, to exhibit fine-art and fine-craft urns. Artwork may be suitable for individuals, companions, or pets. Jurying is by 35-mm slide entries only; entry fee is \$25 for 1–3 slides, plus \$5 for each additional slide (6 slides max). Payment must accompany entry form and slides, and all work must be available for sale (commission on sales is 40 percent). For prospectus, send a business-size S.A.S.E. to *Ashes to Art*, P.O. Box 221, Graton, CA, 95444-0221; [www.funeria.com](http://www.funeria.com). *Deadline: October 4, 2002.*

**The Appalachian Center for Crafts** exhibition committee is reviewing slides for solo or group exhibitions for its 3 exhibition

spaces. Work in any medium is welcome. The center will provide 1-way shipping up to \$300; a 40 percent commission is taken on sold work. Send 20 slides with descriptions, résumé, artist statement, and an S.A.S.E. to Gail Looper, Gallery Manager, Appalachian Center for Crafts, 1560 Craft Center Dr., Smithville, TN 37166. *Deadline: October 15, 2002.*

**The Cultural Council of Richland and Lexington Counties** seeks submissions for a public artwork to be installed at the EdVenture Children's Museum in Columbia, SC. The budget for the work is \$50,000, including all transportation and installation costs. The placement of the commissioned sculpture is adjacent to the main entrance, and the purpose of the work should be to spark the imagination of the young visitors. For more information, please contact Scott Lindenberg, Cultural Council, 1728 Gervais St., Columbia, SC 29201; 803/799-3115; fax: 803/252-2787; [scindlen@bellsouth.net](mailto:scindlen@bellsouth.net); [www.getcultured.org](http://www.getcultured.org). *Deadline: January 3, 2003.*

## CALLS FOR MANUSCRIPTS AND JOURNAL SUBMISSIONS

**Nederlands Kunsthistorisch Jaarboek/Netherlands Yearbook for History of Art** will dedicate its 2003 volume to the topic "Virtus: Virtue, Virtuosity, and the Virtuoso in the Early Modern Netherlands." Proposals are invited for articles that address the complex relationships between Netherlandish visual culture and the qualities denoted by the term "virtus," the feminine noun denoting manliness, manhood, strength, vigor, courage, or excellence. In the early modern Netherlands, virtus could link the properties that conferred revered status on some visual representations with the claims to privileged standing by the artists and elite viewers of such works. Send proposals to Jan L. de Jong, Dept. for the History of Art and Architecture, Groningen University, P.O. Box 716, 9700 AS Groningen, The Netherlands; [J.L.deJong@let.rug.nl](mailto:J.L.deJong@let.rug.nl); [www.let.rug.nl/aahist](http://www.let.rug.nl/aahist). *Deadline: August 15, 2002.*

**The editors of *Encounters In World Architecture*** invite proposal submissions to be considered for inclusion in a new anthology that will explore the impact of cross-cultural exchange on the historical development of the world's built environment. The interdisciplinary essays in this volume will present the history of world architecture as a product of catalytic interactions across and within cultural borders. These interactions include trade, religion, migration, and conflict, among others. This model transcends traditional stylistic or national categorizations, and requires scholars to engage in a kind of synthetic, interdisciplinary research that has been relatively rare until recently. This volume will bring together authors whose work ventures down this path and who are willing to make their work accessible to students and professors of material culture across the disciplines. We seek contributions on case studies that focus on the transmission of architectural skills, ideas, and materials across cultural borders, spanning prehistory to the present. Contributors will include senior and junior scholars and independent researchers. The editors seek to develop resources and materials for a more comprehensive, rigorous, and satisfying global architectural-history curriculum.



