Adam 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, 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.
FROM THE EXECUTIVE DIRECTOR

CAA’S NEW ONLINE NETWORK TAKES SHAPE

The seventeenth-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. 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

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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. For more information, contact Paul Himmelstein at 212/666-4630; 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 or contact Jennifer Ahlfeldt, Dept. of Art History and Archaeology, 826 Schermerhorn Hall, Columbia University, New York, NY 10027; 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). Micklewright received her Ph.D. in Islamic art history from the University of Pennsylvania in Philadelphia and spent twelve years at the University of Virginia 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 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, 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.

$15 Off A Weekly Rental For CAA Members

To enjoy this offer, see your travel professional, visit us online at avis.com or call 1-800-698-5685. Be sure to provide coupon number MUGF889.

Terms and Conditions

Coupon valid on an Intermediate (Group C) through a Full Size four-door (Group E) car. Dollars off applies to the cost of the total rental with a minimum of five days. Coupon must be surrendered at time of rental; one per rental. An advance reservation is required. May not be used in conjunction with any other coupon, promotion or offer, except with your member discount. Coupon valid at participating Avis locations in the contiguous United States. Offer may not be available during holiday and other blackout periods. Offer may not be available on all rates at all times. Cars subject to availability. Renter must meet Avis age, driver and credit requirements. Taxes, concession recovery fees and other surcharges may apply. Rental must begin by 3/31/03.

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• Rental Location ________

• Attach to coupon tape.
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. 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.
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.

ABROAD

MID-ATLANTIC

MIDWEST
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.

NORTHWEST

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

WEST

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 illustrated 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
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 subjects and materials of 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 historian 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 works.

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 Laing Gallery in Newcastle; and the Museum of Contemporary Art in Chicago. 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 to Paris in 1950 and Mexico in 1954. His work appears in more than 30 museum and private collections around the world, including the arts and technique 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 Nortweus Realisme in 1949 with the help of 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 Ausstellungs-halle 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.
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 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.

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

Rhonda Gushue 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 Jacobsmeyer 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 Kleblatt 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 lectureship for fall 2002. He will teach printmaking at the Academy of Fine Arts in Poznan, Poland.

W. Barkdale Maynard has received a 2001 award from the Graham Foundation for his book, Architecture in the United States, 1800–1830 (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 McKeilie, an instructor in painting and drawing at the University of Colorado in 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 residence, 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 Marlone, Shilpa Prasad, Arthur Simms, and Christopher Wood.

The American Antiquarian Society has named Ethan Rovey its 2002–3 American Historical Print Collectors Society Fellowship and Janet A. Headley its 2002–3 “Drawn to Art” Fellowship.

The Canadian Center for Architecture has awarded research fellowships to Annie Grér and Spyros Papapetrou 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.

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

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. Druck has received an honorable mention in the Art Libraries Society of North America’s 2001 George Wittenborn Memorial Book Award for his exhibition catalogue, Fan Gohg and Gaugin: The Studio of the South (Chicago and London: Art Institute of Chicago and Thames and Hudson, 2001), written with Peter Kort Zegers.

INSTITUTIONAL NEWS

The Canadian Center for Architecture, based in Montréal, has posted its library catalogue online at 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 Predoctural 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. 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.

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.

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 discipline and 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 anthropological approach to 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 anthropological approach to 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 María Westerman, Clark Art Institute, Williamstown, MA 01267; mwwesterman@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 mythical occurrences; and
genealogies, tradition, and familial mem-
ory. The committee also seeks panel pro-
posals. Please send title, abstract, and a
preliminary indication of any audiovisual
requirements to Megan Casey-Welch, 
Dept. of History, University of
Melbourne, Victoria 3010, Australia;
anzamems-2003-unimelb.edu.au;
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,
in architecture, and urban planning has of-
en been overlooked in favor of that of his
better-known colleagues from the 18th
century, his work, in particular the Pianta
Grande of 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, archi-
tecture, and cities he influenced. We
welcome submissions in the areas of archi-
tecture, urban planning and design, land-
scape architecture, cartography, and 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 one-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;
a.land@flashnet.it; 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 exhibi-
tion at the Hood Museum of Art enti-
tled 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 encour-
gaged, but literary and historical studies
are also welcome. Papers should explore the
influence and potential of diverse arti-
crafts in the development of the middle ages
and the purpose of the work should be to
spark the imagination of the young visitors.
The conference will be held November
15–16, 2002, at 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
teur State University, SC 29201; 803/779-3115; fax:
803/252-2787; slindten@bellsouth.net;
www.getcultured.org. Deadline: January 3,
2003.

