Datebook

August 2, 1999
Deadline for submissions to the September 1999 issue of *CAA News*

August 27, 1999
Deadline for submissions to the October 1999 issue of *Careers*

September 1, 1999
Deadline for applications from curators and critics for the Artists' Portfolio Review: Annual Conference, New York 2000 *(see page 2)*

Deadline for applications from mentors for the Career Development Workshops: Annual Conference, New York 2000 *(see page 3)*

September 10, 1999
Deadline for receipt of abstracts of papers accepted for the 88th Annual Conference in New York *(see http://www.collegeart.org/caa/conference/2000/call2000.html)*

September 15, 1999
Deadline for receipt of session proposals for the CAA 2001 Annual Conference in Chicago *(see http://www.collegeart.org/caa/news/1999/3/sessionprop_guidelines.html)*

September 30, 1999
Deadline for applications for Regional Chairs: Annual Conference, Baltimore 2002 *(see page 2)*

October 1, 1999
Deadline for submissions to the November 1999 issue of *CAA News*

Deadline for receipt of applications for the Millard Meiss Subvention awards *(see http://www.collegeart.org/caa/resources/meiss/index.html)*

October 29, 1999
Deadline for submissions to the December 1999 issue of *Careers*

Deadline for proposals for members' exhibition for the 2001 Annual Conference in Chicago *(see http://www.collegeart.org/caa/news/1999/3/sessionprop_guidelines.html#exhibition)*

December 1, 1999
Deadline for submissions to the January 2000 issue of *CAA News*

Deadline for receipt of dissertation titles begun or completed in 1999 from American and Canadian art history departments *(further instructions will be mailed to Ph.D. departments in September)*

December 3, 1999
Deadline for receipt of papers accepted for the 88th Annual Conference in New York *(see http://www.collegeart.org/caa/conference/2000/call2000.html)*

Resources & Opportunities Board on CAA Web

A new area of CAA's website, the ***Resources & Opportunities Board:*** *http://www.collegeart.org/caa/resources/caanews/**index.html***, is devoted to free postings of opportunities for artists and art historians.

- Awards
- Calls for Entries
- Calls for Papers
- Conferences
- Calls for Manuscripts
- Grants & Fellowships
- Institutes
- Internships
- Online Resources
- Programs
- Publications
- Residencies
- Workshops & Schools

To submit listings in these categories for *CAA News* and the website, contact Kari Grimsby, Associate Editor, CAA, 275 7th Ave., New York, NY; 212/691-1051, ext. 217; caanews@collegeart.org. CAA reserves the right to omit inappropriate advertising. Upcoming updates will be made Sept. 1, 1999; Nov. 1, 1999; and Jan. 1, 2000.

CAA NEWS

July 1999

College Art Association
275 Seventh Avenue
New York, New York 10001
http://www.collegeart.org
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CAA NEWS

Newsletter of the College Art Association Volume 24, Number 4 July 1999

Advocacy Update

Arts Advocacy Day

On March 16, 1999, CAA joined fifty-eight other organizations in co-sponsoring Americans for the Arts' twelfth annual Arts Advocacy Day. More than 280 people registered to take part in this two-day advocacy conference to promote increased federal support for the arts and humanities.

President Clinton has proposed an unprecedented increase in his fiscal year 2000 budget for federal cultural programs, asking for $150 million for both the National Endowment for the Arts (NEA) and National Endowment for the Humanities (NEH), and $34 million for the Office of Museum Services (OMS). We hope the strong bipartisan Congressional support for the NEA and NEH that was seen in the 105th Congress will be evident again this year. For the first time in many years, Congressional offices that were opposed to federal funding for the arts and humanities opened their doors to speak with advocates.

Both the NEA and NEH have created new initiatives addressing how increased funding would be allocated. One of these, the NEA's "Challenge America," will address lawmakers' concerns that the endowment's support has been unevenly distributed around the nation and that its financing for individual artists, whose work many conservatives found offensive, came at the expense of improving access to the arts for all Americans. The new funds would meet three criteria: 1) to protect and share America's living cultural heritage; 2) to enhance American creativity; and 3) to strengthen American families, communities, and our nation through the arts.

Humanities on the Hill

CAA joined state humanities councils and other humanities organizations on May 6, 1999, to support the NEH. Senator Thad Cochran from Mississippi and Senator Edward M. Kennedy from Massachusetts welcomed attendees to Humanities on the Hill. The program featured many other Senators and Representatives who showed bipartisan support for the humanities and discussed the possibility of increased funding for the endowment.

NEH Chairman William Ferris has kindly contributed the following article to *CAA News*, in which he addresses the NEH's plan for increased funding.

Charting a New Course: The National Endowment for the Humanities at Year 2000

Our nation now stands at the end of a remarkable century and on the threshold of a new millennium. The year 2000 will also mark the thirty-fifth anniversary of the National Endowment for the Humanities. At this moment for both the nation and the agency, the NEH plans to chart a new course for federal support for the humanities in the United States in the twenty-first century. The initiatives that we propose for the year 2000 will significantly expand the impact of humanities in the nation.

After several years of flat funding at the $110 million level, the endowment and the administration have requested that Congress increase our funding to $150 million in fiscal year 2000. This appropriation request would be used to offset the 36 percent funding cut NEH sustained in fiscal year 1996—a reduction significantly larger than those borne by

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CAA News is published 6 times a year by the College Art Association, 275 7th Ave., New York, NY 10001; **nyoffice@collegeart.org.**

Editor-in-Chief Susan Ball
Editor Jessica Tagliaferro
Listings Editor Kari Grimsby

Material for inclusion should be sent via e-mail to Kari Grimsby at **caanews@collegeart.org.** Photographs may be submitted to the above address for consideration. They cannot be returned. Material from this newsletter is also posted on the CAA website: **http://www.collegeart.org.**

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Annual Conference Update

Call for Regional Chairs: Baltimore 2002

The Annual Conference Committee is seeking nominations and self-nominations from studio artists, art historians, and museum professionals to serve as regional chairs for the 90th Annual Conference, to be held in Baltimore in 2002. Submissions are sought for both Contemporary Issues/Studio Art and Historical Studies from individuals active in the Baltimore/Mid-Atlantic region, who will work with the committee to develop the conference program. In each category, there is one opening that may be shared in a co-chair arrangement.

Regional chairs have an opportunity to assume an important role in shaping CAA's central membership event and drawing attention to the most distinguished artistic and scholarly work produced in their home region.

Responsibilities of the regional chairs include: 1) planning the 2002 conference as full, voting members of the Annual Conference Committee; 2) soliciting session proposals and other forms of participation; 3) providing advice and assistance to session chairs and participants; 4) encouraging colleagues in the Baltimore region to participate in the conference; and 5) identifying institutions and organizations from the region to approach for off-site sessions, receptions, and special events.

These tasks are generally structured around a set timetable of meetings. Regional chairs are required to attend: 1) a meeting of the Annual Conference Committee held at the annual conference in Chicago in 2001; 2) a two-session planning meeting held over one weekend in October 2000; 3) a one-day meeting held in July 2001 to schedule the sessions; and 4) each day of the conference in February 2002 to be present at meetings and oversee the program.

Chairs will work in a voluntary capacity, without monetary compensation, as a service to CAA and its members. It is expected that chairs affiliated with institutions will request assistance from their home institutions for clerical help, travel, and other administrative costs. To enable chairs without such support to serve, CAA has earmarked a small fund to help offset these expenses.

You must be a CAA member in good standing to be considered. To apply, submit a two-page letter of interest and a two-page résumé. Send application materials to Conference Director, Regional Chair Search, CAA, 275 7th Ave., New York, NY 10001. For membership information, contact Membership Services, 212/691-1051, ext. 12; memsvcs@collegeart.org. *Deadline: September 30, 1999.*

Artists' Portfolio Review Call for Curators and Critics: New York 2000

The Annual Conference Committee is seeking curators and critics to participate in the fourth annual Artists' Portfolio Review during the 89th Annual Conference in New York, February 23-26, 2000.

The Artists' Portfolio Review provides an opportunity for artists who come from a wide range of backgrounds to have slides or videos of their work critiqued by professionals in the field. The program pairs a member artist with a critic or curator for a twenty-minute appointment. The individual sessions are scheduled to run during afternoons (noon to 5:00 p.m.) over three days, from Wednesday, February 23, to Friday, February 25. Whenever possible, artists will be matched with reviewers based on medium or discipline.

Curators and critics who volunteer provide an important service to early-career artists, enabling them to receive professional criticism of their work. Given the competitiveness of today's art world, the value to artists of this contribution cannot be overestimated.