Please send an abstract of no more than 500 words and a c.v. to Paula Lupkin [atnlupkin@architecture.wustl.edu](mailto:atnlupkin@architecture.wustl.edu). *Deadline: September 30, 2002.*

**Chicago Art Journal** seeks submissions for its spring 2003 issue, "Exchanges, Borders, Translations." "Exchange" designates acts of giving and receiving between individuals and societies, from objects to people, and between spaces and identities. "Borders," both spatial and imagined, are a significant part of any active exchange, and "translations" imply a process of circulation and promise transformations. Yet any exchange can reaffirm hierarchies, promote a sense of place, and nestle the giver and receiver within a common frame of understanding. What happens during and what results from the movement of ideas, people, and things? How do acts of giving and receiving define relations, boundaries, and processes? We seek inquiries on the commensurable—objects, relations, and ideas that move about by a common denominator—and the translations that result from such movement. As the sites, processes, and consequences of exchange inform a wide-ranging inquiry, we encourage submissions from areas outside art history, including but not limited to anthropology, literary criticism, and cultural studies. In keeping with the journal's connection to artists and museums, we also seek submissions of artworks, interviews, and reviews of related books, exhibitions, and conferences. Possible topics include: the performance of exchange; gifts and giving; intention and reception of objects or buildings; dialogical references across media; reciprocity and confusion; boundaries, peripheries, and thresholds; colonialism; marginality and centrality; regionalism; architectural circulation; tourism and pilgrimage; transportation; marriages and political alliances; consummated or thwarted friendships; captivity, theft, and piracy; revivals; and time capsules. The journal is dedicated to promoting the work of graduate students. Submissions should be in the form of articles (10–25 double-spaced pages); visual art (slides or prints, résumé, and statement); and reviews of recent exhibitions, books, or articles (5–10 double-spaced pages). Contributors should include full contact information. Art and article submissions will be returned with an S.A.S.E. All articles must be submitted in full, on paper with photocopied illustrations, as well as on disk in Word. Contributors should follow *The Chicago Manual of Style*. Send to *Chicago Art Journal*, Dept. of Art History, University of Chicago, 5540 S. Greenwood Ave., Chicago, IL 60637; [pthajvos@midway.uchicago.edu](mailto:pthajvos@midway.uchicago.edu) or [ehazard@midway.uchicago.edu](mailto:ehazard@midway.uchicago.edu). *Deadline: October 1, 2002.*

## GRANTS AND FELLOWSHIPS

**The Fulbright Scholar Program** is offering lecturing, research, and lecturing/research awards for the 2003–4 academic year. Twenty-seven awards are available in art, 23 in music, 19 in art history, and 16 in theater and dance. Awards for both faculty and professionals range from 2 months to a full academic year. While many awards specify project and host institution, a number of open "Any Field" awards allow candidates to propose their own project and determine their host institution affiliation. Foreign-language skills are needed in some countries, but most Fulbright lecturing assignments only require English. For more information, please contact the Council for International Exchange of Scholars, 3007 Tilden St. NW,

Ste. 5L, Washington, DC 20008; 202/686-7877; [apprequest@cies.iie.org](mailto:apprequest@cies.iie.org); [www.cies.org](http://www.cies.org). *Deadline: August 1, 2002.*

**The National Gallery of Art's Center for Advanced Study in the Visual Arts** (CASVA) 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 any period. Applicants should have held the Ph.D. for 5 years or more or possess a record of professional accomplishment. Scholars are expected to reside in Washington, DC, throughout their fellowship period—the 2003–4 academic year—and participate in CASVA's activities. All grants are based on individual need. The center will also consider the appointment of associates who have obtained awards for full-time research from other granting institutions and would like to be affiliated with CASVA; qualifications are the same as for senior fellows. For information and an application, please contact CASVA, National Gallery of Art, 6th St. and Constitution Ave. NW, Washington, DC 20565-0002; 202/842-6482; fax: 202/789-3026; [advstudy@nga.gov](mailto:advstudy@nga.gov); [www.nga.gov/resources/casva.htm](http://www.nga.gov/resources/casva.htm). *Deadline for Visiting Senior Fellowships and Associate Appointments for the award period of March 1–August 31, 2003: September 21, 2002. Deadline for Senior Fellowship and Associate Appointment: October 1, 2002. Deadline for Visiting Senior Fellowships and Associate Appointments for the award period of September 1, 2003–February 28, 2004: March 21, 2003.*

