

People of the Eye

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was 'Fine Arts at Harvard.'

"The key recommendation, at least in my judgment, was that a facility for teaching painting and sculpture should be built and it should be contiguous to the Fogg itself. Brown agreed wholeheartedly that we needed a studio arts emphasis and facility. We even included a picture in the report of a joint foyer between the two buildings so that studio artists and art historians would intermingle. The enemy, we believed, was the whole gang of art historians who were in love with words rather than objects. I felt we needed what I liked to call 'people of the eye' instead of just 'people of the mind.' So, the report, nicely bound and with our recommendation, went to Nathan Pusey, President of Harvard, and from him to the art world at large.

"No sooner had the report reached the hands of Harvard alumni than Pusey received a telephone call from a man named Carpenter from St. Louis.

As I recall it, he said, 'I haven't seen fit to do much for Harvard as yet, but I liked that fine arts report, and, if you would be willing, I'll give the funds to build the facility recommended.'

"Pusey was more than pleasantly surprised and was about to accept the proposal when Carpenter interjected. 'But you'll have to agree to one condition that I put on my gift. I choose the architect.'

"Pusey was immediately concerned that Carpenter's choice of architect would not be acceptable to the Board of Overseers. So he asked Carpenter if he had a candidate for the job.

" 'Yes I do,' he said. 'Le Corbusier.'

"So," said Faison with a twinkle in his eye, "our proposal to elevate studio art at Harvard not only got accepted, it wound up getting Harvard the only Corbusier building in the United States."

"I would say that you were extremely busy promoting the cause of artists at a critical time," I suggested. He only smiled and said, "You do what you can."

At this moment, a former student and his wife walked up. Our fifteen minutes had passed remarkably swiftly. Lane was off to lunch with old friends, waving a farewell to me as he went, and I was a few minutes late to my meeting at the Clark.

—John W. Hyland, Jr.
CAA Treasurer

Correction

The bio of 2000 annual conference theme chair Ellen Levy, which appeared in the "Annual Conference 2000: Call for Session Proposals" (May CAA News, page 4-6), should read: "As guest editor of *Contemporary Art and the Genetic Code* (Levy with Berta M. Sichel, *Art Journal*, Spring 1996), Levy fostered an interdisciplinary dialogue."

People of the Eye

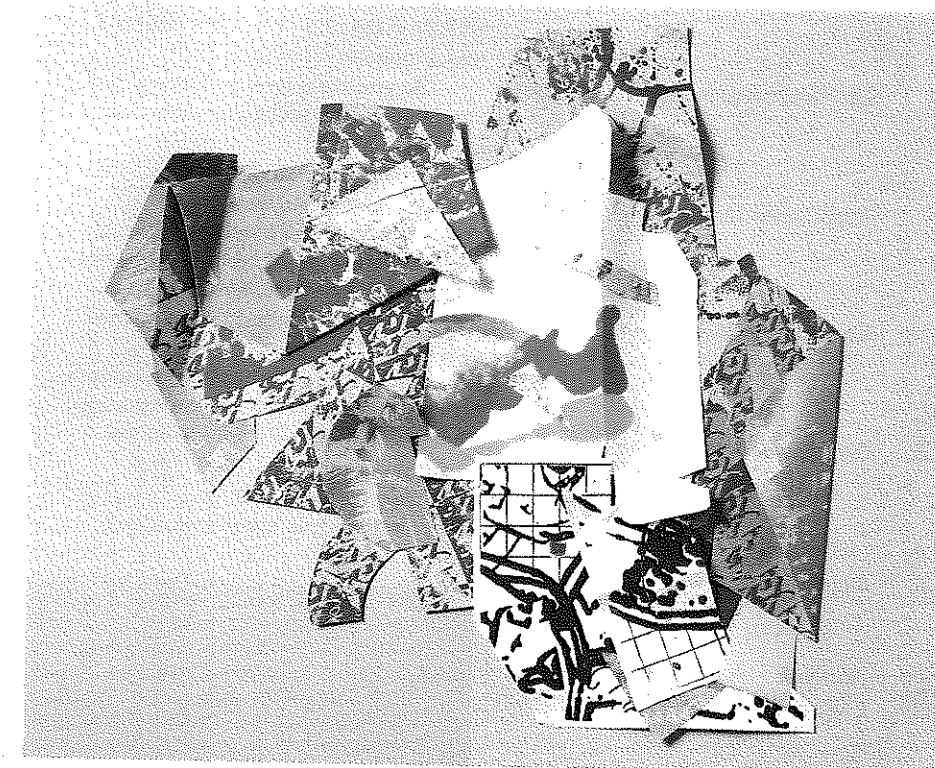
CAA Treasurer John Hyland recently spoke with his former professor Lane Faison, professor emeritus at Williams College and eleventh president of CAA (1952-53).

The metallic red, two-year-old Taurus pulled into the parking lot slowly and stopped. After a brief delay, the door at the driver's side swung open, and I saw a face twist around and look to the back of the car. With some difficulty the body followed the face and Lane Faison stepped out.

"Oh," he said spotting me. "I see it must be Clark Art Board meeting time. I'm just dropping off a letter I wrote this morning. They—or rather you—seem to be planning to charge an admission fee at the Clark. I attended the open meeting yesterday and heard some very good ideas, so I wanted Conforti to have my thoughts."

Though he was planning to drop the letter off with Director Michael Conforti's assistant, Lane had carefully placed a new holographic stamp on the envelope. "Well," he replied when he saw me looking at the stamp, "maybe they can save some money by reusing the stamp." Then he smiled good-naturedly.

I broke in on his train of thought, "I'd be interested in hearing your



A limited number of *Untitled*, mixed-media constructions by Sam Gilliam, are still available. Proceeds benefit CAA's Professional Development Program for Artists and Art Historians. \$1,000; \$1,750 for nonmembers. Contact: Katie Hollander, 212/691-1051, ext. 206; katieh@collegeart.org.

recollections about the College Art Association."

Lane's right eyebrow rose, and he tipped his head back slightly to look at me.

"CAA? Why I haven't been to one of their meetings for years. But, I've got fifteen minutes until friends meet me here to go to lunch. Grab that bench and I'll tell you what I remember. Let's see, I retired in 1976 from teaching at Williams and I think the last CAA board meeting I

Annual Conference 2000, New York: Date Change

The dates for the 88th Annual Conference, to be held in New York in February 2000, have been changed. The new dates are **February 23-26, 2000**. Please make a note of the change on your calendar!

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Editor-in-Chief Susan Ball
Editor Jessica Tagliaferro

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People of the Eye

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attended must have been 1965 or so. That's more than thirty years ago, you know."

"I understand. But I'd like some of the history of your involvement that must go back much further. When did you first join?"

Faison was quiet for a moment, thinking of events long since past. "Oh, let me see. I was a graduate student at Princeton for two busy years beginning in the fall of 1930. I wrote a paper for Charles Morey on a Gothic processional cross in the Vatican that was published under his (and my) name in the *Art Bulletin*. Because of this article, I joined CAA at the annual conference. And, by the way, the organization was mostly art historians and only a few artists. I was a member from then on."

"So you were twenty-three when you joined? You probably weren't an icon yet."

"Icon?" Lane said. "You must be joking. There were plenty of icons around, and I liked meeting these art history 'greats,' but I certainly was not one myself. The only reason people listen to me now is that I'm so darned old."

"I was sorry to miss your ninetieth birthday celebration a few months ago. That was a wonderful article on the celebration in the *New York Times*."

"Yes, what did I tell you? You turn ninety and people listen to you and

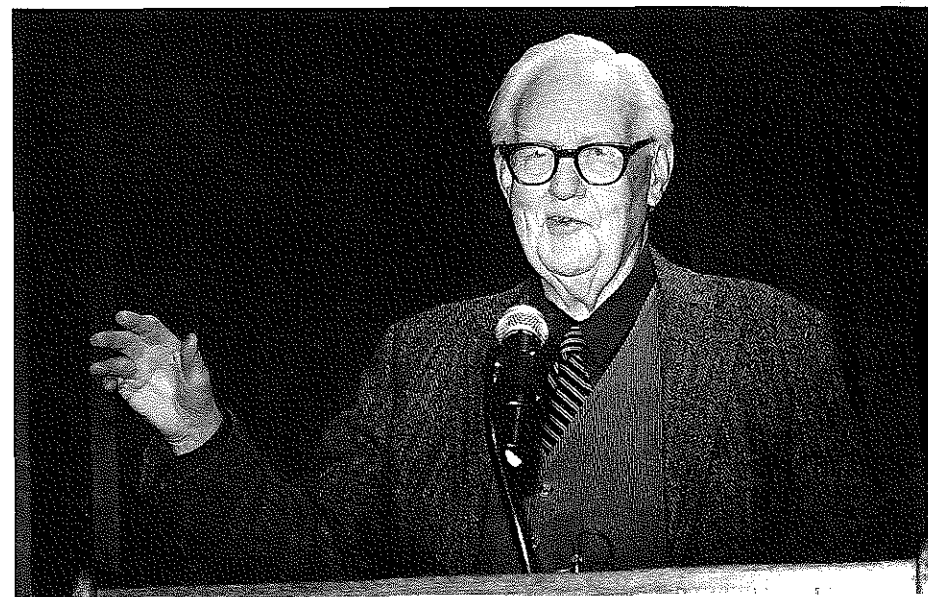
make a fuss over you."

"Going back to your history with CAA, you said you were at Princeton, but I thought you had gone to Harvard."

"I was at Harvard for one year, earning my M.A. I took a remarkable course under Arthur Pope, in which we spent some class sessions learning by making value charts, color wheels, and I remember specifically, copying a Botticelli line drawing. I used more eraser than pencil. But that was one of my first exposures to the complexity of creating art rather than studying it. I was fascinated, but I found Harvard a bit 'chilly' and decided to work on my Ph.D. at Princeton. I had met Professor Frank Mather from Princeton at a Williams College commencement (he was class of 1889, and I was class of 1929). When I told him I was about to go to Harvard, he said 'Fine, Harvard is a good place, but you'll be welcome if you ever want to switch to Princeton.'

"So I spent two years in Princeton's Master of Fine Arts program. It was a peculiar M.F.A. in art history at the time, which would lead to a Ph.D. if I eventually produced a big fat book. In a few years, however, Princeton conformed their program to more general practice, and the M.F.A. applied only for painting and studio art. They reinstated the art history Ph.D., and I was stranded. For the rest of my life I've had to explain why I don't have a Ph.D."

"Returning to CAA, I gather you became president in 1952."



Lane Faison at his ninetieth birthday fete hosted by Williams College, October 1997
PHOTO: NICHOLAS WHITMAN

"That's right. I was elected on January 26, 1952, and I served for three years. CAA was a lot smaller in those days."

"I know," I replied, "I checked the records. As you were elected president, the membership had just passed 2,000 and the total budget for the year was \$32,000. I did notice that you began holding Executive Committee meetings in Williamstown."

"Well, why not? I was president, wasn't I?"

"What did you consider was the issue facing CAA that you cared most about?"

On this point Lane responded quickly and with no hesitation. "I believed that the practicing artists were underrepresented both at CAA and elsewhere and that there should be a balance of artists and art historians both on the board and in the membership."

"How did you get this to happen?"

"Well, Lloyd Goodrich of the Whitney Museum and formerly a CAA director wrote a letter to the board urging inclusion of 'artists or artist-teachers' as members of the CAA Board of Directors. We gave the proposal very serious consideration, and it was endorsed by the board in January 1953. But the real impetus came the following year when we unleashed my successor . . . the senator from Georgia . . ." Lane paused. "It's a problem of age. His name is not coming to me."

"It has nothing to do with age; it happens to me all the time. Was he a real senator?"

"Oh, my no. That was my private nickname for him. He looked like a Southern senator. Dodd, that's it, I remember now, Lamar Dodd, dean of the Art Department at the University of Georgia. Lamar was a painter and a real enthusiast for having artists represented among the CAA board and membership. He really took the ball and ran with it. Now you have plenty of artists in the CAA and on the board. I hear some say you may have too many. Anyway, we were more successful in attracting artists than our wildest expectations."

"Did you ever paint or sculpt yourself?"

"No. But I have been fascinated by the creation of art, even if I could not do it myself. I think that's why I felt so strongly that educational institutions and associations like CAA should

promote and be receptive to the creative artist. My appreciation for artists was brought home to me when I was teaching at Yale (1932-36). Elliott O'Hara, who was renowned for his technical skills in watercolor, took a group of us outside near the art building and gave us five minutes to mix paints and five minutes to paint a picture. That was an intense five minutes, I can tell you. We were later asked to spend one and a half hours in the studio doing the same picture, using every effort to make it perfect and not being under the pressure of time, either. I was amazed that every one of us had done a better job in our quick response to the subject than we had with all the time in the world to paint. I learned then that I was not an artist."

As I listened to Faison's words, the years seemed to drop magically away. I could remember him standing by a podium at the front of the lecture hall. He wore a bow tie slightly askew, and there were chalk marks on the sleeves of his jacket. When the room lights were on, I could see his blue eyes. Most of the time, however, the room was darkened except for the blast of white light conveying a slide of some work of art. Each piece of art was personalized by Lane's enthusiastic and incisive comments. Not one of us who had the privilege—and we knew it was a privilege—to take his famous courses left the room without carrying his buoyant and obvious love of painting with us. And what we learned we always remembered.

I said, "Going back to your comment a few moments ago that artists were underrepresented by CAA and elsewhere. What did you mean by 'elsewhere'?"

"Harvard," he replied. "Some time late in 1953, I was contacted by John Nicholas Brown, who was on Harvard's Board of Overseers and had a special interest in art history. He was not happy with the overly academic direction that fine arts at Harvard was headed in, especially among the art historians at the Fogg Museum. He had been named chairman of a committee to evaluate the fine arts programs at Harvard and asked me if I could get a leave of absence for a year from Williams to be the executive secretary of his committee."