Interested individuals must be members in good standing, must attend the conference, and must be willing to contribute one two-hour period for five successive 20-minute critiques. If you are a critic or curator interested in participating in this valuable program, send a brief letter of interest and résumé to Conference Director, Artists' Portfolio Review, CAA, 275 7th Ave., New York, NY 10001. *Deadline September 1, 1999.*

Career Development Workshops Call for Mentors: New York 2000

The Annual Conference to be held February 23-26, 2000, in New York, will mark the fourth anniversary of the Career Development Workshops. To date, approximately 900 members who are beginning their careers have met with professionals in their respective fields to help them obtain valuable professional advice and guidance.

To ensure the continual success of the program, we are seeking mentors from all areas of art history, studio art, and the museum profession. Those serving as mentors are providing a significant professional service to members. In the past three years, several mentors have described this experience as one of the most rewarding of their professional careers.

Mentors are required to spend twenty minutes with each candidate, reviewing cover letters, c.v.'s, slides, and other pertinent material. Given the anxiety associated with conference placement, mentors must be sensitive to the needs of the candidates and be able to provide constructive criticism when necessary.

All applicants must be members in good standing, must attend the conference, and must be prepared to commit three consecutive hours on one of the two days of the workshops: Thursday, February 24, and Friday, February 25.

Art historians and studio artists must be tenured; curators must have five years of experience and current employment with a museum or university gallery.

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

Send a current c.v. and letter of interest to: Michael Aurbach, Dept. of Fine Arts, Vanderbilt University, Box 1801-B, Nashville, TN 37235; 615/322-2831. *Deadline: September 1, 1999.*

Call for Papers—Affiliate Society

Association for Latin American Art
Open Session: Latin American Art

Patricia Sarro, Dept. of Art, Youngstown State University, Youngstown, OH 44555-3627; fax 330/742-7183; cdtp57b@ prodigy.com.

Proposals are invited for papers addressing any topic concerning Latin American art (Pre-Columbian through contemporary). This ninety-minute session will consist of three papers (fifteen minutes each), with commensurate time for discussion following each paper. Graduate students are particularly encouraged to submit a proposal. *Papers should be sent to Patricia Sarro by September 1, 1999; notification will be made by October 1. Paper drafts will be due by December 1.*

MFA Exhibition, New York 2000

Hunter College Fine Arts Building of City University of New York, located at 450 West 41st Street in Manhattan, will be the site of the M.F.A. Exhibition for the Annual Conference. The exhibition will run from February 1 through March 11, 2000. There will be an opening reception on Thursday February 24, from 5:30 to 7:00 p.m. Twenty M.F.A. programs from the greater New York area will be represented.

Special Events and Exhibits, New York 2000

Several institutions in the New York area will be offering complimentary admission to CAA members participating in the 2000 annual conference, among them the Cooper-Hewitt National Design Museum, which will be holding the National Design Triennial Exhibit. The Society of Illustrators will be holding its 42nd Annual of American Illustration. The Women's Caucus for Art will sponsor *Elements 2000* and *Images of Home. Polish Art (Holocaust and Contemporary Art)*, sponsored by Art Without Walls, will be mounted at the Consulate General of Poland in New York. The Bronx Museum of the Arts will feature *Amnesia*, which will include the work of sixteen artists from South America.

POSITION AVAILABLE:
USHER/PROJECTIONIST COORDINATOR
College Art Association Annual Conference
New York, February 23–26, 2000

College Art Association seeks an individual to coordinate the recruitment, training, scheduling, payroll, and onsite supervision of all slide projectionists and ushers hired for CAA's annual conference to be held at the New York Hilton and Towers. There are two phases of this job. First, planning and recruitment of ushers and projectionists start in October prior to the conference; this phase represents a light, flexible time commitment. Second, onsite training sessions for projectionists and ushers begin on Wednesday, Februay 23, and program sessions run from Thursday, February 24 to Saturday, February 26. The coordinator will work onsite during all conference hours. At the conclusion of the conference, the coordinator will file a report on session attendance and process all forms for staff payment. The applicant should have substantial experience in visual resources management and equipment and have connections to college and university art departments with audiovisual services and slide collections in the New York City region. A proven ability to work effectively and methodically in a supervisory capacity is essential. The applicant must be organized, resourceful, and be able to function well under pressure with a strong customer service orientation. The coordinator will receive a stipend and, if not a resident, will be provided with a hotel room for the period of February 23–26. Send a résumé and letter of interest to Conference Director, Usher/Projectionist Coordinator Search, CAA, 275 7th Ave., New York, NY, 10001. No calls please. College Art Association is an equal opportunity employer.

Deadline: August 15, 1999.

Museum Task Force Committee Update

Report on the Museum Professionals Roundtables

This was the second year of the Museum Task Force–initiated roundtable discussion groups. Once again the attendance was high and the participants agreed that this is a welcome format for museum professionals during the CAA annual meetings. Several people were surprised to learn that so many museum colleagues attended the CAA conference. We hope to offer such a session again in New York. In order to include those CAA members who could not attend but expressed interest, a brief summary of these discussions follows.

The best roundtable, led by Wendy Owens and Lori Gross, was on the topic "New Technology in the Exhibition: How Does It Serve the Museum?" Much was said about how technology was being used for collection management purposes and whether these systems were driven by registrarial concerns rather than cataloguing concerns. Several comments followed about the internal versus external users of these collection systems—that it was difficult to predict the users at the time the system was being designed. Then the group turned to the use of technology within exhibitions. Several examples of successful projects were discussed, including the role of conservation projects in displaying how technology can elucidate a painting. The problem of a "dated" look to any of these systems is a difficult one.

A second table led by Christine Kondoleon and Suzannah Fabing was centered on "Mediating vs. Litigating: Cultural Property Issues" in order to review the recommendations of the Rutgers University October 1998 conference titled "Art, Antiquity, and the Law: Preserving our Global Cultural Heritage." Those interested in learning about the resolutions may consult them on the Internet (http://www.rci.rutgers.edu/~allconf/).

A representative from the Archaeological Institute of America's Museum and Exhibitions Committee, Jennifer Neils, noted that the AIA has drafted a document for museum directors and other museum professionals that outlines the options for a responsible acquisitions policy. The AIA should be posting these guidelines on their website shortly (http://www.archaeological.org).

The "Resolution Concerning the Acquisition of Cultural Properties Originating in Foreign Countries" (1973) (http://www.collegeart.org/caa/aboutcaa/for.cult.props.html) is the most recent statement published by CAA addressing acquisition concerns. The group felt it would be useful to have a session at the next CAA conference about these issues in an effort to provide a forum for open discussion on such issues as the need for new acquisition policy guidelines.

The third table, led by John Neff and Annie Storr, focused on the topic "Conflicts in Programming: Crowd Pleasers, Vanity Exhibits, and Exhibits That Serve the Field." The participants wanted to focus on "blockbusters" and alternatives from the perspectives of: marketing (one can also market the permanent collection); types of museum (university museums have fewer pressures to mount blockbusters); and bridging the perceived gap between academy and museum, and the museum and CAA.

Recommendations made by the entire group as to how CAA could improve its relationship with museum members included addressing the CAA Membership Form in terms of professional identification. In addition, museums need to heighten exposure of exhibition catalogues, for example, by submitting them for the Alfred H. Barr, Jr., Award, and for review in *CAA.Reviews*, CAA's new online journal (http://www.caareviews.org).

Several individuals requested more sessions and panels with museum professionals and centered on exhibitions or installations in the host city of the conference. The last part of the session was set aside for the identification of issues that the museum professionals of the CAA membership see as pressing and a consideration of their charges to the Museum Task Force Committee.

Future topics for roundtable discussions are welcome. Address them to Katie Hollander, Director of Development and Special Projects, kholland@collegeart.org, or Christine Kondoleon, ckondoleon@mediaone.net. Information on the Alfred H. Barr, Jr., Award for distinguished catalogues in the history of art can be obtained on the CAA website: http://www.collegeart.org/caa/news/1999/3/nominees3_99.html. Museums and galleries may submit books, catalogues, CD-ROMS, and publicity materials related to exhibitions to *CAA.Reviews*, c/o Managing Editor Jessica Tagliaferro at the New York office.

—Christine Kondoleon, Chair, Museum Task Force Committee

Getty Information Institute Closes

Over the past decade the Getty Information Institute (GII), which ceased to exist on June 30, 1999, produced some of the principal vocabulary tools and guidelines needed to help institutions document art and was a leader in addressing some of the key issues in helping to bridge art information and technology. The GII worked closely with CAA on several initiatives, including the creation of standard "Categories for the Description of Works of Art."