**The Foundation for the Advancement of Mesoamerican Studies, Inc. (FAMSI)** offers grants to provide assistance for scholarly investigations of ancient cultures of Mesoamerica, limited to present-day Mexico, Guatemala, Belize, Honduras, and El Salvador. Applicants may be working in such fields as anthropology, archaeology, art history, epigraphy, ethnohistory, history, linguistics, or multidisciplinary studies involving combinations of these. To receive a copy of the current brochure outlining policies, grant categories, requisite qualifications, and application forms, please contact FAMSI, 268 S. Suncoast Blvd., Crystal River, FL 34429-5498; 352/795-5990; fax: 352/795-1970; [famsi@famsi.org](mailto:famsi@famsi.org); [www.famsi.org](http://www.famsi.org). *Deadline: September 30, 2002.*

**The Malevich Society**, a newly established American nonprofit organization dedicated to advancing knowledge about the Russian artist Kazimir Malevich and his work, announces its first grant competition. In the belief that Malevich was a pioneer of modern art and should be better recognized for his key contributions to the history of modernism, we will award grants for research, writing, and other activities related to the history and memory of Malevich. In particular, we welcome applications from outstanding scholars of any nationality who propose projects that increase the understanding of Malevich and his work, or that augment historical, biographical, and artistic information about Malevich and/or his artistic legacy. For application forms and instructions, call 718/980-1805; [malevichsociety@hotmail.com](mailto:malevichsociety@hotmail.com); [www.malevichsociety.org](http://www.malevichsociety.org). *Deadline: September 30, 2002.*

**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 \$30,000 will be made for periods of up to 1 year. For an application, please write to Senior Fellowship Program, Dedalus Foundation, Inc., 555 W. 57th St., Ste. 1222, New York, NY 10019. *Deadline: October 1, 2002.*

**The Radcliffe Institute for Advanced Study** at Harvard University awards about 40 fully funded fellowships each year. These fellowships support scholars, scientists, artists, and writers of exceptional promise and demonstrated accomplishment who wish to pursue work in academic and professional fields and in the creative arts. Applicants must have received their doctorate or appropriate terminal degree at least 2 years prior to appointment or have comparable professional achievement in the area of the proposed project. We welcome proposals from small groups of scholars who have research interests or projects in common. The stipend amount is \$50,000. Fellows receive office space and access to libraries and other resources at Harvard. Residence in the Boston area is needed, and participation in the institute community is required during the fellowship year, which is September 8, 2003–June 14, 2004. Fellows are expected to present their work in progress and to attend other fellows' events. For an application, please contact the Radcliffe Application Office, 34 Concord Ave., Cambridge, MA 02138; 617/496-1324; [fellowships@radcliffe.edu](mailto:fellowships@radcliffe.edu); [www.radcliffe.edu](http://www.radcliffe.edu). *Deadline: October 1, 2002.*

**The Columbia Society of Fellows in the Humanities**, with grants from the Andrew W. Mellon Foundation and the William R. Kenan Trust, will appoint a number of post-doctoral fellows in the humanities for the academic year 2003–4. Fellows must have received the Ph.D. between January 1, 1997, and July 1, 2003. The stipend will be \$40,000, half for independent research and half for teaching in the undergraduate program in general education. An additional \$3,000 is available to support research. For an application form please write to Director, Society of Fellows in the Humanities, Heyman Center, Mail Code 5700, Columbia University, 2960 Broadway, New York, NY 10027; [www.columbia.edu/cu/societyoffellows](http://www.columbia.edu/cu/societyoffellows). *Deadline: October 15, 2002.*