"Excuse me for asking, but why would Brown have asked you to

undertake this job with him?"

"Well, we first met in London. I had arrived on June 1, 1945, just as the war ended. I was a part of the OSS, a small three-man group called the Art Looting Investigation Unit (ALIU). We were charged with finding out what Hitler, Goering, and Goebbels, among others, had done with the art that they had stolen. We interviewed anyone we could find, and we studied whatever documentation we could get our hands on. It was in London that I was introduced to Brown, who was a part of the Monuments, Fine Arts, and Archives outfit. It also had an acronym, the MFA & A, but, in short, they were called the Venus Fixers. Their job was to scour Western Europe, find the great works of art, and make certain they were as safe as possible in the chaos following the war. I remember that John had a snappy officer's uniform and maybe even a star on his shoulder. Brown and I had some good conversations on a number of subjects. I found him a very pleasant, intelligent, and well-informed person. On the importance of artists we shared some common views about the art department at Harvard. That's why I think he contacted me about his fine arts review committee."

"So you were called by Brown about the same time you were promoting artists at the CAA."

"Same issue, in a way. I found the art historians at Harvard (at the Fogg) to be closed-minded about the importance of artists: painters, sculptors, what have you. I received a year's leave of absence from Williams and spent that year investigating and preparing the committee's report. We found, for example, that the only space Harvard allocated for its one course on painting was one room on the third floor at the back of the Fogg. There was one young instructor and, as I remember, about ten students. We felt that this needed to be changed, just as change was necessary for CAA."

"During the twelve months I was at Harvard (1954-55), I organized, took notes when the committee met, interviewed faculty, and when we were finished, I wrote the draft of the committee report, which was then torn apart by the members of the committee prior to finalizing it. I think the final title of the report as it was published in 1956

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New Book Review Editor for Art Bulletin

CAA welcomes Linda Seidel, professor of art history at the University of Chicago, who has succeeded Nina Athanassoglou-Kallmyer as book review editor for the Art Bulletin. Seidel was selected in April by the Art Bulletin Editorial Board, and she will serve a term of 3 years.

Statement

Book reviews have long served as the sextant of our scholarly ship, helping to measure stable bodies from moving ones in an effort to provide guidance in the uncharted waters that groundbreaking research in a vibrant discipline necessarily constitutes. At this particular juncture, just as metamorphosing media transform both our daily existence and our field's definition, online reviews of publications are overtaking the newsworthiness of the review form and have usurped its terrain for public debate. What roles remain for the printed review under these changing conditions?

I am pleased to have the opportunity to reflect on such matters as I succeed Nina Athanassoglou-Kallmyer as book review editor, and I welcome any and all suggestions the readers of the *Art Bulletin* wish to make as I endeavor to carry on these duties in increasingly volatile times. Printed reviews appear to me to preserve the tradition of professional perspective and reasoned response that I have not yet come to recognize as the consummate hallmark of online communication. Perhaps such differences can be brought to the fore by increasing the number of "review" reviews in which recently published books provide the opportunity for reevaluation of larger intellectual issues. Could multiple voices weigh in on a common topic or problem from different points of view,



**Art Bulletin Book Review
Editor Linda Seidel**

including those from outside our discipline? Might the print review be the place to reflect on the publishers who service us by examining how their "series," "studies," and lists shape what we write? Would my colleagues be willing to commit themselves to participation in such (self)inspection?

—Linda Seidel
lseidel@midway.uchicago.edu

CAA News

New Art Journal Board Members

Art Journal has welcomed three new members to its editorial board. **Simon Leung** is an artist who has exhibited and published widely since the late 1980s. A graduate of the Whitney Museum Independent Study Program, he has recently had one- and two-person exhibitions at Pat Hearn Gallery in New York, Refusalon in San Francisco, the Huntington Beach Art Center in Huntington Beach, California, and FRAC Languedoc-Roussillon in Montpellier, France. He has also participated in group exhibitions at the Museum of Modern Art and the

Whitney Museum of American Art in New York and the Neue Gesellschaft für Bildende Kunst in Berlin. He is currently a visiting faculty member at the California Institute of the Arts.

A faculty member in the Department of Art and Art History at Tufts University in Boston, **Steven Nelson** is completing his Ph.D. at Harvard University. His research focuses on contemporary art in Africa and the African Diaspora and the ways in which critical theory can expand the investigation of non-Western art. He co-edited the catalogue for the important exhibition *New Histories*, organized by the Institute of Contemporary Art in Boston, and has lectured extensively.

Finally, **Joe Lewis** will serve a one-year term as the representative of the Visual Arts Committee of CAA's Board of Directors. An artist, professor, and arts administrator, he is presently dean of the Department of Art at California State University, Northridge. Lewis has exhibited his work in numerous galleries and museums and has published widely.

Art Journal Editorial Board Member Sought

The *Art Journal* Editorial Board is seeking nominations and self-nominations from artists for an opening on the board. The three-year term is renewable once. The aim of the board is for its membership to reflect the range of fields and methods current in modern and contemporary art, as well as the geographical, philosophical, institutional, gender, and ethnic range of the CAA membership.

The editorial board meets in New York three times a year and at CAA's annual conference. Board members are expected to attend all meetings. CAA provides travel funds for the meetings in New York; board members pay their own travel expenses for the annual conference, though a small fund is available to help offset expenses for members who would be unable to attend without financial support. Candidates will be notified of the board's decision by November 15. Send letter of interest, a c.v., and any supporting material to: Johanna Drucker, *Art Journal* Editorial Board, CAA, 275 7th Ave., New York, NY 10001. *Deadline: October 1, 1998.*

Millard Meiss Awards

CAA is pleased to announce six Millard Meiss Publication Fund grants awarded in May: **Sarah Cohen**, *Picturing and Performing the Aristocracy in the Ancien Régime* (Cambridge University Press); **Voytech Jirat-Wasiutynski** and **H. Travers Newton**, *The Meaning of Technique in the Paintings of Paul Gauguin* (Cambridge University Press); **Sandy Kita**, *The Last Tosa: Iwasa Katsumochi Matabei, Bridge to Ukiyo-e* (University of Hawai'i Press); **Ewa Lajer-Burcharth**, *Necklines: The Art of Jacques-Louis David after the Terror* (Yale University Press); **D. Fairchild Ruggles**, *Gardens, Landscape, and Vision in the Palaces of Islamic Spain* (Pennsylvania State University Press); and **Bette Talvacchia**, *Taking Positions: Giulio Romano's "I modi" and Sexual Representation in Renaissance Prints* (Princeton University Press).

Millard Meiss grants are awarded twice annually for scholarly manuscripts that have been accepted by publishers but cannot be published without subsidies. Authors must be CAA members. For information: www.collegeart.org/caa/resources/meiss/index.html; or Jessica Tagliaferro; 212/691-1051, ext. 215; caanews@collegeart.org. *Deadlines: October 1 and March 1.*

Becoming an Affiliated Society

CAA welcomes as affiliated societies groups of artists or scholars whose goals are generally consonant with those of CAA, with a view to facilitating enhanced intercommunication and mutual enrichment. It is assumed that a substantial number of the members of such groups will already be CAA members.

To be recognized as an affiliated society, a group must be national or international in scope and must present evidence that it is primarily, or in large part, committed to the serious practice and advancement of the visual arts or to the study of some broad, major area of the history of art. It must possess a formal organizational structure, i.e., elected officers, identifiable membership, and such signs of ongoing activity as a newsletter, periodical, exhibition record, or other documentation. For further information and an application, write to: Katie Hollander, CAA, 275 7th Ave., New York, NY 10001.

Advocacy

Digital Copyright Legislation

This area of CAA's advocacy work continues to be a hotbed of activity. In late May the Senate passed S. 2037, the Digital Millennium Copyright Act (DMCA), under a unanimous consent rule. DMCA is a substitute bill introduced by Senator Orrin Hatch (R-Utah) for S. 1121, the WIPO Copyright and Performances and Phonograms Treaty Implementation Act. Although a few of our concerns are addressed in this substitute, many more are not. CAA, along with the Digital Futures Coalition (DFC), strongly opposes S. 2037. The bill approved by the House Judiciary Committee, H.R. 2281, the WIPO Copyright Treaties Implementation Act, awaits action by the House Chamber. CAA and the DFC strongly oppose H.R. 2281 and continue to support the Boucher-Campbell bill, H.R. 3048, the Digital Era Copyright Enhancement Act, as a more balanced alternative. Currently, there are forty-six co-sponsors for the Boucher-Campbell bill. The number of sponsors for H.R. 2281 remains at four. The DFC anticipates a fight on the floor, as well as possible action by additional House Committees.

NEA Chairman

On May 21, William J. Ivey was unanimously confirmed by the United States Senate as the seventh chairman of the National Endowment for the Arts (NEA). Ivey's nomination was confirmed without hearings owing to the short legislative calendar for this Congressional session. Ivey was director of the Country Music Foundation in Nashville, Tennessee, 1971-98. He has put in more than twenty years of service with the NEA as a panelist and consultant. Ivey is the first endowment chair who has developed and run a nonprofit cultural organization. He is a folklorist and a musician and is recognized for his national leadership in preserving historic recordings of popular and classical music. Ivey enjoys bipartisan support and is expected to be a strong and successful leader.

Appropriations Hearings

On February 2, President Clinton submitted his FY 99 budget proposal to Congress requesting \$136 million for the NEA, a 39% increase in funding. The President's budget also seeks \$136 million for the National Endowment for the Humanities (NEH), a 23% increase in funding. On April 1, 1998, members of Congress who do not serve on the House Appropriations Interior Subcommittee testified before that subcommittee concerning funding for cultural agencies. Representatives Louise Slaughter (D-New York), Stephen Horn (R-North Carolina), Sam Farr (D-California), Earl Blumenauer (D-Oregon), Jerrold Nadler (D-New York), Benjamin Gilman (R-New York), and Rick Lazio (R-New York) urged the subcommittee to fund the NEA at the level requested by President Clinton.

As discussed in earlier installments of our "Advocacy" column, Christian political groups have applied pressure to the House GOP leaders to push through their conservative social agenda. Elimination of the NEA is, once again, one of their top priorities. This agenda will probably lead to a procedural "rule vote" fight and attempts to eliminate arts funding. Representative Ralph Regula (R-Ohio), chairman of the subcommittee, is expected to yield to leadership pressure to zero out NEA funding, but he has asked Speaker Newt Gingrich to allow an "up or down vote" on the NEA on the House floor. CAA, along with other arts advocates, has been pushing for a fair up or down vote in its efforts to support federal funding for the arts. It is anticipated that a fair vote would result in support for the NEA. Even if the House leadership succeeds in blocking a fair vote on the NEA again, the Senate is likely to restore and increase NEA funding for FY 99.

Humanities on the Hill

On May 6 and 7, CAA participated in Humanities on the Hill in Washington, D.C. This annual event brought together members of the humanities community from around the country to raise the profile of the NEH and the humanities in general before Congress.

Annual Conference Update

Call for Program Chairs: Chicago, 2001

The Program Planning Committee is seeking nominations and self-nominations from artists, art historians, and museum professionals to serve as Program Chairs for the 89th Annual Conference, to be held in Chicago in 2001. Submissions are sought for both studio art and art history categories from individuals active in the Chicago/Midwest area who will work with the Program Planning Committee to form the program for the Chicago conference. In each category there is one opening that, if necessary, may be shared in a co-chair arrangement. Responsibilities include soliciting session proposals from the field, participation on the Program Planning Committee through the 2001 conference, providing advice and assistance to session chairs, and advising the Program Planning Committee's work on the Chicago conference.

Chairs work in an honorary capacity, without compensation, as a service to the membership. A modest budget is available; however, it is customary that chairs who are affiliated with institutions will request assistance for clerical and travel support. Institutional affiliation is not required to submit proposals, and proposals from members who are not affiliated with an institution are encouraged.

Chairs are required to attend the Program Planning Committee meeting during the 1999 Annual Conference in Los Angeles, February 10-13, 1999, a meeting to choose sessions in the fall of 1999, and a scheduling meeting in the summer of 2000. Chairs must be present each day of the 2001 conference to attend meetings and to help oversee the conference.

In the past, chairs have been asked to submit proposals with a specific theme. There will be no general theme for the art history program in Chicago. Instead the committee hopes to identify a series of subthemes from within the accepted session proposals. In the studio art category, however, themes may be submitted with proposals.

You must be a CAA member in good standing for your proposal to be considered. Submit qualifications in the form of a one-page written proposal and approach along with a one- to two-page résumé. Co-proposers should submit information under the same cover. Send materials to: Program Chair Search, Chicago 2001, c/o Mary-Beth Shine, CAA, 275 7th Ave., New York, NY 10001. *Deadline: September 30, 1998.*

Call for Curators and Critics: Los Angeles, 1999

Curators and/or critics are sought by the Visual Arts Committee to participate in the third annual Artists Portfolio Review to be held during the 89th Annual Conference in Los Angeles, February 10-13, 1999.

The Artist's Portfolio Review sets aside twenty-minute appointments for CAA artist members to show their slides or videotapes and discuss their work with one of our guest curators/critics. These meetings provide an opportunity for artist members who come from a wide range of backgrounds and from various locations to have their work critiqued by professionals in the field.