Eleanor Fink, former director of the GII, commemorates its achievements in an article published in *D-Lib Magazine* (see CAA website for link). The article includes descriptions of each project spearheaded by GII and links to many resources and demonstration projects.

CAA News

New Editorial Board Members

The *Art Bulletin* and Monographs Series Editorial Board announces three new members for the term 1999–2002: **Carmen Bambach, Jeffrey Hurwit,** and **Steven Mansbach.** The *Art Journal* Editorial Board has appointed **Maureen Connor** for the term 1999–2002; **Archie Rand** will serve as the board's liaison to the CAA Board of Directors.

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 information and an application: Assistant to the Executive Director, CAA, 275 7th Ave., New York, NY 10001.

Art Bulletin Book Reviewers

Linda Seidel, reviews editor for the *Art Bulletin*, would like to thank those who continue to inquire about reviewing books in the journal. Owing to the number of letters she has received, it has been difficult for her to find books for all who have inquired. However, she will continue to read them with interest. Send them c/o CAA, 275 7th Ave., New York, NY 10001.

Charting a New Course: The National Endowment for the Humanities at Year 2000

CONTINUED FROM PAGE 1

most other federal agencies whose budgets were cut that year. In the wake of that reduction, the endowment was forced to close down many of its core grant programs, lay off a quarter of its employees, and downsize many of the agency's functions.

Since 1996, the number of grants NEH has been able to award to humanities educators, scholars, and institutions has diminished. We now fund only one-third the number of summer seminars and institutes for teachers that we were funding before the fiscal year 1996 cuts. Endowment-supported films and museum exhibitions available to the public in the year 2000 will fall to approximately twenty-eight hours of television and thirteen museum exhibitions at twenty-five venues, down significantly from the seventy-one television-hours and thirty-six exhibitions at 200 venues that were available to citizens in the mid-1990s. And, the number of brittle books and U.S. newspapers being preserved on microfilm has been substantially reduced. The proposed budget would enable the NEH to reverse these conditions.

Our budget request uses two basic approaches to address the nation's educational and cultural well-being—to maintain and enhance NEH's core programs and to establish new initiatives that reach out to the American public. Both of these approaches are vital to the health of the humanities as our nation enters the 21st century.

The endowment's budget request places particular emphasis on the educational mission of our agency. Our goal is to advance knowledge and understanding of the humanities for all Americans. Central to this goal is a strong emphasis on teaching and learning at all levels of our nation's educational system. We will focus on professional development of humanities teachers at elementary and secondary schools and at colleges and universities. And we will continue to use MCI WorldCom's generous support to develop the nation's premier Internet resource for humanities teachers, EDSITEment (http://edsitement.neh.gov/), which provides links to and lesson plans for fifty top-quality humanities websites. We will also enhance the endowment's recently launched Schools for a New Millennium, an initiative through which schools form partnerships with local libraries, museums, and universities to establish a community-wide learning environment that incorporates new technology support to teach the humanities.

The endowment supports a wide range of educational projects that include teacher seminars and institutes that improve teaching and learning of the humanities in the traditional classroom setting; public education programs of the fifty-six state humanities councils; documentary television films, museum exhibitions, library reading groups, and other general audience projects that help out-of-school citizens engage in a lifetime of learning; projects that preserve and increase access to endangered educational and intellectual materials; and serious research and scholarship that both contributes to the life of the mind and establishes the foundation for educational and public programming in the humanities.

Two other themes animate our budget request: increased emphases on technology-oriented humanities projects, and an agency-wide effort to extend the reach of the endowment's programs. Innovative humanities projects employing such new electronic information technologies as the Internet and CD-ROMS will be emphasized, as will efforts to extend the reach of our programs (and the products of our grantees) to traditionally underserved communities and areas of the country. Among the activities NEH proposes to implement at the fiscal year 2000 request level are:

• **A significant increase in the number of humanities seminars and institutes for school and college teachers.** A 40 percent increase in the number of seminars and institutes supported will mean that more than 500 additional teachers can revitalize their teaching of the humanities. These teachers will, in turn, reach 75,000 additional students in classrooms across the nation. We also seek support for small awards to seminar and institute participants that will allow these teachers to disseminate the results of their work to other teachers and schools.

• A special grant competition in support of projects to establish regional humanities centers. The NEH requests $4 million in special matching funds to establish regional humanities centers across the country where American traditions, cultures, and aspirations can be explored in the context of place. At each center, a wide array of research, educational, and public programming activities will use the humanities to explore the region's distinctive culture. Each center will serve as a cultural hub for its region, with a mission of broadening our citizens' awareness of how the humanities enrich the worlds in which they live. The $4 million request for regional centers is a substantial reduction from last year's budget request and indicates our intention to raise significant private support for this initiative. The endowment is actively working to raise funds needed to help establish the centers from foundations, corporations, and individual donors.

• A significant funding increase for the fifty-six state humanities councils. This funding will allow state councils to support many additional projects and to implement bold new initiatives that will engage more of their citizens with quality humanities programming.

• Expansion of opportunities for Americans to engage in lifelong learning in the humanities by supporting more high quality television and radio programs, museum exhibitions, and library reading and discussion programs. A new special initiative will also be supported—My History is America's History—that will encourage millions of Americans to learn more about their family's history and to place that history in the context of the broad sweep of American and world history.

• A special grant competition—American Legacy Editions—in support of editions of the writings of U.S. presidents and other major historical figures that will guarantee continued support for these projects and provide incentives for their expeditious completion.

• Expansion of opportunities for the nation's scholars and teachers to add to our knowledge and understanding of the humanities. In addition to enhancing support for the NEH Fellowships and Stipends Program, increased funds will allow NEH to establish a new Travel to Collections Program that will provide small grants to humanities scholars for travel to research libraries and archives where they can consult primary resource materials vital to their research projects. A major three-year archaeology special initiative, Project SHARD, is also proposed that will revive the agency's support for archaeological research.

• A special initiative in the endowment's Preservation and Access Division that will provide grants to museums, archives, and libraries to digitize their humanities collections. This effort will bring tens of thousands of digital images of manuscripts, maps, photographs, and artifacts online, thus increasing citizen access to educational and cultural materials. Increased support for the agency's core preservation and access programs will also help to preserve on microfilm thousands of additional volumes of brittle books and pages of historic U.S. newspapers.

• Establishing new grant opportunities that will allow NEH to extend the geographic and demographic reach of its programming. These grants will reach hundreds of institutions and thousands of individuals across the country, many of whom have never had endowment support. Ensuring that all Americans have the opportunity to benefit from NEH-supported programs and activities is the agency's highest priority.

In addition to the new outreach activities mentioned above, other new grant opportunities proposed for fiscal year 2000 include:

- an initiative enabling small and mid-sized museums to receive modest grants to mount a traveling version of a successful NEH-funded exhibition;
- programs or exhibitions developed by large national organizations, with a particular emphasis on programs targeted at tribal communities and rural and inner-city audiences;
- grants to small and geographically diverse museums, historical organizations, and public libraries allowing institutions in the initial stages of developing new projects to consult and collaborate with humanities scholars;
- awards to small libraries, museums, and other cultural institutions to support staff attendance at preservation training sessions, onsite consultations by preservation experts, or the purchase of preservation supplies and equipment; and
- a series of initiatives in the NEH Challenge Grants Program that will help small and mid-sized institutions and two-year colleges improve their humanities programming and long-range institutional planning.

As the largest single source of funding for the humanities in the U.S., NEH is critical to the health and vitality of our nation's educational and cultural worlds. The importance of the endowment's mission and the success the agency has had in achieving this mission over the years is acknowledged by educators and scholars; by state, local, and national leaders (including more than three decades of support from every Congress and every President of the United States); by the heads of educational and cultural institutions; and most importantly, by the American people.

With the strong support of Congress, the Administration, and the American people, NEH has weathered the budget storms of the past few years. We are hopeful that Congress will approve our request for increased funding to allow the National Endowment for the Humanities to bring a dynamic new agenda for the humanities to every citizen in the United States.
—William R. Ferris, Chairman

As always, CAA strongly encourages you to send letters to your representatives requesting $150 million for the NEA and NEH and $34 million for OMS. For more information please see the advocacy page on our website (http://www.collegeart.org) or Americans for the Arts (http://www.artsusa.org).

