People of the Eye

CONTINUED FROM PAGE 3

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. Known as the wholeheartedly that we needed a studio art 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 art 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.' "No," said Faison with a twinkle in his eye, "our proposal to elevate studio art at Harvard not onley not 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. Hylland, Jr.

CAA Treasurer

Correction

People of the Eye
CONTINUED FROM PAGE 2
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?"

"Piazza 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 for a paper on 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, you know, the way the organization was mostly art historians and only a few artists. I was a member then from then."

"So you were twenty-three when you joined? You probably weren't an art major, too, then."

"Sure." Lane said. "You must be joking. There were plenty of icons around, and I liked meeting these art history "geeks," but I certainly was not one myself. The only reason people looked to me now is that I'm some damn 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 Botticelli line drawings. 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 met Professor Frank Morell 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 'Time 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. I eventually produced a big fat book."

In a few years, however, Princeton conformed their program to the 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., "

"I'm not going to do with age; it happens to me all the time. Was he a real senator?"

"Ugh, my no. That was my private nickname for him. He was 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. In those days, he really took the ball and ran with it. Now you have plenty of artists in the art department. Lamar was a fine artist and a real enthusiast; the senator from Georgia... ."

"Yes, I know."

"It's a perfect name of age. His name is not coming to me."

I did notice that you began to do some work of art."

"I've done some work of art."

"I don't have to do with age; it happens to me all the time. Was he a real senator?"

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I did notice that you began to do some work of art."

"I've done some work of art."

"I don't have to"
New Book Review
Editor for Art Bulletin

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 serve as links between the "series," "studies," and lists shape what we write? Would my colleagues be willing to commit themselves to participation in such self-reflection?

Linda Seidel
lseidel@indiana.edu

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 Fara Henn Gallery in New York, Refraction in San Francisco, the Huntington Beach Art Center in Huntington Beach, California, and Edinburgh Print Studio. This 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 Horizons, organized by the Institute of Contemporary Art in Boston, and has lectured extensively.

Also joining the Art Journal board is Dr. Lewis, who 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.

Statement

Book reviews have long served as the marker hallmark of online communication, and the uncharted waters that ground the unexplored areas of our field's definition, our existence and our field's definition, our existence and our field's definition, our existence and our field's definition, our existence and our field's definition, our existence and our field's definition, our existence and our field's definition, our existence and our field's definition, our existence and our field's definition, our existence and our field's definition, our existence and our field's definition, our existence and our field's definition, our existence and our field's definition, our existence and our field's definition, our existence and our field's definition, our existence and our field's definition, our existence and our field's definition, our existence and our field's definition, our existence and our field's definition, our existence and our field's definition, our existence and our field's 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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 such category there is one opening that, if not met, may be filled in a co-chair arrangement. Responsibilities include assisting session proposals from the field, participating 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. Institutions affiliated are not required to submit proposals, and proposals from members who are not affiliated with an institution are encouraged.

Chairs will be expected to attend the Program Planning Committee meeting during the 1999 Annual Conference in Los Angeles, February 10-13, 1999, and 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 and help oversee the conference.

To be considered, submit two 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 to be considered. Submit proposals 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 Shire, CAA, 275 7th Ave., New York, NY 10001. Deadline: September 30, 1998.

Call for Mentors: Los Angeles, 1999
The 1999 Annual Conference, to be held February 10-13, 1999, in Los Angeles, will mark the 50th 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. The agency 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 to serve 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 with vacant faculty positions. Applications will not be accepted from individuals whose departments are conducting a faculty search in the field in which they are teaching; members should not attend as candidates for positions in the field in which workshop candidates may be applying. Send a current c.v. and a letter of interest to Michael Aubuchon, Dept. of Fine Arts, Vanderbilt University, Box 1981, B, Nashville, TN 37235; 615/322-2831, 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 Annual Conference in Los Angeles, February 10-13, 1999.

The Artists' Portfolio Review sets aside twenty-minute appointments for CAA members to show their slides or videotapes and discuss their work with one of our guest curators/critics. These meetings provide an opportunity for art professionals 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 a针织 with contact information to: Artists' Portfolio Review, c/o Amber Lantz, CAA, 275 7th Ave., New York, NY 10001. Deadline: September 30, 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, name of gallery, date of exhibition, and works (or website address of online exhibition). Photographs will be used only if space allows and cannot be returned. Please be advised that listing and images may be represented at the CAA website. Submit to: Jessica Tagliacozzi, 275 7th Ave., New York, NY 10001; jessica@caanetwork.org.