Interested curators and critics should be willing to participate for eighty-minute time slots (twenty minutes per artist) during the conference, in return for which they will receive complimentary registration. Whenever possible, artists will be paired with reviewers based on discipline/medium. If you are a curator or critic interested in participating in the program, send résumé with contact information to: Artist's Portfolio Review, c/o Amber Lantz, CAA, 275 7th Ave., New York, NY 10001. *Deadline: September 1, 1998.*

Call for Mentors: Los Angeles, 1999

The 1999 Annual Conference, to be held February 10-13, 1999, in Los Angeles, will mark the third anniversary of the Career Development Workshops. To date, approximately 600 CAA members who are beginning their careers have met with professionals in their respective fields to help ensure that they obtain the advice and guidance they need in their professional activities and in their pursuit of a career.

To ensure the continual success of the program, we are seeking mentors from all areas of art history, studio art, and the museum profession. Those serving as mentors are providing a significant professional service to members. In the past two years several mentors have described the 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 the conference placement, mentors must be sensitive to the needs of candidates and be able to provide constructive criticism when necessary.

All applicants must be members in good standing, must be able to attend the conference, and must commit three consecutive hours to the workshop. Art historians and studio artists must be tenured; curators must have five years of experience and current employment with a museum or university gallery.

The workshops are not intended to be used as a screening process by institutions seeking new faculty. Applications will not be accepted from individuals whose departments are conducting a faculty search in the field in which they are mentoring; mentors should not attend as candidates for positions in the same field in which workshop candidates may be applying.

Send a current c.v. and a letter of interest to: Michael Aurbach, Dept. of Fine Arts, Vanderbilt University, Box 1801 B, Nashville, TN 37235; 615/322-2831. *Deadline: September 1, 1998.*

Solo Exhibitions by Artist Members

Only artists who are individual CAA members will be included in this listing. Group shows or exhibitions cannot be listed. When submitting information, include name, membership number, venue, city, dates of exhibition, and medium (or website address of online exhibits). Photographs will be used only if space allows and cannot be returned. Please be advised that listings and images may be reproduced on the CAA website. Submit to: Jessica Tagliaferro, 275 7th Ave., New York, NY 10001; caanews@collegeart.org.

ABROAD

Ricki Asher. Nora Gallery, Jerusalem, Israel, June 20-July 11, 1998. *Silk Paintings and Prints.*

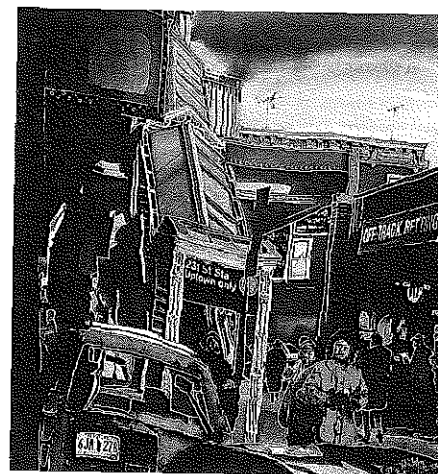
Iris Sandkühler. Galerie B, Haus der Künste, Frankfurt, Germany, April 30-May 30, 1998.

MID-ATLANTIC

Elisabeth Stevens. Gormley Gallery, College of Notre Dame, Baltimore, October 20-December 1, 1997. *Word Into Image: Visualizations of Fiction, Poetry, and Other Imaginings*, etchings, linoleum block prints, and ink drawings.

MIDWEST

Pete Driessen. Minneapolis Art-A-Whirl, Minneapolis, May 15-17, 1998. *Sway from the Swarm*, open studio installation.



Ricki Asher, *O.T.B.*, silk painting, 36" x 36"

Andrea Modica. Cleveland Museum of Art, Cleveland, May 30-August 9, 1998. *Andrea Modica Photographs: Treadwell.*

Clarence Morgan. Mariana Kistler Beach Museum of Art, Kansas State University, Manhattan, April 4-June 21, 1998. *The Archaeology of the Edge.*

NORTHEAST

Barbara LaVerdiere Bachner. TAI Gallery@The Actors Institute, New York, April 16-May 15, 1998. *Testaments II: Paintings and Collages.*

June Blum. SoHo20, New York, June 16-July 11, 1998. *Black and White Paintings and Sculpture, 1993-98.*

Emily Branch. Spectrum Gallery at Light Impressions, Rochester, N.Y., April 28, 1998. *Sanctuary . . . from the past.*

Fran Bull. Sylvia White Contemporary Artists Services, New York, May 28, 1998. *Mater Dolorosa (she grieves)*, performance.



Elisabeth Stevens, etching from *In Foreign Parts: Nine Stories*

Kurt Delbanco. Amos Eno Gallery, New York, April 18-May 7, 1998. *Paintings and Works on Paper.*

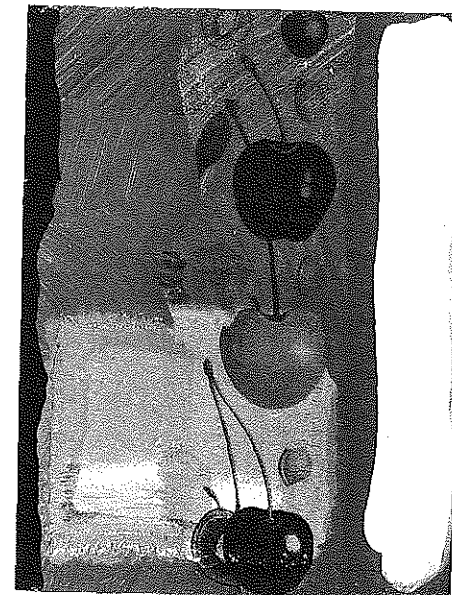
Thomas Germano. IBEW Local 3, Electric Industry Auditorium, Queens, N.Y., May 3-7, 1998. *Thomas Germano: The Labor Paintings, 1991-1995.*

Linda Gilbert-Schneider. East Meadow Public Library, East Meadow, N.Y., 1998. *Mexican Magic; Uniondale Public Library, Uniondale, N.Y., 1998. Images of Mexico.*

Nicholas Halko. Slater Memorial Museum, Norwich, Conn., June 12-August 19, 1998. *Paintings and drawings.*

Michi Itami. A.I.R. Gallery, New York, March 29-April 18, 1998.

Sydney Light. Houghton House Gallery, Hobart and William Smith Colleges, Geneva, N.Y., May 1-May 23, 1998. *Paintings.*



Jacqueline Ehlis, *Staple Big Blue*, acrylic collage and fabric, 5.5" x 7"

Constance Pierce. Yale Divinity Library, Yale University, New Haven, Conn., December 10, 1997-January 15, 1998. *Sketchbook Journals: Imaging the Interior (A Retrospective 1977-97).*

Alicia Rothman. Dillon Gallery Annex, New York, February 19, 1998.

Janet Sawyer. Blue Mountain Gallery, New York, May 22-June 10, 1998. *Marine Paintings.*

Meryl Taradash. Elaine Benson Gallery, New York, May 29-June 16, 1998. *Outdoor Wind-Driven Sculpture.*

Sharon Duffy Verhoef. First Street Gallery, New York, May 12-30, 1998. *Recent Paintings.*

Patrick Webb. Cortland Jessup Gallery, New York, May 6-30, 1998. *Punchinello Works Out*, paintings and drawings.

SOUTH

Michael Aurbach. Art Gallery, Mississippi State University, Mississippi State, September 2-25, 1998. *Installation.*

Charles W. Goolsby. Hollins College Art Gallery, Roanoke, Va., April 12-May 3, 1998. *Paintings and Monotypes.*

Carl Schmalz. Harmon-Meek Gallery, Naples, Fla., January 11-24, 1998. *Still Life Watercolors.*

Virginia Scotchie. Blue Spiral 1 Gallery, Asheville, N.C., July 17-September 12, 1998. *funnels/spouts/knobs*, ceramic sculpture.

Margaret Wagner. Gallery: Untitled, Dallas, May 2-June 13, 1998. *(base) Pair Recognition.*

Robert Rahway Zakanitch. Fred Jones, Jr., Museum of Art, University of Oklahoma, Norman, May 15-June 21, 1998. *Larger Than Life: Robert Rahway Zakanitch's Big Bungalow Suite.*

WEST

Didi Dunphy. *www.dididunphy.com.*

Jacqueline Ehlis. Littman and White Galleries, Portland State University, Portland, July 2–24, 1998. *Starving in the Midst of Plenty.*

John Hylton. Santa Cruz Art Center, Santa Cruz, Calif., April 29–May 31, 1998. *Corwigs, Curraghs, and Fishtraps*, mixed-media sculpture.

Mary Maughelli. Fresno Art Museum, Fresno, Calif., Apr. 24–June 10, 1998. *Silhouette, Symbol, and Spirit: Paintings and Works on Paper.*

James Taylor III. Gallery Blu, Palm Desert, Calif., February 13, 1998. Paintings.

John T. Young. Warren Magnuson, Seattle, May 25, 1998. Dedication of public artwork.

People in the News

In Memoriam

Linda Schele, historian of Maya hieroglyphic writing and ancient American civilization art at the University of Texas at Austin, died on April 18. She was 55.

Schele, born in Nashville, Tenn., graduated from the University of Cincinnati with degrees in education and art. She began her career teaching studio art at the University of South Alabama. In 1970 she and her husband, David, traveled to Mexico to photograph Maya ruins in Yucatan and Palenque for the university's collection. It was there that she met artist and photographer Merle Green Robertson, who soon began to mentor her in the study of the ancient Maya, their art, and their system of writing. She participated in Robertson's 1973 conference "Mesa Redonda de Palenque," with the goal of deciphering Maya hieroglyphic writing, a system that was, at the time, not fully understood.

In 1975–76 Schele was a fellow in Precolumbian studies at Dumbarton Oaks, where she and other scholars further accelerated the deciphering of Maya hieroglyphics through studies of word order in the inscriptions. In 1977 she founded the Maya Hieroglyphic Workshop at the University of Texas, which sponsored meetings that have become a major source for many of the significant epigraphic and iconographic discoveries made about ancient American civilization over the past 2 decades.

In 1980 Schele received a Ph.D. in Latin American studies. Her dissertation, "Maya Glyphs: The Verbs," won an award from the Professional and Scholarly Publishing Division of the Association of American Publishers. In 1986 she organized the exhibition *The Blood Kings: Dynasty and Ritual in Maya Art*. The accompanying catalogue, co-authored by Mary Miller, received CAA's Alfred H. Barr, Jr., Award. Schele continued her teaching career in the College of Fine Arts at the University of Texas, and in 1988 she was named the John D. Murchison Regents Professor of Art. Between 1988 and 1997, Schele and her colleagues organized 13 workshops on hieroglyphic writing presented to Maya-speaking peoples of Guatemala and Mexico. The Maya trained in these courses are now actively engaged in the translation of the writing system of their ancestors. Schele considered this project among the most important work of her career. The work earned her 2 Diplomas of Recognition bestowed by the government of Guatemala, the Museo Popul Vuh, and the Universidad Francisco Marroquin on March 21, 1998.

In recent years, Schele had worked toward making her findings available to the general public through numerous speaking engagements around the world and tours of Mesoamerican sites. She was also author and co-author of 4 major books on the Maya and their civilization. Schele is survived by her husband, her brother Tom Richmond, sister-in-law Sandra Jane Quance, and father-in-law DeWayne Schele, along with hundreds of devoted students, colleagues, and friends. In lieu of flowers, donations may be made to the Linda Schele Precolumbian Endowment, c/o Karen Payne, Development Office, College of Fine Arts, University of Texas, Austin, TX 78712.

Joseph Curtis Sloane, Alumni Distinguished Professor of Art at the University of North Carolina, director emeritus of the Ackland Art Center, and former CAA President (1956–57), died on April 9. He was 89.

"*The best thing I ever did was to bring Joe Sloane to Carolina*"—Joseph Carlyle Sitterson, chancellor, University of North Carolina, Chapel Hill, 1966–72.

Sloane was born in Pottstown, Pa., grew up in Pasadena, Calif., and graduated from Princeton University with M.F.A. and Ph.D. degrees. He was assistant curator at the Cooper Union museum in New York before teaching at Princeton University, Rutgers University, and Bryn Mawr College, where he was chairman of the Art Department, 1938–51. He went to Chapel Hill as chairman of the Art Department, 1959–74, and was founding director of the Ackland Art Museum, 1959–78.

Sloane is best known for his book, *French Painting between the Past and the Present* (Princeton, 1951). His articles on 19th-century painting appear in the *Art Bulletin*, the *Journal of Aesthetics and Art Criticism*, the *Art Quarterly*, and the *Art Journal*.

Sloane's passing causes us to reflect on the many things he did to bring the University of North Carolina Art Department and the

Ackland Art Museum to their present levels. He increased the size of the department faculty; helped complete 2 buildings, the Hanes Art Center and the Art Lab; and formed the collections of the Ackland Art Museum from scratch. As member and chairman of the Board of Directors of the North Carolina State Museum of Art, he had much to do with its development, both its operations and its new building, and he worked actively at developing support for the arts within North Carolina. The University of North Carolina presented him with its highest honors, including the Jefferson Award, an Alumni Distinguished professorship, the North Carolina Award, the Morrison Award, and an Honorary Doctor of Letters Degree in 1994.

As chair Joe was valued for the respect he showed to his colleagues, his skills in administration, and his vision. When, a few years ago, we wanted to name the art library in Joe's honor, he protested mightily because, as he put it, "I'm still very much here." We persisted, however, because we wanted to honor the person who had done so much to foster the growth and development of the department. What I remember most vividly is the sincere interest he took in people, for Sloane is the reason I gave up tenure at Oberlin College to come to UNC. He sent me a handwritten letter on his characteristic blue paper, saying, "There's so much here for you, it's such a wonderful opportunity and a great town." So I came. He was right.

In my last conversation with Joe, I was concerned about his deafness, but he had acquired a new "gizmo" from Radio Shack, and once he was plugged into the new technology he eagerly asked for the news. At this meeting he was lying down, but dressed typically in a pinstripe suit, though without the tie. I couldn't help thinking of the first effigy of William Hayes Ackland, shown lying down in his business suit. Joe would have delighted in the comparison. One of the first things he did as director of the museum was to have that piece hacked apart and order an Italianate replacement.