Solo Exhibitions by Artist Members

Only artists who are individual CAA members will be included in this listing. Group exhibitions cannot be listed. Send name, membership number, venue, city, dates of exhibition, and medium (or website address of online exhibits). Photographs are chosen at the discretion of the editors; they will be used only if space allows and cannot be returned. Listings and images may be reproduced on the CAA website. Submit to: Solo Show Listings, CAA, 275 7th Ave., New York, NY 10001; caanews@collegeart.org.

ABROAD

Mark Staff Brandl. Gallery W, Heiden, Switzerland, May 27–June 20, 1999. Paintings, drawings, and large format relief prints.

Cora Cohen. Private collectors, Cologne, Germany, June–July, 1999. Recent paintings.

Yuji Hiratsuka. Galerie Dumont 18, Geneva, Switzerland, April 21–June 15, 1999.

MID-ATLANTIC

Ruth Bernard. Expo Center, Ephrata, Pa., July 3–18, 1999. Paintings and drawings.

Gloria DeFilipps Brush. Sol Mednick Gallery, University of the Arts, Philadelphia, March 31–April 23, 1999. *Twice Constructed Garden,* digitally manipulated pinhole photography.

Margaretta Gilboy. Philadelphia Art Alliance, May 16–June 26, 1999. *Between Heaven and Earth,* still-life paintings.

Beatriz Mejia-Krumbein. Sleeth Gallery, West Virginia Wesleyan College, Buckhannon, March 9–April 8, 1999. *La Suite del Silencio.*

M. S. Paik. Brew House Space 101, Pittsburgh, June 4–27, 1999. *The Echo of a Shadow,* painting, print, and multimedia installation.

Deborah Rosenthal. Philadelphia Museum of Jewish Art, December, 1999–March, 2000. *Eve's Vocabulary: Paintings by Deborah Rosenthal 1988–1998.*

MIDWEST

Kate Borcherding. Rosewood Gallery, Kettering, Ohio, May 24–June 25, 1999. Lithographs and woodcut prints.

Wendy Jacob. Kemper Museum of Contemporary Art, Kansas City, Mo., March 26–May 23, 1999. *The Squeeze Chair Project.*

Helen Klebesadel. Grace Chosy Gallery, Madison, Wis., June 11–July 3, 1999. *Everyday Use,* recent paintings.

Karen Kunc. Atrium Gallery, St. Louis, Mo., May 14–July 3, 1999. *Working Riddles,* woodcut prints and artist's books.

Julie Langsam. Acme Art Company, Columbus, Ohio, June 4–June 25, 1999. *House Paintings.*

Jesus Macarena-Avila. School of the Art Institute of Chicago, May 8–21, 1999. *La Cena: Conceiving an Artist,* installation.

Carol L. Struve. Talley Gallery, Bemidji State University, Bemidji, Minn., January 18–February 14, 1999. *Recent Works,* paintings.

Lisa Marie Tubach. Garden of the Zodiac Gallery, Omaha, Nebr., June 10–July 8, 1999. *Dualities: New Work by Lisa Marie Tubach.*

NORTHEAST

Pat Adams. Zabriskie Gallery, New York, April 20–May 22, 1999. *New Paintings.*

John Alexander. Marlborough Gallery, New York, May 24–June 26, 1999. New monoprints.

Barbara LaVerdiere Bachner. Pen & Brush, New York, May 20–June 1, 1999. *Behind Closed Eyes: New Work;* Julian Scott Memorial Gallery, Johnson State College, Johnson, Vt., September 9–23, 1999. *Behind Closed Eyes II;* TAI Gallery, New York, April 2000.

Kye Carbone. 55 Mercer Gallery, New York, June 29–July 17, 1999. *Recent Paintings.*

Steven M. Dolbin. Eli March Gallery, Amherst College, Amherst, Mass., February 14–February 27, 1999. *Selections from a Decade,* sculpture.

Robert Feintuch. CRG, New York, April 29–May 29, 1999. *Heat.*

Adriane Herman. Adam Baumgold Fine Art, New York, June 3–July 30, 1999. *À la carte.*

Daniel Heyman. Slifka Center, Yale University, New Haven, Conn., April 4–June 12, 1999. Chuppot, fabrics, paintings.

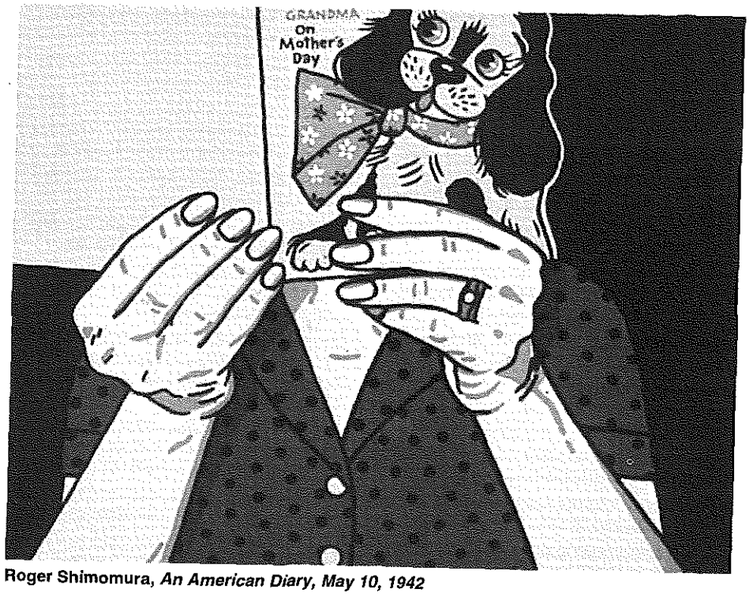
Carol Jowdy. Silver Cultural Arts Center, Plymouth State College, Plymouth, N.H., December 1998. *Reasons for Moving,* drawings, paintings, and prints.

Stephanie Kay. Sherman Gallery, Boston University, April 13–May 8, 1999. *The Endicott Street Pictures,* paintings and drawings.

Gary Petersen. Genovese/Sullivan Gallery, Boston, May 15–June 12, 1999. *New Paintings and Drawings.*

Lorna Ritz. University Gallery, University of Massachusetts, Amherst, January 31–May 7, 1998. *Recent Paintings and Drawings.*

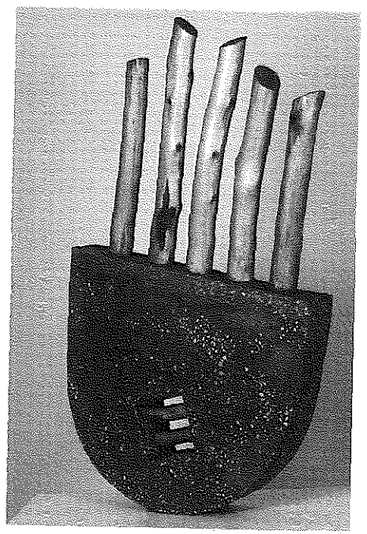
Carol L. Struve, *Sea View*, oil-wax-alkyd on canvas, 36" x 32"



Roger Shimomura, *An American Diary, May 10, 1942*

Deborah Rosenthal. Joseph Gallery, Hebrew Union College, Jewish Institute of Religion, New York, March 1–July 16, 1999; Slifka Center, Yale University, New Haven, Conn., September–November, 1999. *Eve's Vocabulary: Paintings by Deborah Rosenthal 1988–1998.*

Meridel Rubenstein. Maurine and Robert Rothschild Gallery, Radcliffe College, Cambridge, Mass., May 7–June 4, 1999. *Joan's Arc: Vietnam,* video, sculpture, and photo installation.



Terry Thommes, *Red Man Hand*, concrete, wood, and fiber, 48" x 27" 6"

SOUTH

Basil Alkazzi. Ex Libris, Savannah College of Art and Design, Savannah, Ga., June 17–September 12, 1999. *Recent Paintings.*

Jan Columbia. School of Art and Design Gallery, Georgia State University, Athens, April 19–23, 1999. *For the Love of Indigo.*

Mary Frank. Reynolda House Museum of American Art, Winston-Salem, N.C., June 17–August 22, 1999. *The Spirit of Life: Mary Frank, Multi-Media.*

Thomas Lail. Lawndale Art Center, Houston, Tex., June 5–July 10, 1999. *Project for Lawndale,* site-specific sculptural installation.

Constance Lowe. University of North Texas Art Gallery, Denton, May 20–July 29, 1999. *Striking Likeness.*

Phyllis McGibbon. Babcock Fine Arts Center Gallery, Sweet Briar College, Sweet Briar, Va., March 18–May 9, 1999. *Thin Air,* works on paper.