ARAROD

MID-ATLANTIC

MIDWEST
Pam Drake, Minnesota Art Avenue, Minneapolis, May 15-17, 1998. Jann from the Source, open studio installations.

SOUTH

NORTHEAST


NORTHWEST


JACQUELINE ELLIS, STAPYL TOPPA, acrylic San Francisco, CA


SOUTH
Robert Maxie. Art Auction, Mississippi State University, Mississippi State, September 2-25, 1996. Installations.


JACQUELINE ELLIS, STAPYL TOPPA, acrylic San Francisco, CA
In 1980 Schele received a Ph.D. in Latin American studies. Her dissertation, "Maya Glyphs and the Verbal," was soon awarded the Professional and Scholarly Publishing Division of the Association of American Publishers 1982 Excellent Book Award. In 1986 she organized the exhibition The Black Kings: Dynasty and Ritual in Maya Art. The accompanying catalog, co-authored by Mary Miller, received CAAs Award of Excellence. Schele continued her work by serving as a fellow at the College of Fine Arts at the University of Texas and in 1998 she was named the John D. MacArthur Professor of Art at the University of Florida. Between 1988 and 1997, Schele and her colleagues in the University of Texas at Austin's 13-week workshop on hieroglyphic writing presented to Maya-speaking peoples of Guatemala and Mexico. The two teams trained these students so they could write in the formation of the writing system of the ancient Maya. Schele considered this project among the most important work of her career. The work earned her two Diplomas of Recognition bestowed by the government of Guatemala, the Museo Popul Yucatan, and the Universidad Francisco Marroquin on March 31, 1994.

Later in her career, Schele wanted to make her findings available to the general public through numerous speaking engagements around the world and town of Mesoamerican sites. She was also the author and co-author of a number of books on the Maya and their civilization. Schele is survived by her husband, her brother Tom Richmond, sister-in-law Sandra Richmond, and two nieces.

In Memoriam

Linda Schele, historian of Maya hieroglyphic writing and ancient American civilization at the University of Texas at Austin, died on April 18, 1998. She was 55.

Schele, born in Nashville, Tenn., graduated from the University of Chicago with a degree in education and art. She began her career teaching art students at the University of Alabama. In 1970 she and her husband, David, traveled to Mexico to photograph Maya sites in Yucatan and Oaxaca. The collection she made was the first work by an artist and photographer Olga Roberts, who soon began to mentor her in the study of the ancient Maya, her art, and that of her written record. She continued to develop her research and writing in Mexico over the years, and in 1973-75 Schele was a fellow in the Latin American Studies Program at the University of California, Berkeley. During that time she and another scholar discovered the deciphering of Maya hieroglyphs through studies of worn tablets in the collection. In 1974 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.

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Association of 405/325-4712; fax 405/325-7699; Historians of Art Independent Museums and Galleries 300. arrangements for independent curatorial guidance concerning the problem of subscription. Purpose: to provide museums and galleries. Publishes a newsletter containing information on important issues. President: Barbara Harris, 42 Grove St., Apt. 33, New York, NY 10014; phone/fax 212/691-6708. For membership: Alexandra Anderson-Sperry, 125 W. 12th St., New York, NY 10011; 212/292-1900; ally@iab.com.

Association of College and University Museums and Galleries ACUMG, founded 1960. Membership: 300. Annual dues: $50 corporate; $35 institutional. Purpose: to foster communication and collaboration among historians of nineteenth-century art through annual activities as research conferences and a newsletter. Holds an annual meeting and program at the annual conference and publishes an annual directory of historians of nineteenth-century art as well as the biannual newsletter. President: Gabriel P. Martin, Costume Institute, Metropolitan Museum of Art, 5th Ave. at 82nd St., New York, NY 10028-8099.

Association of Research Institutes in Art History AIRI, 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: Edward A. Ollman, The Art Institute of Chicago; Secretary, Roberta Horwitz, 33 W. 42 St., New York, NY 10036-8099.