Nederlands Kunsthistorisch Jaarboek/ 
Netherlands Yearbook for History of Art
will dedicate its 2003 volume to the
theme “Virtus: Virtue, Virtuosity, and the Virtuoso in the Early Modern
Netherlands.” Proposals are invited for articles that address the com-
plex relationships between Netherlandish visual culture and the qualities denoted by
the term “virtus” (the Latin term for moral
demeanor, manliness, strength, vigor,
courage, or excellence. In the early modern
Netherlands, virtue could link the properties that
certified 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;
www.let.rug.nl/aahist. Deadline: August 13,
2002.

The editors of Encounters In World  
Architecture invite proposal submissions
to be considered for inclusion in a new anthol-
y that will explore the dynamics of cross-cul-
tural exchange on the historical development
of the world’s built environment. The inter-
disciplinary essays in this volume will pres-
ent the history of world architecture as a
product of dyadic interactions across and
within cultural borders. These interactions
include trade, religion, migration, and con-
fiict, among others. This model transcends
traditional stylistic or period categoriza-
tions, 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
who are concerned with designing a new
framework for the study of world architecture.

CALLS FOR MANUSCRIPTS AND JOURNAL 
SUBMISSIONS

CALLS FOR ENTRIES
Orlo, a nonprofit environmental arts orga-
ization, invites artists to submit work that
explores any facet of bicycling or bike-based
travel. Each postcard-sized work will be
displayed August 3–31, 2002, at Orlo’s gallery
in celebration of “Bikeweek.” Work may not be
larger than 8 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 with-
out an S.A.S.E. If your work is for sale, indi-
cate 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 postcard form and send them to Bikeweek,
Correspondence Art, Orlo, P.O. Box 10342,
Portland, OR 97280; dirk@orlo.org; 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 $252 slices or $305
slides; for LAPMS members $20 and $25,
respectively. For a prospectus, send a self-
addressed, stamped legal-size envelope to
LAPS 17th National Exhibition, Gail Jacobs,
719 Greta Ave., West Covina, CA 91790;

Funeria requests entries for Ashes to
Art, the 2nd international juried exhibition
of urns, vessels, reliquaries, and other sculptur-
al artwork created for the keeping, transport-
ing, 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 individu-
als, companions, or pets. Jurying is by 35-
mm slide entries only; entry fee is $25 for
1–3 slides, plus $5 per each additional slide (6 slides max). Payment must accompany
title, entry form and slides, and all work must be
available for sale (commission on sales is 40
percent). For prospectus, send a business-
sized S.A.S.E. to Ashes to Art, P.O. Box 221,
Graton, CA, 95444-0221; funeria.com.

The Appalachian Center for Crafts exhi-
bit 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 descrip-
tions, résumé, artist statement, and an
S.A.S.E. to Gail Loopcr, Gallery Manager,
Appalachian Center for Crafts, 1560 Craft
Center Dr., Smnithville, TN 37166. Deadline:
October 15, 2002.

For the most up-to-date and expanded list of
resources and opportunities, please consult
www.collegeart.org.
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 field of Malevich research and and the study 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 the Malevich project, his studies, 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; 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 contact the Dedalus Foundation, 800 W. 87th St., Suite 5L, Washington, DC 20008; 202/686-7877; apprequest@cies.lic.org; www.cies.org. Deadline: August 1, 2002.

The Malevich Society of Fellows in the Humanities, with grants from the Andrew W. Mellon Foundation and the Malevich Society of Russian Art, Kenan Trust, will appoint a number of postdoctoral 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 the spouse or dependent of the fellow. 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 10027-6610; casva@columbia.edu/casva. Deadline: October 15, 2002.

The Malech Fund 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, ethnology, history, linguistics, or multidisciplinary studies involving these. For a complete list of the current brochure outlining policies, grants, qualifications, and application forms, please contact FAMSI, 268 S. Suncoast Blvd., Crystal River, FL 34424-5989; fax: 352/793-1970; famsi@famsi.org; www.famsi.org. Deadline: September 30, 2002.