John A. O'Connor. Thomas Center Main Gallery, Gainesville, Fla., October 23–December 12, 1999. Schmidt Center Gallery, Florida Atlantic University, Boca Raton, Fla., April 8–May 23, 1999. Cornell Fine Arts Museum, Rollins College, Winter Park, Fla., September 11–October 25, 1998. *Real Illusions: John O'Connor's Blackboards and Their Origins,* paintings.

Roger Shimomura. Mississippi Museum of Art, Jackson, April 10–May 9, 1999. *An American Diary,* paintings.

WEST

Barbara Bernstein. Fresno Art Museum, Calif., April 9–June 6, 1999. *Among Friends, Say Only Mystery.*

Frank Codispoti. San Diego Sculptors' Guild, San Diego, Calif., May 10–July 12, 1999. *Bodies of Evidence.*

Dana Montlack. Sylvia White: Contemporary Artists' Services, Santa Monica, Calif., May 3–28, 1999. *New Work.*

Dan Nadaner. Ebert Gallery, San Francisco, June 1–26, 1999. Paintings and monotypes.

Mahara T. Sinclaire, BGH Gallery, Bergamot Station Arts Center, Santa Monica, Calif., May 16–31, 1999. *Paintings.*

Jennifer Steinkamp. Henry Art Gallery, University of Washington, Seattle, June 11–October 3, 1999. *Phase = Time,* installation, with composer Jimmy Johnson.

Terry Thommes. Guadalupe Fine Art, Santa Fe, N.Mex., April 9–May 4, 1999. *Pelagic Weirs,* recent sculpture.

Frank Codispoti, *Mambo*, bronze and marble

ONLINE

Dahn Hiuni. ChannelP.com and Franklin Furnace (Pseudo Network: http://www.pseudo.com/), May 7, 1999, 5:00 p.m., thereafter available in archives of both sites. *Art History 487: Late 20th-Century Art.*

People in the News

In Memoriam

Robert P. Bergman, director of the Cleveland Museum of Art since 1993, died on May 6, 1999, at University Hospital in Cleveland.

Popular with the museum's public, Bergman lectured annually on art-historical monuments to standing-room-only audiences. He was interviewed and quoted by national news media on such subjects of international importance as the emerging dilemma of Nazi-looted art in museum collections.

Bergman's directorship of the Cleveland Museum of Art will be remembered for transformational milestones throughout the museum's departments, including annual attendance growth; 3 of the institution's 5 highest-attended exhibitions including *Pharaohs: Treasures of Egyptian Art from the Louvre, Fabergé in America,* and *Vatican Treasures: Early Christian, Renaissance, and Baroque Art from the Papal Collections,* which he co-curated; renovation of 30 out of 70 galleries; transformation of financial deficit to surplus; completion of a new mission statement with a visitor-centered focus and a future-based facilities planning process (now under way); and major acquisitions in all areas.

Born and raised in New Jersey, Bergman received his B.A. from Rutgers University, and his M.F.A. and Ph.D. from Princeton University. A specialist in the history of medieval art and architecture, he received numerous grants and awards, including Fulbright and Guggenheim fellowships and the Rome Prize Fellowship of the American Academy in Rome. He began his career in 1969 as visiting instructor at Lincoln University in Oxford, Pa. From 1971 to 1981, Bergman pursued a full-time academic career, most notably as assistant professor of art and archaeology at Princeton University from 1972 to 1976, and then as associate professor of fine arts at Harvard University from 1976 to 1981. He then served as director of the Walters Art Gallery in Baltimore from 1981 to 1993. Bergman participated widely in national cultural affairs and published and lectured extensively on subjects ranging from medieval art and architecture to the role of museums in contemporary society. He served as president of the Association of Art Museum Directors and was immediate past-chairman of the Board of the American Arts Alliance. In Baltimore, he served by appointment of the Mayor and City Council as 1 of 4 committee chairs of the Baltimore City Public School Task Force on the African/African American Curriculum. Among various civic activities in Cleveland, he served as chairman of the Cleveland Cultural Coalition and on the Board of Trustees of the Greater Cleveland Growth Association.

Bergman is survived by his wife, Marcelle, daughter, Margaret, and his mother, Ethel, and brother, Ed. Donations may be made in Bergman's memory to the Cleveland Museum of Art.

Peter Birmingham, director of the University of Arizona Museum of Art in Tucson, died at age 61 on January 30, 1999.

Before taking on the position of director at the Arizona Museum of Art in 1978, he served as curator of education at the National Collection of Fine Art at the Smithsonian Institution in Washington, D.C. Prior to his museum career, he was a professor of art history at the University of Cincinnati.

Helen Lundeberg, artist, died on April 19, 1999, at the age of 90.

Lundeberg was born in 1908, grew up in Pasadena, Calif., and attended the Stickney School of Art there in 1930. She is credited with the co-founding of Post-Surrealism. Lundeberg ran an art gallery on Hollywood Boulevard in Los Angeles, worked with the Federal Arts Project in the mural and print divisions from 1936 to 1942, and returned to full-time art-making in 1942.

A film project documenting Lundeberg's life, *Helen Lundeberg–American Painter* (Atmosphere Productions), was completed in 1987 by director John Amodeo. The film is narrated by Lundeberg and covers her entire life. In the film, Lundeberg discusses her techniques, philosophies, themes, fears, and goals while sharing her experiences of this important period in American art history.

The film was shown in her memory on May 23, 1999, at the Los Angeles County Museum of Art, where there will also be a memorial exhibit in the fall of 1999.

Richard Steven Schneiderman, former director of the North Carolina Museum of Art in Raleigh, died unexpectedly on April 26, 1999, at the age of 50.

Schneiderman, whose father was an art dealer, was exposed to art at a very early age and went on to receive his Ph.D. in art history from State University of New York, Binghamton, in 1976. He then taught at the University of Georgia for a short time. For 9 years, he worked at the Georgia Museum of Art—up to the position of director. In 1986, he was recruited by the North Carolina Museum of Art.

As director of the North Carolina Museum of Art, Schneiderman significantly increased acquisitions of contemporary art and photographs. He worked hard to obtain major exhibitions for the museum and, as a result, the museum saw an increase in visitors.

Schneiderman was also responsible for the development of the Museum Park and the Park Theater, which earned the museum national exposure. He clearly loved his work and often sat at the front desk to greet visitors personally.

In 1993, Schneiderman resigned his post at the North Carolina Museum of Art and relocated to Charlottesville, where he operated a private art dealership and served as director of development for the Charlottesville-area American Red Cross. He was living in Charlottesville when his tragic death occurred. Schneiderman is survived by 4 children. He is remembered fondly by the many people who had the privilege of knowing and working with him.

Academe

Joseph Connors of Columbia University gave the Slade Lectures at Oxford University in the winter (Hilary) term of 1999.

John J. Donnelly, president and CEO of L. F. Driscoll Company, has been appointed to the Board of Managers at Moore College of Art and Design, Philadelphia.

Michael Ann Holly, professor and chair of the department of art history at University of Rochester, has been appointed head of research and assistant director for academic affairs at the Sterling and Francine Clark Art Institute, Williamstown, Mass.

Jennifer Ross has joined the faculty of Hood College in Frederick, Md., where she will be teaching courses in ancient art and archaeology.

Mara Adamitz Scrupe has been appointed visiting professor of art, and artist-in-residence at the University of Texas, San Antonio, for the fall of 1999.

Jason Tannen has been appointed curator of the University Art Gallery, Department of Art and Art History, California State University, Chico.

Museums and Galleries

Brooke D. Anderson, director of Diggs Gallery, Winston-Salem State University, has been appointed director of the Contemporary Center for Self-Taught Art, a new initiative of the Museum of American Folk Art in New York.

Alan Chong, curator of European art at the Art Gallery of Ontario, was named curator of collections at the Isabella Stewart Gardner Museum, Boston.

Don Knaub has resigned as director of the Edwin A. Ulrich Museum of Art at Wichita State University, Kans., and is considering various professional options.

Jeremy Strick, curator of 20th-century painting and sculpture at the Art Institute of Chicago, was named director of the Museum of Contemporary Art in Los Angeles.

Thomas R. Toperzer, director emeritus of the Fred Jones Jr. Museum of Art, University of Oklahoma, has been appointed director of the New Gallery of Contemporary Art in Norman, Okla.

Grants, Awards, & Honors

Only grants, awards, or honors received by individual CAA members are listed. All names will also appear on the CAA website. Submit name, institutional affiliation, and title of the grant, award, or honor, and use or purpose of grant to: Kari Grimsby; fax 212/727-3029; kgrimsby@collegeart.org.