In his retirement, Joe published a weekly essay, "Periscope," with amusing perspectives about his life. He was especially proud of his service in the Navy during World War II (Pacific Theater), where he achieved the rank of lieutenant commander and received a ribbon of commendation. He also enjoyed telling of his walk-on role at the excavations at Minturnae, 1931–32, and his experiences on a Fulbright in France, 1952–53. His memorial service brought together many friends. A witty, charming, kind, generous person, he was a prince among men, and we shall miss him.

—*Mary Sturgeon*

University of North Carolina, Chapel Hill

Jane Welch Williams, historian of medieval art and architecture and associate professor of art history at the University of Arizona, died Saturday, April 18. She was 69.

Williams received her B.A. and M.A. from the University of California, Los Angeles, where she also earned her Ph.D. in 1987, having studied with O. K. Werkmeister. After teaching

Directory of Affiliated Societies

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

American Council for Southern Asian Art

ACSAA, founded 1966 (formerly American Committee for South Asian Art). Membership: 265. Annual dues: \$25 regular; \$10 student/unemployed; \$30 institution; \$50 contributing; \$100 sustaining. Purpose: to promote the understanding of the arts of all the countries of Southern Asia, including India, Pakistan, Nepal, Bangladesh, Sri Lanka, and Southeast Asia. Publishes a biannual newsletter and frequent bibliographies and holds a major symposium every two years. Secretary: Richard Davis, Bard College, Annandale-on-Hudson, NY 12504; 914/758-7364; rdavis@bard.edu.

American Institute for Conservation of Historic and Artistic Works

AIC, founded 1958. Membership: 3,100. Annual dues: \$105 individual; \$55 student/retiree; \$155 for institution (one-time filing fee of \$10 for each category). Purpose: to advance the practice and promote the importance of preservation of cultural property through publications, research, and the exchange of knowledge as well as by establishing and upholding professional standards. AIC holds an annual conference and publishes a bimonthly newsletter, a scholarly journal, an annual membership directory, and other

publications. Executive Director: Elizabeth F. "Penny" Jones, 1717 K St., NW, Ste. 301, Washington, DC 20006; 202/452-9545; fax 202/452-9328; infoaic@aol.com.

American Society for Hispanic Art-Historical Studies

ASHAHS, founded 1975. International membership: 150. Annual dues: \$15 regular; \$7.50 student; \$25 institution. Purpose: to promote the study of Spanish and Portuguese art through meetings, a newsletter, and other means. ASHAHS presents an annual Eleanor Tufts Award for an outstanding publication and an annual photography grant to a graduate student writing a dissertation on an aspect of Hispanic art. General Secretary: Oscar E. Vázquez, Dept. of Art History, Binghamton University, PO Box 6000, Binghamton, NY 13902-6000; 607/777-2847; ocsarv@binghamton.edu.

Art Libraries Society of North America

ARLIS/NA, founded 1972. Membership: 1,450. Annual dues: \$65 individual; \$40 student/retired/unemployed; \$80 institution; \$100 business affiliate. Purpose: to foster excellence in art librarianship and visual resources curatorship for the advancement of visual arts. The society provides an established forum for professional development and sources for up-to-date information on trends and issues in the field. Holds an annual conference, sponsors awards for excellence in art-related activities, and publishes *Art Documentation* twice yearly, *ARLIS/NA Update* bimonthly, an annual "Handbook and List of Members," and one monograph series. Executive Director: Penney De Pas, CAE, 4101 Lake Boone Trail, Ste. 201, Raleigh, NC 27607; 919/787-5181; fax 919/787-4916; pdepas@olsonmgmt.com.

Arts Council of the African Studies Association

ACASA, founded 1982. Membership: 500. Annual dues: \$35 regular/institution; \$15 student/unemployed/retired. Purpose: to promote scholarship,

communication, and collaboration among scholars, artists, museum specialists, and others interested in African and African Diaspora arts. Business meeting is held at the ASA annual conference. Holds triannual conferences, and ad hoc meetings are held at the CAA conference. Members receive the ACASA newsletter three times a year. Secretary-treasurer: Kathy Curnow, Art Dept., Cleveland State University, Cleveland, OH 44115.

Association for Latin American Art

ALAA, founded in 1979. Membership: 200. Annual dues: \$20 general; \$5 student/retired/non-U.S. address; \$100 individual sustaining; \$50 institution; \$500 institutional sustaining. Purpose: an international scholarly and professional organization that encourages the discussion, teaching, research, and exhibition of Latin American art. Annual dues entitle members to newsletters and member directory. Stacie G. Widdifield, Art Dept., University of Arizona, Tucson, AZ 85721-0002; staciew@u.arizona.edu; *www.arts.arizona.edu/alaa*.

Association for Textual Scholarship in Art History

ATSAH, founded 1991. Membership: 65. Annual dues: \$20 U.S.; \$24 overseas. Purpose: to promote the study and publication of art-historical primary sources and to facilitate communication among scholars working with art literature. Publishes a biannual newsletter with information as well as critical reviews about ongoing scholarship, publications, and conferences. Organizes conference sessions at the Society of Textual Scholarship meetings at CUNY and at CAA annual conferences. President: Elizabeth Pilliod, 415 Lincoln Ave., Highland Park, NJ 08904; 908/828-9243; pilliod@cla.orst.edu.

Association of Art Editors

AAE, founded 1994. Membership: 50. Annual dues: \$10. Purpose: to advance and set standards for the profession of art editor; to provide a forum for the exchange of information among art editors and others involved in art-related publications; to provide authors

information about editing and publication procedures; to exchange information about editing positions available, both freelance and institutional. Meets annually at the CAA conference and sponsors a session on publishing. Directory of members includes areas of expertise. Co-presidents: Elaine Koss, College Art Association; Sheila Schwartz, 343 E. 51st St., 2D, New York, NY 10022. For membership: Michaelyn Mitchell, AFA, 41 E. 65 St., New York, NY 10021.

Association of College and University Museums and Galleries

ACUMG, founded 1980. Membership: 300. Annual dues: \$50 corporate; \$35 institution; \$20 individual; \$10 student. Purpose: to address the issues that are unique to college and university museums and galleries. Publishes a newsletter containing information on issues of concern and offers members a forum to share information through articles. President: Peter Tirrell, Oklahoma Museum of Natural History, 1335 Asp Ave., Norman, OK 73019-0606; 405/325-4712; fax 405/325-7699; www.omnh.ou.edu/acumg/.

Association of Independent Historians of Art

AIHA, founded 1982. Membership: 45. Annual dues: \$25 full/associate; \$10 subscription. Purpose: to provide guidance concerning the problem of professional credibility for the independent scholar; to publish a newsletter and directory of members to foster communication among the unaffiliated; to establish a schedule of fees and ethical standards for freelance work; and to provide guidelines for contractual arrangements for independent curatorial positions and publication of illustrated books and articles. Publishes an annual newsletter and sponsors panels composed of lawyers, writers, museum directors, and other experts at CAA conferences and elsewhere to keep independents up-to-date and informed on important issues. President: Barbara J. Mitnick, 19 Van Beuren Rd., Morristown, NJ 07960; 201/605-1885; fax 201/605-8633. Treasurer: Mary Emma Harris, 42 Grove St., Apt. 33, New York, NY 10014; phone/fax 212/691-6708. For

information/membership: Anne Lowenthal, 340 Riverside Dr., 10-A, New York, NY 10025; 212/666-3271; fax 212/666-3290.

Association of Historians of 19th-Century Art

AHNCA, founded 1994. Membership: 200+. Annual dues: suggested \$15, minimum \$10; foreign minimum \$15. Purpose: to foster communication and collaboration among historians of nineteenth-century art through such activities as research conferences and a newsletter. Holds an annual meeting and program at the annual CAA conference and publishes an annual directory of historians of nineteenth-century art as well as the biannual newsletter. President: Gabriel P. Weisberg; Secretary: Sara Levine; Treasurer: Sally Webster; Newsletter Editor: Lucy Oakley. AHNCA, Dept. of Art History, CUNY Graduate Center, 33 W. 42 St., New York, NY 10036-8099.

Association of Research Institutes in Art History

ARIAH, incorporated in 1988. Full members: 17; affiliate member: 1. Purpose: to promote scholarship by institutes of advanced research in art history and related disciplines; to exchange administrative, scholarly, and research information; to encourage cooperation in the development and funding of joint programs. Chair and Treasurer: Therese O'Malley, CASVA, National Gallery of Art, Washington, DC 20565; 202/842-6480; fax 202/842-6733. Vice-Chair: Amy Meyers, Henry E. Huntington Library and Art Gallery, 1151 Oxford Rd., San Marino, CA 91108; 818/405-2229; fax 818/405-0225. Secretary: Joel Hoffman, Wolfsonian Foundation, 1001 Washington Ave., Miami Beach, FL 33139; 305/535-2625; fax 305/531-2133.

Catalogue Raisonné Scholars Association

CRSA, founded 1993. Membership: 80. Annual dues: \$20; \$30 overseas. Purpose: a forum for discussing the catalogue raisonné; sessions at the CAA annual conference address authenticity, opinion, research and other scholarly

issues; also funding, legal, publishing, technological and similar practical concerns. Publishes a biannual newsletter. President: Nancy Mowll Mathews, Williams College Museum of Art, Williamstown, MA 02167; Vice President: Melvin P. Lader, 8212 Glyn St., Alexandria, VA 22309. For membership: Gerald L. Carr, Treasurer, 608 Apple Rd., Newark, DE 19711.

Design Forum: History, Criticism, and Theory

DF, founded 1983. Membership: 185. Annual dues: \$10. Purpose: to nurture and encourage the study of design history, criticism, and theory and to provide, through its various events, better communication among its members, the academic and design community, and the public at large. Holds an annual meeting in conjunction with the CAA annual conference and an autonomous symposium on design. The DF newsletter, *Object Lessons*, founded 1990, is published occasionally. Co-chairs: Joseph Ansell, School of the Museum of Fine Arts, Boston; Richard Martin, Costume Institute, Metropolitan Museum of Art, 5th Ave. at 82nd St., New York, NY 10028; 212/570-3908; fax 212/570-3970.

Foundations in Art: Theory and Education

FATE, founded 1977. Membership: 600. Annual dues: \$20, \$100 institution. Purpose: a national organization promoting excellence in the development and teaching of college-level foundation courses in both studio and art history. Aims to foster discussion, analysis, strategies, goals, and understanding in the visual arts core curriculum. The FATE newsletter/journal, *FATE in Review*, and regional/national conferences provide a platform for exchange and publication. For information: www.louisville.edu/a-s/finearts/FATE.html. President: Jeff Boshart, Art Dept., FAA 216, Eastern Illinois University, Charleston, IL 61920; 217/581-2059; cfjgb@eiu.edu. For membership: Joyce Hertzson, Treasurer, School of Art and Design, R.I.T., 73 Lomb Memorial Dr., Rochester, NY 14623-5603; 716/475-2647; JSHFAA@ritvax.isc.rit.edu.

Gay and Lesbian Caucus

GLC, founded 1989. Membership: 300. Annual dues: \$25 employed; \$5 low income/student. Purpose: to encourage, nurture, and publicize the study of gay and lesbian, and bisexual art history, theory, and studio practice. The caucus works for the greater visibility of sexual difference in the arts, and the greater equality of gays, lesbians, and bisexuals in society. Activities include a newsletter and conference panels. Co-chairs: Joe Thomas, Art Dept., Clarion University, Clarion, PA 16514; thomas@mail.clarion.edu; Ray Anne Lockard, Frick Fine Arts Library, University of Pittsburgh, Pittsburgh, PA 15260; frickart+@pitt.edu. For membership: Jonathan Weinberg, History of Art, Yale University, POB 208272, New Haven, CT 06520-8272.

Historians of British Art

HBA, founded 1992. International membership: 225. Annual dues: \$10 professional; \$5 student; \$50 institution. Purpose: to foster communication and to promote the study and sharing of ideas among those engaged in any type of scholarship or other professional endeavor related to all areas of British art. Has one to two affiliate sessions at the annual CAA conference, in addition to a separate HBA meeting on the Saturday of the national conference. The *HBA Newsletter* is published biannually, and a directory of members is available. Prizes are awarded for the Best Book on a British Art Topic, and a travel award is granted to a graduate student presenting a paper at the annual conference. President: Laurel Bradley, Carleton College Art Gallery, 1 N. College St., Northfield, MN 55057; 507/646-4342; fax 507/646-7042; lbradley@carleton.edu.

Historians of German and Central European Art and Architecture

HGCEA, founded 1997. Membership: 105. Annual dues \$25 individual; \$15 student. Purpose: to foster the study of visual and material culture in Northern and Central Europe and to further communication among scholars working on the art and architecture of

the region through the publication of an annual newsletter (with directory of members) and through annual conferences and meetings. President: Rose-Carol Washton Long, Ph.D. Program in Art History, CUNY Graduate Center, 33 W. 42 St., New York, NY 10036-8099; fax 212/642-2845; Secretary: Reinhold Heller, Dept. of Art History, University of Chicago, Chicago, IL 60637; fax 708/799-9266; Treasurer: Charles W. Haxthausen, Williams College, Graduate Program in History of Art, Williamstown, MA 02167-2566; fax 413/458-9562; emchaxthau@williams.edu.