Foundations in Art, Theory and Education FATE, founded 1970. Membership: 600. Annual dues: $20; $100 institution. Purpose: to promote a national organization promoting excellence in the development and teaching of college-level foundations courses in both studio and art history. Aims: to foster discussion, analysis, strategies, goals, and understanding of the art history core curriculum. The FATE newsletter/journal, FATE in Review, and regional/national conferences provide a platform for exchange and publication. For information: www.fateonlineedu-officials/FATE.html; President: Jeff Bushart, Art Dept, FAA 220D, Eastern Illinois University, Charleston, IL 61920; 217/556-2099; jgbushart@eiu.edu; Secretary: Howard Kurtz, School of Art and Design, R.I.T., 71 Lomb Memorial Dr., Rochester, NY 14623-5030; 716/445-2674; fjshfaa@riva.vic.edu.

Gay and Lesbian Caucus GLC, founded 1989. Membership: 360. Annual dues: $25 employed; $5 low income/citizen. 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 gay and lesbian artists and bisexuals in society. Activities include a newsletter and conference panels. Co-chairs: Jo Thomas, Art Department, Indiana University, Bloomington, IN 47404-1001; Karen diary, Metropo­lis, Yale University, New Haven, CT 06520-8727.

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 of art and ideas among those engaged in any type of scholarship or other professional endeavors 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: Laura Bradley, Carleton College Art History, 1 N. College St., Northfield, MN 55057; 507/645-9562; emchaxthau@Williams.edu. Haxthausen, Williams College, Gradu­ ate Institute, 498 Science Hall, Williamstown, MA 01268-2720; fax 413/450-9522; www.haxthausens.com.

Historians of Islamic Art NATHA, 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 NATHA newsletter and directory; and to promote scholarly cooperation among persons and organizations concerned with the history of Islamic art. Periodic publications, 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; 213/857-4011; lindak@lacma.org; Secretary, David J. Roxburgh, Dept of Fine Arts, Harvard University, 485 Broadway, Cambridge, MA 02138; 617-496-1356; Roxborough@fas.harvard.edu.

Historians of Netherlands Art HNA, founded 1983. Membership: approximately 65. Annual dues: $15 student; $35 regular; $50 supporting; $100 patron; $150 institutional. Purpose: to foster communication and collaboration among historians of Northern European art from about 1350 to 1750. Holds an annual meeting and conference in conjunction with the annual conference, publishes two newsletters per year and a Directory of Members, and holds a triennial international conference at approximately three to five years. Secretary: Christin Bollberg, 23 S. Adelaide Ave., Highland Park, NJ 08904; phone/fax 732/937-8934; christinboll@gmail.com; Treasurer: Jane C. Hutchison, Dept. of Art History, University of Wisconsin, 600 University Ave., Madison, WI 53706; 608/263-2549.

International Association of Art Critics AICA/US, American affiliate founded early 1950s. Membership: 330. 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 exchanges; and to contribute to the international understanding of different cultures. Aims to protect and further the critical 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 sympo­ sia, open to members and nonmembers. Publishes a quarterly newsletter. Membership is by invitation only. President: William Reinhard, 220D, Eastern Illinois University, 125 W. 12th St., New York, NY 10011; 212/292-1900; ally@iab.com.

International Association of Word and Image Studies IAWIS, founded 1997. Membership: 200. Dues ($30 ca. 2008); free checks. Purpose: to be an international forum for the different disciplines and approaches to both literary and art historians, and also psychologists, artists, educators, and artists and designers and public and private specialists in the field of exchange and ideas about the way the visual and verbal interact. The association has a tri-annual newsletter. Further, it publishes a newsletter at least twice a year: Contact: Lauren Wengert, AWA, Dept. of Art, University of Wisconsin, 600 University Ave., Madison, WI 53706; 608/263-2349.
Private Art Dealers
Association
Annual dues: $800. Purpose: to represen­
tate 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 invi­
tion 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 Négociants en Œuvres d’Art (CINOA).

Visual Resources
Annual dues: $65 US; $85 foreign; $35
students/retired; $95 institution; $90;
$299 contributing; $300 patron. Purpose:
to establish a continuing forum for
communication and further research and
education in the field of visual documenta­
tion. 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.org, and VRA-
listserve. President: Jenny M. Rodda,
Institute of Fine Arts, New York
University, 50 Washington Pl, New
York, NY 10012; 212/777-5872; fax:
212/777-5870; jrodda@nyu.edu.