**The National Humanities Center**, in the Research Triangle Park (near Raleigh, Durham, and Chapel Hill, NC) offers 40 residential fellowships for 2003–4. Applicants must hold doctorate or have equivalent scholarly credentials; a record of publication is expected as well. Senior and younger scholars are eligible for fellowships, but the latter should be engaged in research other than the revision of a doctoral dissertation. Fellowships are for the academic year (September–May). Scholars from any nation and humanities-inclined individuals from the natural and social sciences, the arts, the professions, and public life, as well as from all fields of the humanities, are eligible. Most of our fellowships are unrestricted. The following designated awards, however, are available for the academic year 2003–4: 3 fellowships for scholars in any humanistic field whose research concerns religion or theology; a fellowship in art history or visual culture; a fellowship for French history or culture; and a fellowship in Asian studies. Fellowships up to \$50,000 are individually determined, the amount depending on the

needs of the fellow and the center's ability to meet them. We provide travel expenses for fellows and their dependents to and from North Carolina. Applicants submit the center's form with your c.v., a 1,000-word project proposal, and 3 letters of recommendation. You may request application material from Fellowship Program, National Humanities Center, P.O. Box 12256, Research Triangle Park, NC 27709-2256; [nhc@ga.unc.edu](mailto:nhc@ga.unc.edu); [www.nhc.rtp.nc.us](http://www.nhc.rtp.nc.us). *Deadline: October 15, 2002.*

**The Alexander von Humboldt Foundation** awards 10 German Chancellor Scholarships annually to highly motivated individuals in the private, public, nonprofit, cultural, and academic sectors who demonstrate the potential to strengthen ties between Germany and the U.S. through their profession or studies. The scholarships provide 1-year stays in Germany for professional development, study, or research. Applicants design individual projects tailored to their professional development and goals and decide at which institutions to pursue them. Successful candidates have come from such fields as government, social and policy sciences, law, journalism, communications, management, finance, economics, architecture, public service, humanities, arts, and environmental affairs. The program begins September 1, 2003, and lasts 12 months. It is preceded in August by language classes taught in Germany. The monthly stipends range from 2,000 to 3,500 euros, and special allowances are available for accompanying family members, travel expenses, and German language instruction. Candidates must be U.S. citizens, possess a bachelor's degree by the start of the award, and be under 35 years of age. Command of German is not a prerequisite. For more information and an application, please write to Alexander von Humboldt Foundation, U.S. Liaison Office, 1012 14th St. NW, Ste. 301, Washington, DC 20005; 202/783-1907; fax: 202/783-1908; [avh@bellatlantic.net](mailto:avh@bellatlantic.net); [www.humboldt-foundation.de](http://www.humboldt-foundation.de). *Deadline: October 31, 2002.*

**The Study Centre of the Canadian Centre for Architecture (CCA)** is a research center and museum devoted to the study of architecture and its history. Each year it welcomes 7–15 advanced scholars from the Americas, Europe, and other parts of the world to pursue individual research for a period of 3–8 months. Applicants must hold a Ph.D. or have a proven record of scholarly accomplishments. Candidates should submit a research proposal that considers the mandate of the Study Centre and the scope of the CCA's library and collections. For information on and an application form for the 2003–4 Visiting Scholars Program, call 514/939-7000; [studyctr@cca.qc.ca](mailto:studyctr@cca.qc.ca); [www.cca.qc.ca/studium](http://www.cca.qc.ca/studium). *Deadline: November 1, 2002.*

**The American Research Institute in Turkey (ARIT)** supports research and promotes scholarly exchange in Turkey. ARIT maintains 2 research institutes in Istanbul and Ankara, both of which consist of a library, hostel, and administrative offices for the support of American- or Canadian-based scholars conducting research in the country. ARIT administers a number of fellowship programs for 2003–4 to support research and exchange in Turkey: National Endowment for the Humanities/ARIT Advanced Fellowships cover all fields of the humanities, including prehistory, history, art, archae-

ology, literature, and linguistics, as well as interdisciplinary aspects of cultural history for applicants who have completed their academic training. The fellowships may be held for terms ranging from 4 months to a full year. Stipends range from \$10,000 to \$30,000. ARIT Fellowships for Research in Turkey are offered for research in ancient, medieval, or modern times, in any field of the humanities and social sciences.