Lisa Adams was recently awarded an artist's residency by the Nordic Institute of Contemporary Art in conjunction with the 18th Street Arts Complex in Santa Monica, Calif. She will be a resident in Helsinki, Finland, July–August 1999.

Chris Anderson recently completed her second year Fulbright award in studio art in Germany where she taught as a Fulbright Guest Professor at the Berlin University of the Arts.

Carla Maria Antonaccio, Wesleyan University, has won a 1999–2000 National Humanities Center fellowship for work on her project, "Excavating Colonization," at the center in Triangle Park, N.C.

Qianshen Bai, assistant professor at Boston University, has been awarded a 1999–2000 J. Paul Getty postdoctoral fellowship in the history of art and the humanities.

Janet Catherine Berlo was named a 1999 Fellow in Art by the John Simon Guggenheim Memorial Foundation.

Sheila S. Blair was named a 1999 Fellow in Art by the John Simon Guggenheim Memorial Foundation.

Mark Staff Brandl received an award from the City of St. Gallen and the Swiss Foundation for Creative Artists for the creation of large format relief prints, featured at Gallery W, Heiden.

Jill Elizabeth Caskey, assistant professor, University of Toronto, has been awarded a 1999–2000 J. Paul Getty postdoctoral fellowship in the history of art and the humanities.

Louis Cellauro, an independent scholar based in Saint-Fons, France, has been awarded a visiting fellowship by the Yale Center for British Art for December 1999.

Swati Chattopadhyay, assistant professor at University of California, Santa Barbara, has been awarded a 1999–2000 J. Paul Getty postdoctoral fellowship in the history of art and the humanities.

Museums and Galleries: Alan Chong, Curator of Collections, Isabella Stewart Gardner Museum

Richard Davis, associate professor at Bard College, received this year's Ananda K. Coomaraswamy Award from the Association for Asian Studies for his book, *Lives of Indian Images* (Princeton University Press, 1997).

Margaret Francis, San Francisco Art Institute, won second prize at the Visions of Excellence Student Photography Contest at San Francisco State University.

Sarah Elizabeth Fraser, assistant professor, Northwestern University, has been awarded a 1999–2000 J. Paul Getty postdoctoral fellowship in the history of art and the humanities.

Kit Galloway and **Sherrie Rabinowitz,** founders and co-directors of Electronic Café International (ECI), Santa Monica, Calif., have each been awarded a 1999 Guggenheim Fellowship, which will enable them to focus full-time on their ECI Archiving Project.

Laura Graveline won a Worldwide Books Publication award for her article "Library Service to the African American Community" (*Art Documentation* 17, 1998) from the Art Libraries Society of North America (ARLIS/NA).

Matt Harle was named a 1999 Fellow in Art by the John Simon Guggenheim Memorial Foundation.

Robert Edward Haywood, assistant professor at University of Notre Dame, has been awarded a 1999–2000 J. Paul Getty postdoctoral fellowship in the history of art and the humanities.

Clare Hills-Nova won the H. W. Wilson Foundation Research Award for her bibliographic project "Art History Methods: History and Issues" from the Art Libraries Society of North America (ARLIS/NA).

Yuji Hiratsuka was awarded the Northeast Arkansas Women's Clinic Purchase Award in the 1998 Delta National Small Prints Exhibition for his work, *Picasso's Woman,* which will become part of Arkansas State University's permanent collection.

Robert Hooper was named a 1999 Guggenheim fellow in art by the John Simon Guggenheim Memorial Foundation.

Caroline A. Jones was named a 1999 Guggenheim Fellow in Art by the John Simon Guggenheim Memorial Foundation.

Directory of Affiliated Societies

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

American Council for Southern Asian Art

ACSAA, founded 1966 (formerly American Committee for South Asian Art). Membership: 265. Annual dues: $35 regular; $10 student and unemployed; $40 institutional; $50 contributing; $100 sustaining. Purpose: to promote the understanding of the arts of all the countries of Southern Asia, including India, Pakistan, Nepal, Bangladesh, Sri Lanka, and Southeast Asia. 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: 3,200. Annual dues: $105 individual; $55 student and retiree; $155 institutional. (Plus one-time filing fee of $10 for each category) Purpose: to advance the practice and promote the importance of preservation of cultural property through publications, research, and the exchange of knowledge as well as by establishing and upholding professional standards. AIC holds an annual conference and publishes a bimonthly newsletter, a scholarly journal, an annual membership directory, and other publications. Executive Director: Elizabeth F. "Penny" Jones, 1717 K St., N.W., Ste. 200, Washington, DC 20006; 202/452-9545; fax 202/452-9328; InfoAIC@aol.com; http://aic.stanford.edu.

American Society for Hispanic Art Historical Studies

ASHAHS, founded 1975. International membership: 150. Annual dues: $15.00 regular; $7.50 student; $25.00 institutional. Purpose: to promote the study of the visual cultures of Spain, Portugal, and their territories, through meetings, a newsletter, and scholarly means. ASHAHS presents an annual Eleanor Tufts Award for an outstanding English-language publication, and an annual photography grant to a graduate student writing a dissertation on an aspect of 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 institutional; $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. The society 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: Meredith Locher; meredith@alderdrozinc.com.

Arts Council of the African Studies Association

ACASA, founded 1982. Membership: 500. Annual dues: $35 regular and institutional; $15 special (student, unemployed, retired). Purpose: to promote scholarship, communication, and collaboration among scholars, artists, museum specialists, and others interested in African and African Diaspora arts. ACASA's business meeting is held at the ASA annual conference; ACASA triannual conference will be held in spring 1998 in New Orleans; ad hoc meetings are held at the CAA conference. Members receive the ACASA newsletter three times a year. Secretary-Treasurer: Vicki Rovine, University of Iowa Museum of Art, 150 N. Riverside Dr., Iowa City, IA 52242-1789; 319/353-2468; fax 319/335-3677; victoria-rovine@uiowa.edu.

Association for Latin American Art

ALAA, founded in 1979. Membership: 200. Annual dues: $20 general; $10 student/retired/non-U.S. address; $100 individual sustaining; $50 institutional; $500 institutional sustaining. Purpose: ALAA is an international scholarly and professional organization that encourages the discussion, teaching, research, and exhibition of Latin American art. Annual dues entitle members to newsletters and member directory. For information: http://www.arts.arizona.edu/alaa; President: Patricia J. Sarro, 46 Livingston St., Clifton, NJ 07013, patricia.sarro@prodigy.net.

Association for Textual Scholarship in Art History

ATSAH, founded 1991. Membership: 70. Annual dues: $20 U.S.; $24 overseas. Purpose: to promote the study and publication of art-historical primary sources and to facilitate communication among scholars working with art literature. The association publishes a biannual newsletter with information as well as critical reviews about ongoing scholarship, publications, and conferences. ATSAH organizes conference sessions at the Society of Textual Scholarship meeting at the City University of New York, International Congress of Medieval Studies (Kalamazoo), and the CAA conference. President: Liana De Girolami Cheney, 112 Charles St., Beacon Hill, Boston, MA 02114; lianacheney@earthlink.net.

Association of Art Editors

AAE, founded 1994. Membership: 75. 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. AAE meets annually at the CAA conference and sponsors a session on publishing. Directory of members includes areas of expertise. President: Phil Freshman, 3912 Natchez Ave. S., St. Louis Park, MN, 55416. Send membership dues to: Michaelyn Mitchell, AFA, 41 E. 65 St., New York, NY 10021.

Association of College and University Museums and Galleries

ACUMG, founded 1980. Membership: 360. Annual dues: corporate $50; institutional $35; individual $20; student $10. Purpose: To address the issues that are relevant and unique to college and university museums and galleries. The association holds an annual issue-oriented, one-

day conference in conjunction with the annual meeting of the American Association of Museums (AAM). ACUMG publishes *News and Issues*, a newsletter containing information on issues of concern, and offers members a forum to share information through published articles. President: Les Reker. Business Office and Membership: Brigid Brink, Sam Noble Oklahoma Museum of Natural History, 2401 Chautauqua Ave., Norman, OK 73072-7029; 405/325-1671; fax 405/325-7699; bbrink@ou.edu.