Women's Caucus for Art
Worldwide (WCA), founded 1972. A
rational organization in its multiple
functions is the result of the com­
mitment of intellectual and cultural mem­
bership of artists, art historians, students and educators, gallery and museum
professionals, historians and publishers, art administrators and others involved in the
visual arts. Membership: 3,500.
Purpose: to provide a vehicle in the
vision 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 provide the
course of teaching, learning, present
work, and celebrate scholarship and
creative achievements by women.
President: Linda Arata, National Art
Resource, 45 E 52 St, Suite 401, New
York, NY 10022; 212/682-1568;
info@artresource.com.

Society of Historians of East European
and Russian Art and Architecture
SHERA, founded 1995. Membership:
135. Dues: $12; $12 student/other
limited income. Purpose: to provide an
international network for scholars working in
the field of Russian and Eastern European
visual culture. Publishes a triannual,
quarterly newsletter, the Bulletin, by
subscription. President: Juni S. Phillips,
William & Mary, Williamsburg, Virginia.

Museums and Galleries
Jane B. Becker has been appointed
assistant curator at the DeCordova
Museum.

Suzanne Frantz has resigned from her
position as curator of 20th-century glass
at the Corning Museum of Glass in Corning.
She is relocating to Prague, where she will
continue her writing and research on international
glass objects.

Joy Celko, formerly curator of the Dallas
Museum of Art, is director of the Phillips
Collection in Washington, D.C.

Sidney Hart has been appointed editor of
the Pitt-Peck Poyner Papers, a research and publications
project at the Smithsonian's National Portrait
Gallery. She was appointed curator at the

Lloyd Herman, founding director of the
Reynolds Gallery, Smithsonian Institution, has
joined the International Class Museum asacting
senior curator.

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

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

John B. Ravalon, formerly associate curator
of 20th-century art at the Philadelphia Museum
of Art, has been appointed curator of art after
1950 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.

Academe
Mark M. Beazley, professor of art history
at the State University of New York at
Hillbrook, has been appointed to the Art
Commission of the City of New York, the city's
design review agency.

Lilliann T. Dixie has resigned from the
position of director of the Getty Education
Institute for the Arts.

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

Organizations
Meredith B. Bogart, professor of art history
at the State University of New York at
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Grants, Awards, & Honors
Only grants, awards, or honors received by
individuals or institutions will appear on the
CAAC website. Submit name, membership
number, title of the award, grant, artist, or
honoree and post grant of
presentation. For example:

Marta Violette Kat is curator of Stained Glass at the Corning Museum of Glass.

Eleni and Evangelos Theoharatos, from<br>University of California, Berkeley, have been awarded the<br>Patton Award.

Vincent Borelli received a grant in photography<br>from the Cowdin Salindol Foundation for the Arts.

Patricia Fontini Brown, professor at<br>Princeton University, has received the<br>Seagram Career Achievement Award of<br>the American Institute of Architects.<br>

Flescher has been appointed a<br>Paul Mellon Research Fellow at<br>Middlebury College, Vermont.
Conferences & Symposia

Calls for Papers

"The Inspiration of Astronomical Phenomena (NASP-BD)" to be held January 7-14, 1998. Multis will explore human fascination with astronomical phenomena. Scholars from the disciplines of art, history, prehistory, mythology, folklorists, and physical sciences will discuss the cultural impact of astronomical phenomena. Presentations will be grouped under 6 topics: art, literature, mythology, and religion; and human and astronomical time. For information: Dr. White, Stetson University, 1200 South University, DeLand, FL 32721. Deadline: July 31, 1998.

"The French Restoration: Abandoned by the People, Surrendered to the Terror" Conference will be held at Barnard College, September 21-23, 1998. Proposals are invited from scholars, visual artists, performance artists, and others, interested in papers, presentations, and/or working groups that address feminist art practices and feminist art history. Send 3-page proposal, c/o and letter to Pamela F圅rber and Mullin Jones, PAC Conference, Dept. of Women Studies, Barnard Hall 204, Barnard College, 3009 Broadway, New York, NY 10027. Deadline: August 1, 1998.