Postdoctoral and advanced doctoral fellowships may be held for various terms, from 2–3 months to 1 year. Stipends range from \$4,000 to \$16,000. Samuel H. Kress Foundation/ARIT Fellowships for Research in Archaeology and Art History are graduate-level fellowships of up to \$15,000, with tenures of up to 1 year that will be offered for doctoral candidates in art history or archaeology matriculated at U.S. or Canadian institutions. Notification will be completed by late January 2003. *Deadlines for all three programs: November 15, 2002.*

The award for Intensive Turkish Language Study at Bogaziçi University for the summer of 2003 includes scholarship, travel, and a stipend to support 8 weeks of intensive, advanced-level language study. *Deadline: February 2003.*

The Mellon Fellowships for Research in Turkey by East European Scholars are postdoctoral fellowships of up to \$11,500 for 2–3-month periods for research in any field of the social sciences or humanities, to be carried out in Turkey by scholars from Bulgaria, the Czech Republic, Hungary, Poland, Romania, or Slovakia. *Deadline: March 5, 2003.*

For further information, please contact ARIT, University of Pennsylvania Museum, 33rd and Spruce Sts., Philadelphia, PA 19104-6324; 215/898-3474; fax: 215/898-0657; [leinwand@sas.upenn.edu](mailto:leinwand@sas.upenn.edu); <http://mec.sas.upenn.edu/ARIT>.

**The Camargo Foundation Fellowship Program**, based in Cassis, France, is a center for scholars who wish to pursue studies in the humanities and social sciences related to French and francophone cultures. The foundation also supports creative projects by visual artists, photographers, video artists, filmmakers, media artists, composers, and writers. It also offers, at no cost, 12 furnished apartments, a reference library, darkroom, artist's studio, and music-composition studio. The residential fellowship is accompanied by a \$3,500 stipend, awarded to each recipient of the grant. The normal term of residence is 1 semester (early September–mid-December or mid-January–May 31st), precise dates to be announced each year. Applicants may include university and college faculty, including professors emeriti who intend to pursue special studies while on leave from their institutions; independent scholars working on specific projects; secondary-school teachers on leaves of absence who are researching a pedagogical or scholarly project; graduate students whose academic residence and general examination requirements have been met and for whom a stay in France would be beneficial in completing the dissertation; and visual artists, photographers, video artists, filmmakers, media artists, composers, and writers with specific projects to complete. Applicants from all countries are welcome. For additional information and to get an application form, write to the Camargo Foundation, U.S. Secretariat, 125 Park Square Ct., 400 Silbey St., St. Paul, MN 55101-1928; [www.camargofoundation.org](http://www.camargofoundation.org). *Deadline: February 1, 2003.*

## ONLINE

**The Foundation Center** has launched a new subscription database, "Foundation Grants to Individuals Online." Individuals can gain access to program and contact information for almost 4,800 foundations and public charities that award funds to individuals for their education (for both U.S. and international students); arts and cultural endeavors; research and professional projects; as well as a wide range of special needs, including aid for the economically disadvantaged. Subscriptions are monthly and annual. For more information, visit [www.fdncenter.org](http://www.fdncenter.org).

## RESIDENCIES

**The Virginia Center for the Creative Arts** offers residencies of 2 weeks to 2 months to visual artists, writers, and composers for a working retreat on a 450-acre estate in the foothills of the Blue Ridge Mountains, approximately 60 miles south of Charlottesville, VA. The center, which is open year-round, can accommodate 24 artists at a time and provides separate working and living quarters and all meals. Resident fellows may use the facilities of Sweet Briar College. There is a suggested daily fee of \$30. For more information, send an S.A.S.E. to the Virginia Center for the Creative Arts, Mt. San Angelo, Sweet Briar, VA 24595; 434/946-7236; [vcac@vcac.com](mailto:vcac@vcac.com). *Deadlines: September 15, 2002, and January 15, 2003.*

**Geraldine R. Dodge Residency Grant for New Jersey Artists** provides time and resources to create a new body of work, or to complete an edition of a new book work, while in residence at Women's Studio Workshop (WSW). Each 6-week residency includes a \$2,000 artist's stipend, travel money, housing, and use of WSW's studios. For more information, please visit [www.wsworkshop.org](http://www.wsworkshop.org). *Deadline: March 15, 2003.*

## 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. Rates are \$1.50/word for members (\$15 minimum) and \$2.50/word for nonmembers (\$25 minimum). Classified ads must be paid in advance of publication. CAA News also accepts boxed display advertising. Contact Christopher Howard at [caanews@collegeart.org](mailto:caanews@collegeart.org) or 212/691-1051, ext. 220, for details.*

## FOR RENT

**New York.** Friendly hotel alternatives: private apartments, B&Bs, artists' lofts [www.CitySonnet.com](http://www.CitySonnet.com); 212/614-3034.