Association of Independent Historians of Art

AIHA, founded 1982. Membership: 45. Annual dues: $25 full or 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. AIHA publishes an annual newsletter and sponsors panels composed of lawyers, writers, museum directors, and other experts at the CAA conference and elsewhere to keep independents up-to-date and informed on important issues. President: Barbara J. Mitnick, 19 Van Beuren Rd., Morristown, NJ 07960; 973/605-1885; fax 973/605-8633. Treasurer: Mary Emma Harris, 42 Grove St., Apt. 33, New York, NY 10014; phone/fax 212/691-6708. For information: Membership Chair: 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: 500+. Annual dues: $20 faculty, $15 student; foreign min. $15. Purpose: to foster communication and collaboration among historians of nineteenth-century art of all nations, through such activities as a newsletter and research colloquia. AHNCA organizes two sessions at the CAA conference and also holds its business meeting at that time. It publishes an annual directory of members. President: Petra ten-Doesschate Chu; Vice-President in Charge of Development: Gabriel Weisberg; Secretary: Sura Levine; Treasurer: Sally Webster; Newsletter Editor: Cynthia Mills; Membership Coordinator: June Hargrove; Program Coordinator: Patricia Mainardi, Business office: AHNCA, Dept. of Art History and Archaeology, University of Maryland, 1211-B Art/Sociology Bldg., College Park, MD 20742-1335; http://www.inform.umd.edu/arth/ahnca.

Association of Research Institutes in Art History

ARIAH, incorporated in 1988. Full members: 19; affiliate member: 1. Purpose: to promote scholarship by institutes of advanced research in art history and related disciplines; to exchange administrative, scholarly, and research information; to encourage cooperation in the development and funding of joint programs. Chair and Treasurer: Therese O'Malley, Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, DC 20565; 202/842-6501; fax 202/842-6733. Vice-Chair: Amy Meyers, Huntington Library, Art Collections, and Botanical Gardens, 1151 Oxford Rd., San Marino, CA 91108; 626/405-2229; fax 626/405-0634. Secretary: Joel Hoffman, The Wolfsonian, Florida International University, 1001 Washington Ave., Miami Beach, FL 33139; 305/535-2626; 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. CRSA 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. Send membership dues to Nancy Mowll Mathews.

Design Forum: History, Criticism, and Theory

DF, founded 1983. Membership: 185. Annual dues: $10. Purpose: to nurture and encourage the study of design history, criticism, and theory and to provide, through its various events, better communication among its members, the academic and design community, and the public at large. DF holds an annual meeting in conjunction with the CAA annual conference and an autonomous symposium on design. The DF newsletter, *Object Lessons*, founded 1990, is published occasionally. Co-chairs: Joseph Ansell, School of the Museum of Fine Arts, Boston, and 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: 400–600. Annual dues: $45 for two years or $25 per interim year, Institutional $100. Purpose: a national organization to promote excellence in the development and teaching of college-level foundation courses in both studio and art history. FATE aims to foster discussion, analysis, strategies, goals, and understanding in the visual arts core curriculum. The FATE newsletter, journal *(FATE in Review)*, and regional/national conferences provide a platform for exchange and publication. President: Reid Wood, Art Dept., Lorain County Community College, 1005 N. Abbe Rd., Elyria, OH 40035; 440/365-5222, ext. 7102; rwood@lorainccc.edu; http://www.louisville.edu/a-s/finearts/FATE.html. For membership: FATE Treasurer: Cindy Gould, Dept. of Art and Design, College of Design, Iowa State University, Ames, IA 50011; 515/294-6297; cgould@iastate.edu.

Gay and Lesbian Caucus

GLC, founded 1989. Membership: 300. Annual dues: $25 employed; $5 low income and students. 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 information: Jonathan Weinberg, History of Art, Yale University, POB 208272, New Haven, CT 06520-8272.

Historians of British Art

HBA, founded 1992. International membership: 260. Annual dues: $10 professional; $5 student; $100 institutional. Purpose: to foster communication and to promote the study and sharing of ideas among those engaged in any type of scholarship or other professional endeavor related to British art of every area and/or period. HBA has 1–2 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 include an award for the "Best Book on a British Art Topic" and a Travel Award to a graduate student presenting a paper at the annual conference. President: Robert L. Mode, Dept. of Fine Arts, Vanderbilt University, Nashville TN 37235; 615/343-2831; fax 615/343-3786; moder@ctrvax.vanderbilt.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, 365 5th Ave., New York, NY 10016; fax 212/817-1502; 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; chaxthau@williams.edu.

Historians of Islamic Art

HIA, founded 1983. Membership: 225. Annual dues: $25; $15 student. Purpose: to promote high standards of scholarship and instruction in the history of Islamic art; to facilitate communication among its members through meetings and through the *HIA Newsletter* and *Directory*; and to promote scholarly cooperation among persons and organizations concerned with the study of Islamic art. HIA holds periodic *majlis*, or meetings, of its members, often in conjunction with meetings of CAA or the Middle East Studies Association (MESA). President: Massumeh Farhad, Arthur M. Sackler Gallery/Freer Gallery of Art, MRC 707, Smithsonian Institution, Washington, DC 20560; 202/357-4880; farhama@asia.si.edu; Secretary-Treasurer: Sussan Babaie, Dept. of Art, Smith College, North Hampton, MA 01063; 413/586-9755; sbabaie@ aol.com.

Historians of Netherlandish Art

HNA, founded 1983. Membership: approx. 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 ca. 1350 to 1750. HNA holds an annual meeting and program in conjunction with the CAA annual conference, publishes two newsletters per year, *HNA Review of Books*, and a *Directory of Members*, and holds scholarly conferences every 3–5 years. President: Larry Silver; Secretary/Newsletter Editor: Kristin Lohse Belkin, 23 S. Adelaide Ave., Highland Park, NJ 08904. phone/fax 732/937-8394; kbelkin@aol.com; Treasurer: Emilie Gordenker, 140 Thompson St. #4D, New York, NY 10012; 212/777-2867.

International Association of Art Critics

AICA/US, American affiliate founded early 1950s. Membership: 300. Annual dues: $50 ($65 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. AICA/US aims to protect and further art criticism as a profession in the U.S. and to act on behalf of the physical preservation and moral defense of works of art. Frequent membership meetings are organized in different parts of the country and abroad, as well as lectures and symposia, open to members and nonmembers. Organization publishes a quarterly newsletter. Membership is by invitation only. Co-Presidents 1998–2001: Judith Stein, 2400 Waverly St., Philadelphia, PA 19146-1048; jestein@worldnet.att.net; and Amei Wallach, 1600 Park Ave., Mattituck, Long Island, NY 11952; wallach.edwards@cwixmail.com.

International Association of Word and Image Studies

IAWIS, founded 1987. Membership: 200. Dues dfl 50 credit card; dfl 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: Michele Hannoosh, Saint Catharine's College, Cambridge CB2 1RL, Great Britain; mh268@hermes.cam.ac.uk.

International Center of Medieval Art

ICMA, founded 1956. Membership: 1,400. Annual dues: $45 active (U.S.); $50 (all other countries); $15 student; $60 institutional. Purpose: to promote the study of medieval art and civilization. Publishes *Gesta*, a newsletter, and sponsors sessions at international conferences. Administrator of ICMA, The Cloisters, Fort Tryon Park, New York, NY 10040; phone/fax 212/928-1146; ICMA@compuserve.com; http://www.medievalart.org.

Italian Art Society

IAS, founded 1986. Membership: 225+. Annual dues: $15 within the U.S.; $20 overseas, includes *Bibliography of Members' Publications* and *Newsletter*. Purpose: to foster communication among disciplines and scholarship devoted to the study of Italian art and civilization of all historical periods. IAS ponsors sessions at the International Congress on Medieval Studies and CAA annual conference. President: Bernadine Barnes, Art Dept., Wake Forest University, Box 7323 Reynolda Station, Winston-Salem, NC 27106; 336/758-5303; fax 910/759-6014; barnes@wfu. edu. Secretary-Treasurer: Roger Crum, Visual Arts Dept., University of Dayton, 300 College Park, Dayton, OH 45469-1690; crum@McCoy.as.udayton.edu.

National Art Education Association

NAEA, founded in 1947. Membership: 40,000. National dues: $50. Purpose: to advance art education through professional development, advancement of knowledge, and leadership. The NAEA conducts research, holds seminars and conventions, and publishes journals, newsletters, and books. Members receive a monthly publication, quarterly journal, and discount on all other publications. Executive Director: Thomas A. Hatfield. For membership information please contact: Membership Department, NAEA, 1916 Association Dr., Reston, VA 20191-1590; 800/299-8321 (VISA/Mastercard only); naea@dgs.dgsys.com; http://www.naea-reston.org/.

National Conference of Artists

NCA, founded in 1958. Membership: 500. Annual dues: $35 general; $10 student; $100 institution; $50 chapter; $500 life. Purpose: The National Conference of Artists works to preserve, promote, and develop the creative forces and expressions of African-American artists and other artists of African heritage. Through its research in the arts, annual convention, regional meetings, and correspondence, the NCA seeks to bring artists together to discuss mutual concerns, to exchange ideas and promote cultural exchange and interchange of works of local, national, and international origin. Members receive a quarterly newsletter and are invited to attend the annual convention. President: Napoleon Jones-Henderson, National Conference of Artists, 12 Morley St., Roxbury, MA 02119.