Historians of Islamic Art

NAHIA, founded 1983. Membership: 225. Annual dues: \$25; \$15 student. Purpose: to promote high standards of scholarship and instruction in the history of Islamic art; to facilitate communication among its members through meetings and through the NAHIA newsletter and directory; and to promote scholarly cooperation among persons and organizations concerned with the study of Islamic art. Holds periodic *majlis*, or meetings, of its members, often in conjunction with meetings of CAA or Middle East Studies Association (MESA). President: Linda Komaroff, Dept. of Ancient and Islamic Art, Los Angeles County Museum of Art, 5905 Wilshire Blvd., Los Angeles, CA 90036; 213/857-6011; lindak@art.lacma.org. Secretary-Treasurer: David J. Roxburgh, Dept. of Fine Arts, Harvard University, 485 Broadway, Cambridge, MA 02138; 617/496-1056; roxburgh@fas.harvard.edu.

Historians of Netherlandish Art

HNA, founded 1983. Membership: approximately 650. Annual dues: \$15 student; \$35 regular; \$50 supporting; \$100 patron; \$200 benefactor; \$100 institutional. Purpose: to foster communication and collaboration among historians of Northern European art from about 1350 to 1750. Holds an annual meeting and program in conjunction with the CAA annual conference, publishes two newsletters per year and a Directory of Members, and holds scholarly conferences every three to five years. Secretary: Kristin Lohse Belkin, 23 S. Adelaide Ave.,

Highland Park, NJ 08904. phone/fax 732/937-8394; kbelkin@aol.com. Treasurer: Jane C. Hutchison, Dept. of Art History, University of Wisconsin, 800 University Ave., Madison, WI 53706; 608/263-2349.

International Association of Art Critics

AICA/US, American affiliate founded early 1950s. Membership: 300. Annual dues: \$45 (\$60 new members). Purpose: to promote critical work in the field and to help insure its methodological basis; to create permanent links among members through international meetings and exchange; and to contribute to the international understanding of different cultures. Aims to protect and further art criticism as a profession in the U.S. and to act on behalf of the physical preservation and moral defense of works of art. Membership meetings are organized in different parts of the country, as well as lectures and symposia, open to members and nonmembers. Publishes a quarterly newsletter. Membership is by invitation only. President: Alexandra Anderson-Spivy, 125 W. 12th St., New York, NY 10011; 212/292-1900; ally@iab.com.

International Association of Word and Image Studies

IAWIS, founded 1987. Membership: 200. Dues Fls 50 credit card; Fls check. Purpose: to be an international forum for the different disciplines and approaches, where literary and art historians, and also psychologists, artists, educationalists and design and publicity specialists, can meet and exchange ideas about the way the visual and verbal interact. The association has a triennial international conference and publishes a newsletter at least twice a year. Contact: Lauren Weingarden, IAWIS, Dept. of Art History, 220D Fine Arts Bldg., Florida State University, Tallahassee, FL, 32306-3058; 850/644-1250; fax 904/644-8977.

International Center of Medieval Art

ICMA, founded 1956. Membership: 1,400. Annual dues: \$45 U.S.; \$50 all other countries; \$15 all students; \$50 all institutions. Purpose: to promote the study of medieval art and civilization. Publishes a newsletter, *Gesta*, and sponsors sessions at international conferences. Administrator of ICMA, The Cloisters, Fort Tryon Park, New York, NY 10040; phone/fax 212/928-1146; IMCA@compuserve.com; www.medievalart.org.

Italian Art Society

IAS, founded 1986. Membership: 200+. Annual dues: \$15 U.S., \$20 overseas. Purpose: to foster communication among disciplines and scholarship devoted to the study of Italian art and civilization of all historical periods. Sponsors sessions at the International Congress on Medieval Studies and the CAA annual conference. Membership includes *Bibliography of Members' Publications and Newsletter*. President: John T. Paoletti, Dept. of Art and Art History, Wesleyan University, Middletown, CT 06459-0442; 860/685-3146, jpaoletti@wesleyan.edu. Secretary-Treasurer: Roger Crum, Visual Arts Dept., University of Dayton, 300 College Park, Dayton, OH 45469-1690, crum@McCoy.as.udayton.edu.

National Council of Art Administrators

NCAA, founded 1972. Membership: 200. Annual dues: \$30. Purpose: to provide a forum for the exchange of ideas, the identification of problems, and the generation of shared solutions to the issues that confront visual art professionals in higher education today. Supports a yearly conference hosted by an educational institution to encourage dialogue and networking. Members receive a newsletter and directory. President: C. Roy Blackwood, Dept. of Visual Arts, Southeastern Louisiana University, Hammond, LA 70402; cblackwood@selu.edu; Administrative Coordinator: Robert Shay, Herron School of Art, 1701 N. Pennsylvania St., Indianapolis, IN 46202; rsbay@indyvax.iupui.edu.

Private Art Dealers Association

PADA, chartered 1990. Membership: 60. Annual dues: \$500. Purpose: to represent a select group of dealers who work from nonpublic spaces, and who are specialists in specific areas of the fine arts. Election to membership is by invitation and is based on a dealer's experience, scholarship, ethics, and contributions to the arts community. Supports scholarship through public lectures, symposia, and grants. The association is a member of the Confédération Internationale des Négoçants en Oeuvres d'Art (CINOA). A directory of PADA dealer members is published annually. PADA, PO Box 872 Lenox Hill Station, New York, NY 10021; 212/909-0409; fax 212/909-0408.

Renaissance Society of America

RSA, founded 1954. Membership: 3,700. Dues: \$75 institution; \$50 individual; \$25 student. Purpose: an international, interdisciplinary organization dedicated to the promotion and encouragement of the study of the Renaissance period. Holds an annual conference, usually in the early spring, publishes the *Renaissance Quarterly* and a newsletter, *Renaissance News and Notes*, three times a year. RSA, 24 W. 12th St., New York, NY 10011; 212/998-3797; fax 212/995-4205; rsa@is.nyu.edu; www.r-s-a.org.

Society of Historians of East European and Russian Art and Architecture

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

Visual Resources Association

VRA, founded 1982. Membership: 800. Annual dues: \$65 U.S.; \$85 foreign; \$35 student/retired; \$95 institution; \$80-\$299 contributing; \$300 patron. Purpose: to establish a continuing forum for communication and to further research and education in the field of visual documentation. Publications include a quarterly newsletter, the *VRA Bulletin*, a number of monographs, and special bulletins on various aspects of visual resources administration and image retrieval. Organizes workshops and an annual conference and sponsors the website, www.vra.oberlin.edu, and VRA-L listserv. President: Jenni M. Rodda, Institute of Fine Arts, New York University, NY 10021; 212/772-5872; fax 212/772-5807; jmr3@is2.nyu.edu.

Women's Caucus for Art

WCA, founded 1972, is a national organization unique in its multidisciplinary, multicultural membership of artists, art historians, students and educators, gallery and museum professionals, critics and publishers, art administrators and others involved in the visual arts. Membership: 3,500. Purpose: to win parity in the valuation of creative and scholarly work by women; to create new opportunities for women to document, produce, and exhibit works; and to assemble for the exchange of ideas. Offers a national network of over forty national chapters, exhibitions, publications, a quarterly newsletter, *UPDATE*, an annual conference and honor awards, that provides the occasion to teach, learn, present work, and celebrate scholarly and creative achievements by women. President: Imma Arroyo, Eastern Connecticut State University, 83 Windham St., Willimantic, CT 06226; 860/465-5209; fax 860/465-5180. National Administrator: Isis Mattei, National Office, 625 Broadway, Ste. 810, New York, NY 10012; 212/634-0007; fax 212/634-0009; info@nationalwca.com.

for several years at the University of Chicago and the University of Illinois at Urbana-Champaign, she joined the art history faculty at the University of Arizona in 1988. Williams was an amazingly energetic scholar, teacher, and colleague. She will be remembered for her important contribution to the scholarship on French Gothic art. Her book, *Bread, Wine, and Money: The Trade Windows at Chartres Cathedral*, added a new dimension of social analysis to the more traditional religious interpretation of the stained glass windows at Chartres. In recent published work, in papers and lectures, and in her works in progress, Williams explored various representations of women at Chartres Cathedral. She was also a dynamic teacher who received numerous university teaching awards and nominations. In addition, from 1993 until 1995 she served as the program director for the art history area; among her achievements in the university community were the galvanization of the joint Ph.D. program with Arizona State University in art history and the formation of the Associates of Art History, a community group whose support has greatly enhanced the art history program at the University of Arizona.

In addition to maintaining a profound commitment to her profession, Williams was an avid fisherwoman, a brilliant cook, and an engaging host, as well as a vital and inspiring comrade to her many students, colleagues, and friends. She will be sorely missed. In lieu of flowers the family requests that donations in her memory be made to the Associates of Art History, University of Arizona Foundations, c/o Julie-Anne Plax, Dept. of Art, PO Box 210002, Tucson, AZ 85721-0002.

—Julie-Anne Plax
University of Arizona

Academe

Marta Violette Kot is principal and chairperson of the Department of Art and Music at the International School in Warsaw, Poland.

Lawrence Rinder has been appointed director of the Institute for Exhibitions and Public Programs at the California College of Arts and Crafts.

Martin Rosenberg, professor and associate chair in the Department of Art and Art History at the University of Nebraska, is visiting scholar at the Getty Education Institute for 1998-99.

Virginia Scotchie has been promoted to associate professor with tenure in the Department of Art at the University of South Carolina, Columbia.

Museums and Galleries

Jane R. Becker has been appointed assistant curator at the Dahesh Museum.

Susanne Frantz has resigned from her position as curator of 20th-century glass at the Corning Museum of Glass in Corning, N.Y. She is

relocating to Prague, where she will continue her writing and research on international modern glass.

Jay Gates, formerly director of the Dallas Museum of Art, is director of the Phillips Collection in Washington, D.C.

Sidney Hart has been appointed editor of the Peale Family Papers, a research and publications project at the Smithsonian's National Portrait Gallery. He succeeds Lillian B. Miller, who died in November 1997.

Lloyd Herman, founding director of the Renwick Gallery, Smithsonian Institution, has joined the International Glass Museum as acting senior curator.

April Hunter, M.A. candidate at Howard University and CAA Professional Development fellow, has been appointed Multicultural Curatorial Intern at the Galleries at Moore, Moore College of Art and Design.

Louise W. Mackie has been appointed curator of textiles and Islamic art at the Cleveland Museum of Art.

John B. Ravenal, formerly associate curator of 20th-century art at the Philadelphia Museum of Art, has been appointed curator of art after 1900 at the Virginia Museum of Fine Arts.

James Steward, formerly chief curator at the University of California Berkeley Art Museum, has been appointed director of the University of Michigan Museum of Art in Ann Arbor.

Organizations

Michele H. Bogart, professor of art history at the State University of New York at Stony Brook, has been appointed to the Art Commission of the City of New York, the city's design review agency.

Leilani Lattin Duke has resigned from the position of director of the Getty Education Institute for the Arts.

Sharon Flescher has been appointed executive director of the International Foundation for Art Research (IFAR) in New York.

Grants, Awards, & Honors

Only grants, awards, or honors received by individual members are listed. All names will also appear on the CAA website. Submit name, membership number, institutional affiliation, and title of the grant, award, or honor, and use or purpose of grant to: caanews@collegeart.org.

Exiles and Émigrés: The Flight of European Artists from Hitler (Los Angeles County Museum of Art with Abrams, 1997), by **Stephanie Barron** and **Sabine Eckmann**, received special mention at the Art Libraries Society of North America's 19th Annual George Wittenborn Memorial Book Awards ceremony.

Vincent Borrelli received a grant in photography from the Constance Saltonstall Foundation for the Arts.

Patricia Fortini Brown, professor at Princeton University, has received the Renaissance Society of America's 1998 Phyllis Goodhart Gordon Book Prize for *Venice and Antiquity: The Venetian Sense of the Past* (Yale University Press, 1997). She was also awarded a Gladys Krieble Delmas grant and a Renaissance Society of America research grant for research in Venice, as well as a Mellon postdoctoral research fellowship at the Folger Shakespeare Library for 1998-99.

Dave Anthony Burke completed a 5-week residency at the International American School in Warsaw, Poland, December 1997-January 1998, where he developed a collaborative site-specific project with K-9 students.

Derrick Cartwright, assistant professor at the University of San Diego, has received a fellowship from the Yale Center for British Art for winter 1998-99.

Roger Crum, associate professor at the University of Dayton, has been awarded a membership in the School of Historical Studies at the Institute for Advanced Study in Princeton for the academic year 1998-99.

Charles W. Goolsby, assistant professor at Emory and Henry College, received a 1997-98 Virginia Museum of Fine Arts Professional Visual Arts fellowship for a series of monotypes titled *The Hillman Highway Crossings and Signals*.

Jeffrey F. Hamburger, professor at the University of Toronto, has been awarded the Jacques Barzun Prize in Cultural History by the

American Philosophical Society for *Nuns as Artists: The Visual Culture of a Medieval Convent* (University of California Press, 1997). The book was partially funded by a grant from CAA's Millard Meiss subvention program.

Sarah Haviland has received a Puffin Foundation grant for her sculpture installation titled *Mirror Phase*.

Lisa Heer, assistant professor at Boise State University, received a fellowship from the Yale Center for British Art for the summer of 1999.

Nicholas Hill has been granted a residency in Dresden, Germany, by the Greater Columbus Arts Council for the summer of 1998.

Carol Hodson, associate professor at Webster University, has received the William T. Kemper Award for Excellence in Teaching.

James E. Housefield has been awarded a grant from the American Institute for Maghrib Studies to support postdoctoral research on "Morocco in World Art: The Colonies as a Test Case for the Merging of Art, Craft, and Industry."

Eduardo Kac, assistant professor at the School of the Art Institute of Chicago, was the recipient of the 1998 Leonardo Award for Excellence from the International Society for the Arts, Sciences, and Technology.

Antioch: The Lost Roman City, an exhibition organized by **Christine Kondoleon** for the Worcester Art Museum, received an award from the NEA.