**NYC, Manhattan B&B.** Affordable, comfortable, convenient. Private room/bath. All amenities, continental breakfast. Brochure: 212/222-4357.

**Rome.** Apartment for rent, close to American Academy, major city transportation to center city and station, and to a

fabulous food market. Foyer; 2 large rooms; eat-in kitchen; fully furnished to sleep four; three balconies, and a large terrace. \$1,200 per month (heat included) plus utilities. Available September 1, 2002. Contact Prof. Jack Wasserman. Phone: 011-3906-581-4735; email: [jkwasse@attglobal.net](mailto:jkwasse@attglobal.net).

**Umbria.** Rustic farmhouse with basic amenities. Near Gubbio. Sleeps 6+. Beautiful landscape. September–May. Contact 518/279-9290; [nogna4@aol.com](mailto:nogna4@aol.com).

## OPPORTUNITIES

**Jentel Artist Residency Program** is offering one-month residencies in a rural, ranch setting, which include accommodation, workspace, and \$400 stipend to artists and writers. For application, download from [www.jentelarts.org](http://www.jentelarts.org) or send request with self-addressed label and \$.57 postage to Admissions Committee, Jentel Artist Residency Program, 11 Lower Piney Creek Rd., Banner, WY 82832. *January 15–May 13, 2003 season deadline: September 1, 2002. May 15–July 13, 2003 season deadline: January 2, 2003.*

**Metropolitan Museum of Art 2003–2004 Fellowships.** 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; Art 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 2003–2004 year is November 1, 2002.

The application deadline for conservation fellowships to be awarded for the 2003–2004 year is January 3, 2003.

For application procedures and further information, please visit the museum website at [www.metmuseum.org](http://www.metmuseum.org) or contact Marcie Karp, Manager of Academic Programs, The Metropolitan Museum of Art, 1000 Fifth Avenue, New York, NY 10028-0198. Telephone: 212/650-2763; fax: 212/396-5168; Email: [education.grants@metmuseum.org](mailto:education.grants@metmuseum.org); [www.metmuseum.org](http://www.metmuseum.org).

## DATEBOOK

### August 30, 2002

2003 CAA Annual Conference session chairs receive final abstracts from speaker

Deadline for submissions to the October issue of *Careers*

### August 31, 2002

Deadline for nominations for the 2003 CAA Awards for Distinction

### September 13, 2002

Deadline for session proposals for the 2004 CAA Annual Conference in Seattle

### September 17, 2002

Deadline for submissions to the November issue of *CAA News*

### October 1, 2002

Deadline for fall applications for the Millard Meiss Publication Grant

### October 25, 2002

Deadline for submissions to the December issue of *Careers*

### November 1, 2002

Deadline for exhibition proposals for the 2004 CAA Annual Conference in Seattle

Deadline for critics and curators to apply for the Artists' Portfolio Review at the 2003 CAA Annual Conference

Deadline for mentors to apply for the Career Development Workshop at the 2003 CAA Annual Conference

Deadline for nominations for membership in CAA's Professional Interests, Practices, and Standards Committees and Awards Committees