The Malech Fund, in the Research Triangle Park (near Raleigh, Durham, and Chapel Hill, NC) offers residential fellowships for 2003–4. Applicants must hold doctorate or have equivalent scholarly credentials; a record of publication is expected as well. Senior and young resident 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 all fields, are eligible for this competition. 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 humanitarian field whose work concerns religion and/or the history of religions; 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 a 1,000-word project proposal, and 3 letters of recommendation. You may request application material from Fellowship Program, National Humanities Center, Research Triangle Park, NC 27709-2256; nhc@ncsu.edu; 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 significantly influence 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, management, law, journalism, communications, management, finance, economics, architecture, public service, humanities, arts, and environmental affairs. The program begins September 1, 2003, and has been 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. Contact Info: German Academic Exchange Service. 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; 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 more information and an application form for the academic year 2003–4 Visiting Scholars Program, call 514/939-7000; studyctr@cca.qc.ca; www.cca.qc.ca/cca/studium. Deadline: November 1, 2002.

The American Research Institute in Turkey (ARTI) supports research and promotes scholarly exchange in Turkey. ARTI maintains two 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. ARTI administers a number of fellowship programs for 2003–4 to support research and exchange in Turkey: National Endowment for the Humanities/ARTI 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 aca-
demic 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, and modern eras, in any field of the humanities and social sciences. Postdoctoral and advanced doctoral fellow-
ships may be held for various terms, from 2–3 months to 1 year. Stipends range from $4,000 to $16,000. Samuel H. Kress Founda-
tion/ARIT Fellowships for Research in Archaeology and Art History are gradu-
ate-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 Bogazici 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 post-
doctoral 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. http://mec.sas.upenn.edu/ARIT/. The Camargo Foundation Fellowship Program, based in Cassis, France, is a center for scholars who wish to pursue stud-
ies in the humanities and social sciences related to French and francophone cultures. The foundation also supports creative proj-
ects by visual artists, photographers, video artists, filmmakers, media artists, composers, and writers. It also offers, at no cost, 12 furn-
ished apartments, a reference library, dark-
room, artists’ studio, and music-composition studio. The residential fellowship is accom-
panied by a $5,500 stipend, awarded to each recipient of the grant. The normal term of residencia is 1 semester (early September-
mid-December or mid-January–May 31st), precise dates to be announced each year. Applicants may include university and col-
gege faculty, including professors emeriti who intend to pursue special studies while on leave from their institutions; independent scholars working on specific projects; sec-
ondary-school teachers on leaves of absence who are researching a pedagogical or schol-
arly project; graduate students whose aca-
demic residence and general examination requirements have been met and for whom a stay in France would be beneficial in com-
pleting 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 addi-
tional information and to get an application form, write to the Camargo Foundation, U.S. Secretariat, 125 Park Square Ct., 400 Silby
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 indivi-
duals for their education (for both U.S. and international students); arts and cultural endeavors; research and professional proj-
ects; 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.
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 work-
ing 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 a S.A.S.E. to the Virginia Center for the Creative Arts, Mt. San Angelo, Sweet Briar, VA 24595; 434/946-7236; vcca@vcca.com. Deadline: 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.wsw.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 or 212/614-1051, ext. 226, for details.
FOR RENT
NYC, Manhattan B&B. Affordable, comfort-
Rome. Apartment for rent, close to American Academy, major city transporta-
tion 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.
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, down-
load from www.jentelarts.org or send request with self-addressed label and $5.75 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 consid-
ered. 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, photo-
graphs, 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 fellow-
ships may work with paintings; paper (including photographs); objects (includ-
ing sculpture, metalwork, glass, ceramics, furniture and architectural objects); textiles; musical instruments and costumes. It is desirable that applicants for the con-
servation fellowship program should have reached an advanced level of experience or training.
The application deadline for art histo-
ry fellowships to be awarded for the 2003–2004 year is November 1, 2002. The application deadline for conser-
vation fellowships to be awarded for the 2003–2004 year is January 3, 2003. For application procedures and fur-
ther information, please visit the museum website at 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: 212/680-2763; fax: 212/396-5168; Email: education.grants@metmuseum.org. 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
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 work, and place them in a variety of construction sites. For these projects, I create site-specific work and show its documentation in galleries or museums.

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.)

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

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 anxieties 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.
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

CAA NEWS

JULY 2002

College Art Association
275 Seventh Avenue
New York, NY 10001

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