Arnold Lewis, professor emeritus at the College of Wooster, received a Barzun Prize in Cultural History from the American Philosophical Society for his book *An Early Encounter with Tomorrow: Europeans, Chicago's Loop, and the World's Colombian Exposition* (University of Illinois Press, 1997).

Peter M. Lukehart, director of the Trout Gallery at Dickinson College in Carlisle, Pa., has received a Fulbright grant to conduct research on 16th- and 17th-century Italian art in major cultural centers throughout Italy.

Mary Lum received a grant in painting from the Constance Saltonstall Foundation for the Arts.

Lyle Massey, assistant professor of art history at Northwestern University, was awarded the 1997 Nelson Prize for her article "Anamorphosis through Descartes or Perspective Gone Awry," which appeared in *Renaissance Quarterly*.

Clarence Morgan received a 1998 Bush Artist fellowship in painting from the Bush Foundation.

Chon A. Noriega, assistant professor of critical studies in the University of California, Los Angeles, Department of Film and Television, was awarded a Rockefeller Film/Video/Multimedia fellowship (with video artist Edin

Velez) to develop the documentary, "Of Every Hue and Cast": *Another History of American Art*.

Denise Oleksijczuk, a doctoral candidate at the University of British Columbia, has been appointed a fellow at the Yale Center for British Art for the fall of 1998.

Ann Pibal received a grant in painting from the Constance Saltonstall Foundation for the Arts.

Printed Stuff: Prints, Posters and Ephemera by Claes Oldenburg: A Catalogue Raisonné 1958-1996 (Hudson Hills Press with Madison Art Center, Madison, Wis., 1997), by **David Platzker** and **Richard H. Axsom**, received a George Wittenborn Memorial book award from the Art Libraries Society of North America.

Joseph Rykwert received the Alice Davis Hitchcock Award from the Society of Architectural Historians for the most distinguished work of scholarship in the history of architecture published during the past 2 years by a North American scholar for *The Dancing Column: On Order in Architecture* (M.I.T. Press).

Ellen Fernandez Sacco, Ph.D. candidate at the University of California, Los Angeles, was awarded a 1998-98 President's Postdoctoral fellowship at the University of California, Berkeley.

Jonathan Schmuck received a Fulbright scholarship to study at the Canberra School of Art in Australia.

Mara Adamitz Scrupe was awarded a 1998-99 Virginia Museum Professional fellowship from the Virginia Museum of Fine Arts Foundation. She also received an Artist as Catalyst grant from the Mid-Atlantic Arts Foundation that she will use for the design and fabrication of a site-specific, solar-powered light installation at the Abington Art Center and Sculpture Garden, Jenkintown, Pa.

Shahzia Sikander has been selected for the ArtPace International Artist-in-Residence Program for 1999-2000 in San Antonio, Tex.

Sarah Sze has been selected for the ArtPace International Artist-in-Residence Program for 1999-2000 in San Antonio, Tex.

Leslie Topp received the 1998 Founders Award from the Society of Architectural Historians for

best article by a younger scholar appearing in the *Journal of the Society of Architectural Historians* for "An Architecture for Modern Nerves: Joseph Hoffmann's Purkersdorf Sanatorium."

Laura Vandenburg received a grant in painting from the Constance Saltonstall Foundation for the Arts.

Anita Welych received a grant in painting from the Constance Saltonstall Foundation for the Arts.

Richard Wendorf, director and librarian of the Boston Athenaeum, has been awarded the Annibel Jenkins Biography Prize by the American Society for 18th-Century Studies for *Sir Joshua Reynolds: The Painter in Society* (Harvard University Press and National Portrait Gallery, London, 1996).

Beth S. Wright, associate professor at the University of Texas, Arlington, has been awarded the 1998 Vasari Award from the Dallas Museum of Art for her book *Painting and History during the French Restoration: Abandoned by the Past* (Cambridge University Press, 1997).

Following are the 1999 Guggenheim Fellows in Art: artists **Burt Barr**, **Cindy Bernard**, **Barbara Bloom**, **Rackstraw Downes**, **David Fludd**, **Kenji Fujita**, **Marvin Gates**, **Susan Hiller**, **Bill Jensen**, **Michael Joo**, **Dennis Kardon**, **William Leavitt**, **Nancy J. Lorenz**, **Marilyn Minter**, **Wendy Sussman**, **David H. Wilson**, and **Robin Winters**; scholars and writers **Hal Foster**, **Eloise Quiñones Keber**, **Jeffrey Chips Smith**, and **Nancy J. Troy**.

The following CAA members are the recipients of 1998-99 Rome Prize fellowships from the American Academy in Rome: **William L. Barcham**, Fashion Institute of Technology, SUNY; **Michael Koortbojian**, University of Toronto; **Stephanie C. Leone**, Rutgers University; **Todd P. Olson**, University of California at Santa Cruz; **Lauren Hackworth Petersen**, University of Texas at Austin; and **Jack Risley**, New York University.

Three CAA members are fellows and associates of the National Humanities Center in Research Triangle Park, N.C.: **Annemarie Weyl Carr**, Southern Methodist University; **Jaroslav Folda**, University of North Carolina at Chapel Hill; and **Peter F. Lynch**, Randolph-Macon Woman's College.

Conferences & Symposia

Calls for Papers

"The Inspiration of Astronomical Phenomena (INSAP II)," to be held January 7-14, 1999, Malta, will explore human fascination with astronomical phenomena. Scholars from the disciplines of archaeology, art, classics, history, prehistory, mythology and folklore, philosophy, the physical sciences, and religion will discuss the cultural impact of astrological phenomena. Presentations will be grouped under 4 topics: art, literature, myth and religion, and history and prehistory. For information: Raymond E. White, Steward Observatory, University of Arizona, rwhite@as.arizona.edu; ethel.as.arizona.edu/~white/insap.htm. Deadline: July 31, 1998.

1998 Feminist Art and Art History Conference will be held at Barnard College on Saturday, October 17, 1998. Proposals are invited from scholars, visual artists, performance artists, and filmmakers for papers, presentations, and working groups that address feminist art practice and feminist art history. Send 1-page proposal, c.v., and letter to: Pamela Fletcher and Muffet Jones, FAHC Conference, Dept. of Women's Studies, Barnard Hall 204, Barnard College, 3009 Broadway, New York, NY 10027. Deadline: August 1, 1998.

International Medieval Congress, "Decorations for the Holy Dead: Visual Embellishments on Tombs and Shrines of Saints," will be held at the University of Leeds, England, July 12-15, 1999. Send 1-page abstract to: Stephen Lamia, Dept. of Visual Arts, Dowling College, Oakdale, NY 11769. Deadline: August 1, 1998.

American Culture Association seeks proposals on American art and architecture for a conference to be held in San Diego, March 31-April 3, 1999. Sessions may be organized around a theme, special panels, and/or individual papers. Sessions are scheduled in 90-minute slots, with a suggested maximum of 4 papers or speakers per session. Submit 1-page proposal or abstract with current résumé to: Joy Sperling, Art Dept., Denison University, Granville, OH 43023; 740/587-6704; fax 740/587-5701; sperling@cc.denison.edu. Deadline: September 1, 1998.

"American Women and Classical Myth" will be held at the University of Maryland, September 24-25, 1999. The conference is aimed at secondary school, community college, college, and university teachers, as well as members of the general public. Proposals (800 words) are

invited for 30-minute papers and 90-minute workshops from scholars in the fields of classics; American literature; history; art and architecture; cinema; music and dance; psychology; textile, fashion, and interior design; and women's studies. Workshop proposals should provide details about the materials that participants will receive. Especially welcome are collaborative workshops organized by 2-3 conveners and by specialists from different disciplines. Indicate name, institutional affiliation, addresses, phone and fax numbers in the cover letter only. For information: Judith P. Hallett, Dept. of Classics, University of Maryland, College Park, MD 20742; 301/405-2024; fax 301/314-9084; jh10@umail.umd.edu. Send proposals to: Gregory Staley, Dept. of Classics, University of Maryland, College Park, MD 20742; gs32@umail.umd.edu. Deadline: September 1, 1998.

5th International Conference on Word and Image Studies, sponsored by the Association of Word and Image Studies, will be held at Scripps College, March 14-21, 1999. For information: Peter de Voogd, IAWIS, Imoversoteot Utrecht, English Dept., Trans 10, 3512 JK Utrecht, The Netherlands; www.let.ruu.nl/scholar_assoc/iawis/index.html. Extended deadline: September 1, 1998.

Foundations in Art: Theory and Education (FATE) will be holding "Mapping the Creative Landscape" in Ft. Collins, Colo., March 17-20, 1999. Educators or others concerned with the first 2 years of studio and art history classes and the students who inhabit them are invited to submit papers. For information: Nanci Erskine, Program Director; nerskine@lamar.colostate.edu; www.louisville.edu/a-s/finearts/FATE.html. Deadline: September 30, 1998.

Studies in Landscape Architecture at Dumbarton Oaks will hold "Landscape Design and Experience of Motion," May 19-20, 2000. Contributions could address experiences of gardens, parks, natural reservations, parkways, roads, urban works, or plazas of any period in any part of the world. They should proceed from a lively confrontation of historical accounts of experience and of designs. For information: Director, Studies in Landscape Architecture, Dumbarton Oaks, 1703 32nd St., NW, Washington, DC 20007. Deadline: September 30, 1998.

To Attend

Tamarind Institute announces "Collective Impressions," a national symposium to be held July 24-26, 1998. It will feature presentations by 6 artist-printer teams, each of whom has enjoyed ongoing collaborations, as well as other experts who will share their views on the subject of artistic collaboration. For information: Tamarind Institute, 108-110 Cornell Dr. SE, Albuquerque, NM 87106.

"Drawing Across Boundaries," Loughborough University, School of Art and Design, September 17-18, 1998, is an international symposium that will take a critical look at drawing activity across

a range of contemporary art and design practices. Papers will present perspectives on drawing from practitioners and others from critical and theoretical disciplines. For information: Colin Rhodes; 1509 261515; fax 1509 265515; c.rhodes@lcad.ac.uk.

Museum Computer Network Annual Conference, "Knowledge Creation—Knowledge Preservation—Knowledge Sharing," will be held September 23-26, 1998, at the Loews Santa Monica Beach Hotel. It is devoted to all aspects of technology use in museums. For information: Museum Computer Network, 8720 Georgia Ave., Ste. 501, Silver Spring, MD 20910; 301/585-4413.

Frank Lloyd Wright Building Conservancy's annual conference will be held in Chicago, September 23-27, 1998. Events and tours will take place at 14 area buildings. For information: Sara-Ann Briggs, Frank Lloyd Wright Building Conservancy, 343 S. Dearborn, Chicago, IL 60604-3815; bldgcons@aol.com; swcp.com/FLW.

Native Arts Network 1998: "The Artist as Visionary," October 8-11, 1998, San Francisco, is sponsored by Atlatl National Service Organization for Native American Arts. The conference will examine the role of the artist in creating the future, especially the role of the Native artists as partners in moving indigenous communities into the 21st century. For information: Patsy Phillips, PO Box 34090, Phoenix, AZ 86067-4090; 602/277-3711; atlatl@artswire.org.

"Video History: Making Connections," October 16-18, 1998, will focus on the development of early video art and community television in New York State, and its relationship to contemporary electronic arts practice. It will be held at Syracuse University in connection with "Common Ground," the annual conference of the New York State Alliance for Arts Education. For information: videohistory.alfred.edu.

"Speaking of Architecture: A World View," sponsored by the Smith College Museum of Art, will be held Saturday, October 17, 1998, 9 A.M.-4:30 P.M. Speakers will explore how architecture serves to enhance the lives of individuals and communities and will reflect on current developments in architectural practice. The symposium complements the exhibition "Equal Partners: Men and Women Principals in Contemporary Architectural Practice." For information: Architecture Symposium, Smith College Museum of Art, Elm St. at Bedford Terr., Northampton, MA 01063.

"Igniting the Edge: Forging New Geographies, Categories and Identities," the Women's Caucus for Art 1999 National Conference, will be held in Los Angeles, February 7-11, 1999. Papers, panels, exhibitions, and workshops will be presented by artists and scholars. For information: WCA, PO Box 1498, Canal St. Station, New York, NY 10013.