### November 7, 2002

Deadline for submissions to the January 2003 issue of *CAA News*

### December 2, 2002

2003 CAA Annual Conference session chairs receive final drafts of speakers' papers

### December 27, 2002

Deadline for submissions to the February 2003 issue of *Careers*

### January 10, 2003

Deadline for submissions to the March 2003 issue of *CAA News*

### February 19–22, 2003

91st CAA Annual Conference in New York

### March 15, 2003

Deadline for spring applications for the Millard Meiss Publication Grant

### February 18–21, 2004

92nd CAA Annual Conference in Seattle

### February 16–19, 2005

93rd CAA Annual Conference in Atlanta



My workload at Webster affords me a great deal of time to pursue my own artistic endeavors. My sculptural work, which often takes place in everyday places—in public bathrooms, along sidewalks, and on the highway—comes out of my background in graffiti art. For instance, the series *Water Rerouting Initiatives* focuses on redirecting the natural flow of water in public places; for *Island Relocation Program* I create circular concrete curbs (like the ones surrounding trees in parking lots) and place them in a variety of settings, from golf courses to construction sites. For these and other projects, I create site-specific work and show its documentation in galleries or museums.

While continuing these bodies of work, I am also working on a number of public-art proposals. I currently have a three-part project under review by St. Louis's Arts in Transit program. Here, the corners of three street intersections will be used to display three works: a raked stage filled with blinking construction placards, a lighted text marquee that displays one verse a day of a commissioned story, and three Dumpsters converted into roadside fountains.

Recently I received a Gunk Foundation grant to create a book based on the often-omitted verses of the Woody Guthrie song "This Land Is Your Land." The book will be a collection of new verses written by randomly selected U.S. citizens. (To read a description of the project and to submit your own verse, go to [www.thisland.webster.edu](http://www.thisland.webster.edu).)

Another reason that the transition from student to teacher has not been difficult for me is that I still have sum-

mers off, which is a godsend. For the first half of this summer I am working with the artist Dennis Oppenheim at the Atlantic Center for the Arts in New Smyrna Beach, FL; for the second half, I will attend the Skowhegan School of Painting and Sculpture in Skowhegan, ME.

My fellowship has taught me the invaluable skill of applying information, as opposed to simply accruing it. In the arts it is easy to get caught in the disabling trap of simply acquiring more fodder for conjecture, rather than using information and resources as a means to other, hopefully greater, ends. CAA's PDFP has advanced my career by granting me professional and financial resources that, in turn, gave me access to opportunities that might not otherwise have been available.

—Adam Frelin

CONTINUED FROM FRONT PAGE

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 of this contribution cannot be overestimated.

Interested persons must be individual CAA members in good standing, must register for the conference, and must be willing to provide five successive twenty-minute critiques in a two-hour period.

If you are a critic or curator interested in participating in this valuable program, please send a brief letter of interest and résumé to Stephanie Davies, Programs Coordinator, Artists' Portfolio Review, CAA, 275 Seventh Ave., New York, NY, 10001. *Deadline: November 1, 2002.*

## MENTORS NEEDED FOR CAREER DEVELOPMENT WORKSHOPS

The 2003 CAA Annual Conference in New York will mark the seventh anniversary of the Career Development Workshops. To date, approximately 1,850 members at the beginning of their careers have met with professionals in their respective fields to obtain valuable professional advice and guidance.

To ensure the continued success of the program, we seek mentors from all areas of art history, studio art, and the museum professions. Those serving as mentors are providing a significant professional service to members. In the past six 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 CAA 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 20, and Friday, February 21. 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.

Please 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: November 1, 2002.*

## CORRECTIONS

In the May/June issue, *CAA News* unfortunately omitted **Holly Block** from the list of Board members who completed their terms this spring. Thank you, Holly, for your outstanding service!

*CAA News* would also like to announce two new members of the Committee on Women in the Arts who were overlooked in the March/April listing: **Eleanor Dickinson**, California College of Arts and Crafts, and **Hilary Robinson**, University of Ulster.

In the Affiliated Society News section of the March/April 2002 issue, *CAA News* reported that Foundations in Art: Theory and Education (FATE) inaugurated its first regional conference at Texas Wesleyan University in Fort Worth, TX. While the university attempted to have this regional conference in spring 2002, the conference never took place. *CAA News* regrets these errors.

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# NOMINATION FOR 2003 CAA AWARDS FOR DISTINCTION

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: \_\_\_\_\_

**DEADLINE: AUGUST 31, 2002**



JULY 2002

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

Michael Aurbach, President  
Andrea S. Norris, Vice President, Committees  
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