American Culture Association seeks proposals on American art and architecture for a conference to be held at University of Chicago, March 14-16, 1999. Send 3-page proposals to: Susan Clark, American Culture Association, 3650 South Halsted Street, Chicago, IL 60609. Deadline: August 1, 1999.

"Common Ground," a 5-day conference, will be held on the campus of the University of Virginia, September 16-20, 1999. Send 3-page abstract to: Architecture Symposium, Smith College Museum of Art, Elm St. at Bedford St., Northampton, MA 01063. Deadline: September 1, 1999.

"Decorations and Decorum," a 5-day conference, will be held at the University of Chicago, April 16-19, 1999. Send 3-page abstract to: Architecture Symposium, Smith College Museum of Art, Elm St. at Bedford St., Northampton, MA 01063. Deadline: September 1, 1999.

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American Association for State and Local History: "The Power of the Past," a 3-day conference, will be held at the University of Kentucky, November 16-18, 1999. Send 3-page abstract to: Architecture Symposium, Smith College Museum of Art, Elm St. at Bedford St., Northampton, MA 01063. Deadline: September 1, 1999.


**Award**

Basil H. Alkazzi Award U.S.

1. An annual acquisition award of $200 or $300.
2. Open to U.S. citizens residing in the U.S.
3. Award will be held at the University of New Mexico, May 20 and over.
4. Send for prospectus to: Basil H. Alkazzi Award, PO Box 2138, New York, NY 10013-0393.

**Calls for Entries**


1. Open to all artists 18 or older.
2. Call for entries: $5/entry (max. 3) for WCA members; $10 for nonmembers.
3. Entry form send to: Denise Kiser-Shaw, 1245 Dr., Scotts Valley, CA 95066; fax 5th Ave., Ste. 1234, New York, NY 10013-0393; 602/965.2787.
4. Grants and Fellowships

**Grants and Fellowships**

- National Committee for Advanced Study in the Visual Arts announces the 3-year Foucault Research Program for German citizens to study the history, theory, and criticism of visual arts from any historical period (2000-2002).
- National Endowment for the Humanities, 2960 14th St., NW, Washington, DC 20506; funding available for advanced study in all fields of the humanities, the arts, the professions, and public life may be awarded fellowships for their work at The University of Chicago, 5801 S. University Ave., Chicago, IL 60637; humalities.uchicago.edu/humanities/art/.
- The German-American Academic Council (GAAC), in agreement with the German Ministry of Education, Science, Research, and Technology, will make Transatlantic Program funds available in 1999 to support research projects among German, American, and American-German scholars in the humanities, social sciences, economics, and law. Projects selected for funding will be presented at the Annual Meeting of the American Institute of Humanists, September 5-10, 1999. Information: GAAAC/Washington Office, 1055 17th St. NW, Ste. 200, Washington, DC 20036; 5700, fax 703/965-8705; contact@gaac.org; www.gaac.org.
- The American Institute for Students of Yemen (AISY) announces 1998-99 pre- and post-doctoral fellowships for research on Yemen. The Institute invites applications from U.S. and Yemeni students. Information: R. W. L. M. Herberg, Department of Geography, Texas A&M University, College Station, TX 77843-3020; Telephone: 1-515-1115; Fax: 1-202-387-2642; E-mail: requests@aisy.org; www.aisy.org.
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**Opportunities**

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time of application. Applications may be made for 1-2 years. For information, Administrative Office, School of Architecture, College of Design, University of Arizona, Tucson, AZ 85721.


5. Architectural Competition for the 2001 Annual Conference in Chicago (see page 19).

6. Deadline for nominations for 2001 Annual Conference in Chicago (see page 19).

7. Deadline for receipt of submissions for the 2001 Annual Conference in Chicago (see page 19).

8. Date of death.}

NORTHWESTERN UNIVERSITY

Programs

1. CCA News accepts classified ads of a professional or personal nature for the Classified Section, $25 per word, minimum 30 words. Deadline for submission is September 30, 1998 for the November print issue.

2. CCA News welcomes contributions from artists for the Art Journal Editorial Board (see page 15).

3. Classified ads.

4. Datebook.

5. Notes.