Opportunities

Award

Basil H. Alkazzi Award (U.S.) is an annual acquisitive award of \$10,000 open to painters only. The runner-up may receive the Sheldon Bergh Award of \$5,000, also acquisitive. Candidates must be U.S. citizens/residents aged 25 and over. Send 6 slides, 4 b/w or color prints of 10 different images, full résumé, date of birth, photograph, sase, and statement of how award money will be used. No entry form or fee; max. size of entry envelope: 10' x 13'. Do not use FedEx or U.P.S. Send to: Basil H. Alkazzi Award (U.S.), PO Box 2130, New York, NY 10021-0053. *Deadline: September 15–October 15, 1998 only.*

Calls for Entries

The Opening, national juried competition, September 11–October 25, 1998. Juror: Susan E. Ryan, Louisiana State University. Open to all media. Cash awards: \$50–\$750. For information: Oculus Gallery, 421 3rd St., Baton Rouge, LA 70802; 800/600-3897; 504/389-9099; eye@oculusgallery.com; www.oculusgallery.com. *Deadline: August 1, 1998.*

Women's Art Works 7, a juried exhibition sponsored by Bausch and Lomb, will be held at the Gallery at 1 Bausch and Lomb Place in Rochester, N.Y., October 16–November 27, 1998. Open to all women artists over 18 who are U.S. citizens. The exhibition will consist of 2- and 3-dimensional works on or of paper, including photography. Send #10 sase for a prospectus to: *Women's Art Works 7*, Bausch and Lomb World Headquarters, 1 Bausch and Lomb Place, Rochester, NY 14604. *Deadline: August 3, 1998.*

3rd International Miniprint Triennale, organized by the Graphic Artists Association of Lahti and Lahti Art Museum, will be held in Lahti, Finland, September 4–October 11, 1998. The competition is open to all artists using all printing techniques. For information: Graphic Artist Association, PL 113, 15111 Lahti, Finland; 358-3-783 28 37; fax 358-3-782 26 62. *Deadline: August 14, 1998.*

New Directions '98 seeks slides for 14th Annual National Contemporary Fine Art Exhibition to be held October 24–November 25, 1998. All media considered. Cash awards and exhibition opportunities. Send sase for prospectus to: Barrett House Galleries, 55 Noxon St., Poughkeepsie, NY 12601; 914/471-2550. *Deadline: August 22, 1998.*

Overview in Polymer, November 27, 1998–January 3, 1999, is a juried exhibition exploring new ideas and techniques in polymer clay. Open to all artists; all work must be for sale. Submission fee: \$25/3 slides. Send sase for prospectus to: Target Gallery, 105 N. Union St., Alexandria, VA 22314; 703/549-6877. *Deadline: September 1, 1998.*

&On/Off Paper is the title of the 3rd Annual 1998 National Juried Competition to be exhibited in Green Hall Gallery November 13–December 4, 1998, at Chowan College in Murfreesboro, N.C. Awards: \$1000 in cash and purchases; 1-person show for first place winner. Looking for 2-dimensional works related to using the material and/or concept of pulp. May include prints, photos, mixed media, graphics, paintings, and drawings. Send a sase for prospectus to: Chair, *&On/Off Paper*, Green Hall Gallery, Chowan College, 200 Jones Dr., Murfreesboro, NC 27855. *Deadline: September 8, 1998.*

Courage Cards and Gifts are sold to benefit the programs of the Courage Center, serving people with physical disabilities and sensory impairments. Artwork featuring holiday images and symbols, winter and wildlife scenes, and traditional religious scenes, as well as holiday city scenes and international peace themes will be considered. Entries by artists with disabilities are especially encouraged. Award: \$350 honorarium; exposure through the distribution of catalogs, promotional pieces, and advertising. For information: Courage Cards and Gifts, 3915 Golden Valley Rd., Golden Valley, MN 55422; 800/992-6872; 612/520-0211; artsearch@courage.org; www.couragecards.org. *Deadline: September 30, 1998.*

"Igniting the Edge: Forging New Geographies, Categories and Identities," is the theme of the Women's Caucus for Art national conference to be held in February 1999. A regional juried exhibition on the same theme will be held at Los Angeles Artcore Brewery Annex. The competition is open to visual artists living in California, Oregon, Washington, Arizona, Colorado, Nevada, Utah, Idaho, Montana, and Texas. Entry fee: \$5/entry (max. 3) for WCA members; \$10 for nonmembers. Send #10 sase for prospectus to: Denise Kiser-Shaw, 1245 Whispering Pines Dr., Scotts Valley, CA 95066; cdshaw1@ix.netcom.com. *Postmarked deadline: September 30, 1998.*

Pacific Rim International Print Exhibition, presented by the Art Department of the University of Hawaii at Hilo, will include artists from cultures and countries of the Rim and the Basin of the Pacific Ocean. The exhibition will be held in the Campus Center Gallery, February–April 1999, and is open to work completed in the past 3 years in printmaking media, including intaglio, lithography, relief, serigraphy, and monoprints. For information: 1999 Pacific Rim International Exhibition, Wayne Miyamoto, Art Dept., University of Hawaii, 200 W. Kawili St., Hilo, Hawaii 96720–4091; 808/974–7307. *Deadline: October 1, 1998.*

Soho Photo Gallery announces its first National Juried "Krappy Kamera" Competition. The competition is open to artists working with plastic cameras such as the Holga. Winning entries will be included in an exhibition at the gallery in March 1999. One grand prize winner will receive a cash award. For prospectus and entry form send sase to: "Krappy Kamera" Competition, Soho Photo Gallery, 15 White St., New York, NY 10013. *Deadline: October 1, 1998.*

Greater Midwest International XIV, January 25–February 21, 1999, is sponsored by Central Missouri State University Art Center Gallery and the Missouri Arts Council. All media by artists over 21 will be considered. Four awards totaling \$1600 will be given, as well as additional contracts for the GMI Invitational Exhibition. Fee: \$25 for 3 35-mm slides (max. 2 per entry). Send #10 sase for prospectus to: Gallery Director, Central Missouri State University, Art Center Gallery, Warrensburg, MO 64093; 660/543-4498. *Deadline: October 15, 1998.*

Mixed Media 1998, an international mixed-media competition, is scheduled for November 6–27, 1998. Open to all artists, nationally and internationally, 18 years or older, working in any medium except video and jewelry. Works must be original and completed within the last 2 years. Send sase for prospectus to: Mixed Media 1998, Erector Square Gallery, 315 Peck St., New Haven, CT 06513. *Deadline: October 9, 1998.*

(Feminists) Trying To Love Men. Curator interested in reviewing short stories, essays, poems, and slides of artwork by heterosexual and bisexual women that address personal relationships in a serious or humorous way. Selected entries will be included in an exhibition and possibly a printed catalogue. Visual artists send 1–20 slides, statement, résumé, and sase to: Kate Kretz, Visual Arts Dept., College of Arts and Sciences, 3000 NE 151 St., Florida International University, Miami, FL 33181-3600; kkretz4art@aol.com. *Deadline: October 30, 1998.*

Women in the Visual Arts Competition 1999, the 13th annual international juried exhibition, will be held March 5–26 at the Erector Square Gallery. Open to national and international women artists, 18 years and older, working in any medium except video and jewelry. Works must be original and completed within the last 2 years. Send sase for prospectus to: WIVA 1999, Erector Square Gallery, 315 Peck St., New Haven, CT 06513. *Deadline: January 8, 1999.*

John Derryberry Art Gallery is reviewing slides for solo shows for the 1999–2001 school years exhibition schedule. The nonprofit gallery is located on the main campus of Tennessee Technological University. No fees. All media. Gallery provides opening reception and announcements. Send 20 slides, slide descriptions, résumé, statement, and sase to: Carol Ventura, Dept. of Music and Art, Box 5045, Tennessee Technological University, Cookeville, TN 38505. *Deadline: February 1, 1999.*

ARC Gallery is reviewing all media except video, performance, and film for solo and group exhibitions. Gallery is also considering submissions for RAW SPACE, a site-specific gallery. Send sase for prospectus to: ARC Gallery, 1040 W. Huron, Chicago, IL 60622; 312/733-2787. *Deadline: juried monthly.*

Hera Gallery juried competition "Gridworks," February 6–27, 1999. Open to all media and all artists in New York and New England. Send sase for a prospectus to: Hera Gallery, PO Box 336, Wakefield, RI 02880.

Phoenix Gallery, which is celebrating its 40th anniversary, seeks former Phoenix Gallery members. A salon-style drawing exhibit will be held December 2–19, 1998. Phoenix is inviting all members and past-members to participate. For information: 212/226-8711; fax 212/343-7303.

Sites Around the City: Art and the Environment (working title), Spring 2000. Calling for slides and information from artists working with and in the environment, particularly those with an interest in the Southwest and/or urban desert ecology. Sites or hot links on the web are possible and desirable. The exhibition will be held at Arizona State University Art Museum. For information: ASU Art Museum, 10th St. and Mill Ave., Tempe, AZ 85287-2911; 602/965.2787; e. spiak@asu.edu; asuam.fa.asu.edu/sites/main.htm.

Slides sought for an upcoming publication from living artists who make or use dolls in their art. For information: Baker@dt.uh.edu. Submit to: Susan Baker, Arts and Humanities Dept., UH-Downtown, 1 Main St., Houston, TX 77002.

Calls for Manuscripts

Art for the Market in the Netherlands, ca. 1400–1800 is seeking proposals for essays in Northern and Southern Netherlandish art of this period that investigate issues of art and the market. Papers involving quantitative as well as interpretive research are encouraged. Also welcome are contributions on such archival sources as inventories or technical studies of art objects. Send abstracts to: Jan de Jong, Dept. of History of Art and Architecture, Groningen University, PO Box 917, 9700 AS, Groningen, The Netherlands; j.l.de.jong@let.rug.nl. *Deadline: September 15, 1998.*

Chicago Art Journal, devoted to presenting graduate student scholarship and work in the visual arts, is soliciting papers, reviews, and artwork for the Spring 1999 special issue "Tracing Memory." Papers, 10–25 pages, are welcome from all fields and disciplines and should address the relationship of memory and visual representation. Reviews, 5–10 pages, of books, exhibitions, and conferences, as well as artwork and architectural designs pertinent to the theme are also sought. Follow the *Chicago Manual of Style* and include disk (Word). Artists and architects should submit slides or prints, résumé or artist's statement, and sase. *Chicago Art Journal*, Dept. of Art History, University of

Chicago, 5540 S. Greenwood Ave., Chicago, IL 60637; humanities.uchicago.edu/humanities/art/journal.htm. *Deadline: October 1, 1998.*

Drawing, the international quarterly published by the Drawing Society, seeks feature articles and exhibition reviews on all aspects of drawing or works on paper (excluding prints and photographs) from ancient to contemporary. Articles may vary in length. Modest author fees are offered. For information: Margaret Mathews-Berenson, Drawing Society, 588 Broadway, New York, NY 10012; 212/625-0566.

International Foundation for Art Research (IFAR) seeks articles from academics, art professionals, and specialists and students in art and law for its new quarterly, *IFAR Journal*. Original papers pertaining to art authentication, fakes, and forgeries; art and cultural property law; art theft and ownership; and other related issues will be considered. Manuscript length: 1200–1800 words. May be accompanied by high quality b/w illustrations (authors must obtain publication permits). Editor, *IFAR Journal*, 500 5th Ave., Ste. 1234, New York, NY 10110; 212/391-6234.

Invisible Culture: An Electronic Journal for Visual Studies will be dedicated to a discussion of the intersection between postcoloniality and art history. Essays should follow the *Chicago Manual of Style*. Send to: Editor, *Invisible Culture*, 424 Morey Hall, Box 27045, Rochester, NY 14627; nvisible@uhura.cc.rochester.edu; www.rochester.edu/in_visible_culture

Grants and Fellowships

National Gallery of Art Center for Advanced Study in the Visual Arts announces the 1-year **Frese Senior Research Program** for German citizens to study the history, theory, and criticism of art, architecture, and urbanism of any geographical area or period. *Deadline: October 1, 1998.*

Senior Fellowship Program and Visiting Senior Fellowship Program for the study of the history, theory, and criticism of art, architecture, and urbanism of any geographical area or period. Applicants should have held the Ph.D. for 5 years, or possess a record of accomplishment. The center will also consider appointing associates who have obtained research awards from other institutions. *Deadlines: senior/associate for academic year 1999–2000: October 1, 1998; visiting senior/associate for 60-day periods March 1999–August 2000: September 21, 1998; March 21, 1999; September 21, 1999.*

Visiting Research Fellowship Program for scholars from East and South Asia. Includes 2-month residence at the center, followed by 2 months of travel to visit other libraries, collections, and institutions in the U.S. Applications will be considered for study in the history, archaeology, theory, and criticism of art, architecture, and urbanism of any geographical area or period. Knowledge of English is required. *Deadlines: September 21, 1998; March 21, 1999.* For information on all programs: CASVA,

National Gallery of Art, Washington, DC 20565; 202/842-6482; fax 202/842-6733; advstudy@nga.gov; www.nga.gov/resources/casva.htm.

Columbia Society of Fellows in the Humanities, with grants from the Andrew W. Mellon Foundation, the William R. Kenan Trust, and Arthur Vining Davis Foundation, will appoint a number of postdoctoral fellows in the humanities for the academic year 1999–2000. Fellows must have received the Ph.D. (January 1, 1993–July 1, 1999). Stipend: \$30,000; half for independent research and half for teaching in the undergraduate program in general education; \$1,000 is available to support research. For information: Director, Society of Fellows in the Humanities, Mail Code 5700, Columbia University, 2960 Broadway, New York, NY 10027. *Deadline: October 15, 1998.*

National Humanities Center offers fellowships for advanced study in all fields of the humanities. Both senior and younger scholars are eligible for fellowships; the latter should be engaged in research beyond the subject of their doctoral dissertations. Fellowships are for September–May. Scholars from any nation may apply. In addition to scholars from fields normally associated with the humanities, representatives of the natural and social sciences, the arts, the professions, and public life may be awarded fellowships if their work has humanistic dimensions. For application: Fellowship Program, National Humanities Center, PO Box 12256, Research Triangle Park, NC 27709-2256. *Deadline: October 15, 1998.*

German-American Academic Council Foundation (GAAC), in agreement with the Alexander von Humboldt Foundation and the German Ministry for Education, Science, Research, and Technology, will make TransCoop Program funds available in 1999 to support research projects among German, American, and Canadian scholars in the humanities, social sciences, economics, and law. Projects selected for funding may receive a total of \$50,000. For information: GAAC Washington Office, 1055 Thomas Jefferson St., NW, Ste. 2020, Washington, DC 20007; 202/296-2991; fax 202/833-8514; contact@gaac.org; www.gaac.org. *Deadline: October 30, 1998.*

American Institute for Yemeni Studies (AIYS) announces 1998–99 pre- and postdoctoral fellowships for research on Yemeni and South Arabian studies at its research center in Sana'a, Yemen. Scholars in all fields of the humanities, social sciences, and from all fields in the sciences are eligible. All programs are subject to the renewal of funding by the U.S. Information Agency. For information: Maria Ellis, AIYS, PO Box 311, Ardmore, PA 19003-0311; 610/896-5412; fax 610/896-9049; mellis@mail.sas.upenn.edu; mec.sas.upenn.edu/aiys. *Deadline: November 15, 1998.*

Institute for Advanced Study seeks members for its School of Historical Studies for 1999–2000. The Ph.D. or equivalent and substantial publications are required of all candidates at the

time of application. Applications may be made for 1–2 terms. For information: Administrative Officer, School of Historical Studies, Institute of Advanced Study, Princeton, NJ 08540; mzelazny@ias.edu. *Deadline: November 15, 1998.*

Henry Luce Foundation/American Council of Learned Societies Dissertation Fellowship Program in American Art. Awards of \$18,500 will be made to students at any stage of dissertation work in the history of the visual arts of the U.S. for 1-year term beginning summer or fall 1999. Dissertation topics should be object-oriented. Applicants must be U.S. citizens or permanent legal residents. For application, note current level of graduate study, department and institution, citizenship, expected degree date, and dissertation topic. Fellowship Office, ACLS, 228 E. 45th St., New York, NY 10017-3398; fax 212/949-8058; grants@acsls.org. *Deadline: November 16, 1998.*

Gladys Kriebel Delmas Foundation 1999–2000 program of pre- and postdoctoral grants for travel to and residence in Venice and the Veneto. Grants are awarded for historical research on Venice and the former Venetian empire and for research on contemporary Venetian society and culture. Applicants must be citizens or permanent residents of the U.S.; have some experience in advanced research at the graduate level or equivalent; and if graduate students, have fulfilled all doctoral requirements except completion of the dissertation by December 15, 1998. Awards: up to \$14,500. For information: Gladys Kriebel Delmas Foundation, 521 5th Ave., Ste. 1612, New York, NY 10175-1699. *Deadline: December 15, 1998.*

American Antiquarian Society (AAS) will award a number of short- and longterm visiting research fellowships for June 1, 1999–May 31, 2000. Funding is available from the NEH for 4–12 months' residence at the society, while a grant from the Andrew W. Mellon Foundation funds other longterm fellowships. Other categories provide 1–3 months' support. For information: John B. Hench, Academic and Public Programs, Room A, American Antiquarian Society, 185 Salisbury St., Worcester, MA 01609-1634; 508/752-5813.

Canadian Studies Grant Programs, 1998–99, sponsored by the Canadian government, are designed to promote teaching and research in Canadian studies. Grant programs include those for conferences, course development, scholarly manuscripts, and the strengthening of Canadian studies curricula. For information: offices of grants and sponsored research at universities; the nearest Canadian Consulate General; or Academic Relations Office, Canadian Embassy, 501 Pennsylvania Ave., NW, Washington, DC 20001; 202/682-7717; fax 202/682-7791; daniel.abele@wshdc02.x 400.gc.ca; www.cdneemb-washdc.org.

Dedalus Foundation, founded by the artist Robert Motherwell, supports public understanding of modern art and modernism by facilitating research, education, publications, collections,

and exhibitions in the field. The foundation's Dissertation Fellowship, for example, is meant to encourage and support critical and historical studies of modern art and modernism by outstanding Ph.D. candidates enrolled at American universities. It is awarded annually and carries a \$15,000 stipend. For more information: Dedalus Foundation, Inc., 555 W. 57th St., Ste. 1222, New York, NY 10019.

Fulbright Scholar Program offers grants for college and university faculty, as well as for professionals and independent scholars, to lecture and conduct research in countries around the world. Awards are distributed by country and region, vary in activity and length of stay, are sometimes tied to very specific appointments, and at other times are unrestricted. For information: USIA Fulbright Senior Scholar Program, Council for International Exchange of Scholars, 3007 Tilden St., NW, Ste. 5L, Washington, DC 20008-3009; 202/686-7877; www.cies.org.

Michigan Society of Fellows invites applications for 3-year postdoctoral fellowships in the humanities and the arts, the social, physical, and life sciences, and the professions. Those selected must have completed the Ph.D. or comparable artistic or professional degree between June 1, 1996 and September 1, 1999. Fellows are appointed as assistant professors or research scientists in appropriate departments. They are expected to be in residence during the academic years of the fellowship, to teach for the equivalent of 1 academic year, to participate in the informal intellectual life of the society, and to devote time to independent research or artistic projects. For information: Michigan Society of Fellows, University of Michigan, 3030 Rackham Bldg., 915 E. Washington St., Ann Arbor, MI 48109-1070; 734/763-1259.

Pollock-Krasner Foundation, Inc., gives financial assistance to individual artists of merit and financial need working in painting, sculpture, graphic arts, and mixed media or installation. There are no age or geographic limitations. Grants are awarded throughout the year and are based on an assessment of an artist's personal and professional expenses in relation to income. For information: (Attn. Applications) Pollock-Krasner Foundation, Inc., 863 Park Ave., New York, NY 10021; fax 212/288-2836; grants@pkf.org.

Programs

Capp Street Project (CSP), an artist-in-residence program, will become part of the California College of Arts and Crafts (CCAC). Plans for CSP at CCAC call for the continuation of the artists' residency and exhibition program utilizing the Oliver Art Center on the CCAC's Oakland campus, the 3 galleries in the new Logan Center scheduled to open January 1999, and the Tecoa and Thomas Bruce Galleries, both on the San Francisco campus.

NEW GRADUATE PROGRAM Master of Arts in 20th Century Art Historical, Visual and Critical Studies Purchase College, SUNY

Interdisciplinary program for students who wish to study Modern and Contemporary Art in the context of a critical and visual studies approach. MA/MFA 3-year option available.

Contact: Jane Kromm, Art History, Humanities Division, Purchase College, SUNY, 735 Anderson Hill Road, Purchase, NY 10577-1400

JULY DEADLINE for FALL SEMESTER 1998

paid advertisement

Christie's announces a new program leading to an M.A. in connoisseurship and the art market. The 14-month program of full-time study is designed to provide training for careers in the arts and arts-related fields. Courses are taught by museum and university scholars, critics, collectors, gallery and auction house specialists. For information: Christie's Education, 502 Park Ave., New York, NY 10022; 212/546-1092; 212/980-7845.

Residencies

Villa Montalvo Artist Residency Program offers free 1–3 month residencies to writers, visual artists, musicians and composers, filmmakers and playwrights, architects, and artists working in new media on a 175-acre estate of redwoods and formal gardens. Send a self-addressed label and 55¢ postage (or adequate foreign postage voucher for 2 ounces) for application materials to: Villa Montalvo, Artist Residency Program, PO Box 158, Saratoga, CA 95071-0158. *Deadlines: March 1 for October–March residencies; September 1 for April–September residencies.*

Oregon College of Art and Craft Artists-in-Residence Program is a summer residency program for mid-career artists. In exchange for completing proposed work, residents receive housing, studio use, stipend, travel and materials allowance, and inclusion in a exhibition at the Hoffman Gallery. Grants of up to \$2,200 are also provided. Eligible media: book arts/printmaking, ceramics, drawing, fiber, metal, photography, or wood. Applicants must be U.S. citizens or permanent residents who have been working in the field for a minimum of 5 years. Send SASE for application to: Oregon College of Art and Craft, 8245 SW Barnes Rd., Portland, OR 97225. *Postmarked deadline: September 15, 1998.*

Canadian Centre for Architecture announces its 1999–2000 Visiting Scholars Program for scholars and architects conducting research at the postdoctoral or equivalent level. Proposals are invited in the following areas: "Architecture and the Critical Debate After 1945" and "The Baroque Phenomenon Beyond Rome."

Residencies may extend for periods of 3–8 months, beginning in September, January, and May. Stipend: Can\$3,000–\$5,000. For information: Study Centre, Canadian Centre for Architecture, 1920 rue Baile, Montréal, Québec, Canada H3H 2S6; 514/939-7000; fax 514/939-7020; studyctr@cca.qc.ca; cca.qc.ca/. *Deadline: November 1, 1998.*

Camargo Foundation Fellowship Program in Cassis, France, offers a residency program for scholars of French and francophone cultures, as well as visual artists, photographers, composers, and writers. Applicants may include university or college faculty; secondary school teachers who are completing a scholarly or pedagogical project; graduate students whose academic residence and general examination requirements have been met and for whom a residency would benefit dissertation research; or writers, photographers, visual artists, and composers with specific projects to complete. For information: Sheryl Mousley, Camargo Foundation, 125 Park Square Ct., 400 Sibley St., Saint Paul, MN 55101-1928. *Deadline: February 1, 1999.*

Constance Saltonstall Foundation for the Arts, Ithaca, N.Y., sponsors a residency program for writers, painters, and photographers throughout New York. Guidelines and applications for the 1999 competition will be available in fall of 1998. Send SASE to: Constance Saltonstall Foundation for the Arts, 120 Brindley St., Ithaca, NY 14850; artsfound@clarityconnect.com.

Studio Art Centers International (SACI) seeks artists-in-residence. Artists teach workshops and make themselves available to the graduate program for 6 weeks–4 months, as well as share ideas and experiences in a series of open seminars. Residents are provided with an apartment in Florence and a negotiated amount of choice exhibition space. For information: Studio Art Centers International, Via San Gallo 30, 50129 Florence, Italy; (+39) 55-486164; fax (+39) 55-486230; saci@dada.it.

Workshops and Schools

Winterthur's Annual Winter Institute, a graduate-level course in early American decorative arts, will be offered January 17–February 5, 1999. The course surveys objects made or used in northeastern America during the colonial and early republican eras. The institute is open to museum and university professionals or anyone seriously interested in American decorative arts. For information: Cynthia Doty, Winterthur Museum, Garden, and Library, Winterthur, DE 19735; 302/888-4923. *Deadline: August 1, 1998*

Miscellaneous

Author/scholar sought to complete *Architectural Sketchbooks* series for author who has become incapacitated. Notes, plans, photographs, and fully stocked library will be at the disposal of graduate student/scholar willing to complete

the series under his/her name. If possible work should be completed at the Nautilus Foundation in Llyod, Fla. Accommodations and stipend are available. For information: François Bucher, Nautilus Foundation, PO Box 368, Lloyd, FL 32337; 850/997-1778; fax 850/997-0440; or Rod Petrey, Ste. 300, 701 Brickell Ave., 30 Fl., Miami, FL 32131.

Personal Narratives sought from persons who lost their mothers when they were children; may be in essay or simple statement form and should relate the impact of that loss as experience then, now, or at some particular moment. Artist is creating individual sculpture to interpret each story for a large installation/exhibition. Each contributor will receive catalogue. Contact: Kathleen Holmes, #4 17th Ave. S., Lake Worth, FL 33460; 561/533-7884.

Datebook

July 10, 1998

Deadline for submissions to August *Careers*

August 1, 1998

Deadline for submissions to September *CAA News*

Deadline for entries for *Slippage*, a juried video and performance event to be held in conjunction with CAA's 1999 Annual Conference in Los Angeles. For call and submission form, see CAA website: www.collegeart.org

August 3, 1998

Deadline for nominations and self-nominations of members in good standing for election to the 1999 Nominating Committee

Deadline for nominations for achievement awards in the fields of art, art history, criticism, and conservation

September 1, 1998

Deadline for receipt of applications from curators and critics to participate in the Artists Portfolio Review at the 1999 Annual Conference in Los Angeles (see page 6)

Deadline for receipt of applications from mentors to participate in the Careers Development Workshops at the 1999 Annual Conference in Los Angeles (see page 6)

September 11, 1998

Deadline for receipt of submissions for session proposals for the Annual Conference 2000 in New York. For call and submission form, see CAA website: www.collegeart.org

Deadline for receipt of applications for funding of group exhibitions to be held in conjunction with the Annual Conference 2000 in New York

September 30, 1998

Deadline for applications for Program Chairs for the 2001 Annual Conference in Chicago (see page 6)

October 1, 1998

Deadline for nominations and self-nominations from artists for the *Art Journal* Editorial Board (see page 5)

Classified Ads

CAA News accepts classified ads of a professional or semiprofessional nature. \$1.25/word for members, \$2/word for nonmembers; \$15 minimum. Boxed display advertising is also available. Contact the advertising manger: 212/691-1051, ext. 213; advertising@collegeart.org. All ads must be prepaid.

\$1,000 CDB Artist Development Grant. The Creative Database, a nonprofit online archive of M.F.A. projects, will award a \$1,000 grant at the end of 1998 to a participant in the database. Entry materials include \$30 registration fee and artist statement. For entry form: toll-free 888/305-6947; www.creativedb.org.

Gay and Lesbian Caucus. For a free copy of newsletter and membership application: Jonathan Weinberg, PO Box 208272, New Haven, CT 06520-8272; jonathan.weinberg@yale.edu.

NYC Tribeca loft: 900 sq. ft., loads of light, available for month of August (dates may be flexible). \$1500, security deposit, references. 212/766-5090.

Rome rental. Living, dining, 2 bedrooms, 1/2 baths, fully-furnished, central location. Security deposit/reference required. 508/877-2139.

Rome: apartment for rent, near American Academy. Fully-furnished 2 bedrooms, study, EIK, living/dining, bath, balconies, clothes/dish washers, central heating. Available November 4, 1998–May 1, 1999 (all or part/4 months minimum). \$1500 + utilities. Write: Jack Wasserman, Via L. di Monreale, 3, Rome 00152, Italy; 011 396 580-6474.

Rome: 2-bedroom apartment, EIK w/views, antique furnishings. Historic center near transportation. 3-month minimum. 212/362-3914; lrossicompany@att.net.

Tuscany: 2 apartments in artist's Tuscan hillside villa available for weekly rentals. Beautiful views, swimming pool. Less than 60 min. from Florence, Siena, Arezzo. Maidoff; +39 55-283362 or +39 55-960233; saci@dada.it.