National Council of Art Administrators

NCAA, founded 1972. Membership: 200. Annual dues: $30. Purpose: to provide a forum for the exchange of ideas, the identification of problems, and the generation of shared solutions to the issues that confront visual art professionals in higher education today. NCAA supports a yearly conference hosted by an educational institution to encourage dialogue and networking. Members receive a newsletter and directory. President: Kenda North, University of Texas, Dept. of Art and Art History, Box 19098, Arlington, TX 76019; kenda@uta.edu. Administrative Coordinator: Robert Shay, Dean, University of Kentucky, Lexington, KY 40506-0022; rshay@pop.uky.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. PADA supports scholarship through public lectures, symposia, and grants. The association is a member of Confédération Internationale des Négotiants 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 institutional; $50 individual; $25 student. Purpose: an international, interdisciplinary organization dedicated to the promotion and encouragement of the study of the Renaissance period. RSA holds an annual conference, usually in the early spring, publishes *Renaissance Quarterly* and a newsletter, *Renaissance News and Notes*, three times a year. RSA, 24 W. 12th St., New York, NY 10011; 212/998-3797; fax 212/995-4205; rsa@is.nyu.edu; http://www.r-s-a.org.

Society of Historians of East European and Russian Art and Architecture

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

Visual Resources Association

VRA, founded 1982. Membership: 600. Annual dues: $65 North America; $85 foreign; $35 student or retired; $95 institutional; $100–$299 contributing; $300+ patron. Purpose: to establish a continuing forum for communication and to further research and education in the field of visual documentation. VRA-sponsored 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. The association organizes workshops and an annual conference and sponsors the VRA web site: http://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: 2,000. 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. WCA offers a national network of thirty-three local chapters, exhibitions, publications, a monthly e-mail bulletin, a triannual newsletter, and regional and national conferences hosted by local chapters, which provide an occasion to teach, learn, present work, and celebrate scholarly and creative achievements by women. President: Gail Tremblay, Evergreen State College, Olympia, WA; tremblay@elwha.evergreen.edu. National Administrator: Denise Mumm, National Office, PO Box 1498 Canal St. Station, New York, NY 10013; 212/634-0007; info@nationalwca.com.

Joyce Kozloff has won the Jules Guerin Fellowship from the American Academy in Rome.

Thomas Lail, assistant professor of fine art, Hudson Valley Community College, has received a faculty development grant from the Academic Senate of Hudson Valley Community College. He also received a New York Foundation for the Arts special opportunity stipend in support of a solo exhibition at the Lawndale Art Center in Houston, Tex.

Cynthia Lawrence, Temple University, received a collaboration award from the Society for the Study of Early Modern Women's Third Annual Book Awards for *Women and Art in Early Modern Europe: Patrons, Collectors and Connoisseurs* (Pennsylvania State University Press, 1997).

Susan A. Lewis won a Worldwide Books publication award for her book, *Interior Design Sourcebook: A Guide to Resources on the History and Practice of Interior Design* (Omnigraphics, 1998), from the Art Libraries Society of North America (ARLIS/NA).

Jeannette Louie has won the Harold M. English/Metropolitan Museum of Art-Jacob H. Lazarus Fellowship to study at the American Academy in Rome.

Vivian B. Mann, Morris and Eva Feld Chair of Judaica, The Jewish Museum, has been awarded a Jewish Cultural Achievement Award in Scholarship, presented by the National Foundation for Jewish Culture.

Tod Marder, professor at Rutgers University, has won the Borghese Prize for this year's most distinguished contribution to Italian art scholarship by a non-Italian for his book, *Bernini and the Art of Architecture* (Abbeville Press and Rizzoli, 1998). The French edition of the book, to appear in Fall 1999, has won an award from the Centre National des Lettres, of the French Ministry of Culture.

Areli Marina, Institute of Fine Arts, New York University, has won the 1999–2000 Samuel H. Kress Foundation Predoctoral Fellowship from the American Academy in Rome.

Charles Massey won a purchase award in the 1998 Delta National Small Prints Exhibition for his work, *Secrets' Double X*, which will become part of Arkansas State University's permanent collection.

Vernon Hyde Minor, associate professor of fine arts at University of Colorado at Boulder, has won the 1999–2000 National Endowment for the Humanities Postdoctoral Fellowship from the American Academy in Rome.

Richard Theodore Neer, assistant professor, University of Chicago, has been awarded a 1999–2000 J. Paul Getty postdoctoral fellowship in the history of art and the humanities.

Robert S. Nelson was named a 1999 Fellow in Art by the John Simon Guggenheim Memorial Foundation.

Mignon Elizabeth Nixon, lecturer at the Courtauld Institute of Art, has been awarded a 1999–2000 J. Paul Getty postdoctoral fellowship in the history of art and the humanities.

Stephen Grant Perkinson, assistant professor, University of Denver, has been awarded a 1999–2000 J. Paul Getty postdoctoral fellowship in the history of art and the humanities.

Archie Rand, of Columbia University, a CAA board member, is a recipient of the Jewish Cultural Achievement Award in the Arts, awarded by the National Foundation for Jewish Culture. In addition, he has been named a 1999 Guggenheim Fellow in Art by the John Simon Guggenheim Memorial Foundation.

Lorna Ritz was awarded a Pollock-Krasner Foundation Grant in the 1998–1999 year.

Helene E. Roberts received special mention in the 20th Annual George Wittenborn Memorial Book Awards and a Worldwide Books Publication award from Art Libraries Society of North America (ARLIS/NA) for *Encyclopedia of Comparative Iconography: Themes Depicted in Works of Art* (Fitzroy Dearborn, 1998), which she edited.

Mary Roberts, lecturer at the Australian National University in Canberra, has been awarded a visiting fellowship by the Yale Center for British Art for Summer 1999.

Hanneline G. Rogeberg was named a 1999 Guggenheim Fellow in Art by the John Simon Guggenheim Memorial Foundation.

David James Roxburgh, assistant professor, Harvard University, has been awarded a 1999–2000 J. Paul Getty postdoctoral fellowship in the history of art and the humanities.

Daniel James Sherman, Rice University, has won a 1999–2000 National Humanities Center fellowship for work on his project, "De-Civilizing Mission: The French Search for the Primitive, 1945–1975," at the center in Triangle Park, N.C.

Mahara T. Sinclaire has been selected to be an artist-in-residence at Villa Montalvo, Saratoga, Calif., where she will be working on mural-scale paintings from June to August of this year.

Ellen Handler Spitz, lecturer at Stanford University, has been awarded a Camargo Foundation fellowship in Cassis, France, for the autumn of 1999.

Tara Leigh Tappert won the John Benjamins Award for her project "The Periodical Literature of 20th-Century American Craft" from the Art Libraries Society of North America (ARLIS/NA).

Roger Tibbetts was named a 1999 Guggenheim Fellow in Art by the John Simon Guggenheim Memorial Foundation.

Marvin Trachtenberg, winner of CAA's Charles Rufus Morey Book Award for *Dominion of the Eye: Urbanism, Art and Power In Early Modern Florence* (Cambridge University Press, 1998), has also won the Alice Davis Hitchcock Award of the Society of Architectural Historians (SAH) for the same book. This is the first time in 30 years that these honors have been awarded to the same book.

Angus Trumble, curator of European art at the Art Gallery of South Australia in Adelaide, has been awarded a visiting fellowship by the Yale Center for British Art, New Haven, Conn. for January of 2000.

Caroline Van Eck, senior research fellow in the history of art at Vrije University in Amsterdam, has been awarded a visiting fellowship by the Yale Center for British Art for February 2000.

Roger Mark Walton has received a 1999 Individual Artist's fellowship from the Ohio Arts Council for his paintings.

Carol Wax won the Lindquist Purchase Award in the 1998 Delta National Small Prints Exhibition for her work, *Lepidoptiks*, which will become part of Arkansas State University's permanent collection.

Wu Hung was named a 1999 Guggenheim Fellow in Art by the John Simon Guggenheim Memorial Foundation.

Ann Marie Yasin, University of Chicago, has won the 1999–2000 Phyllis Gordan/Samuel H. Kress Foundation/Helen M. Woodruff-Archeological Institute of American Predoctoral Fellowship from the American Academy in Rome.

Conferences & Symposia

Calls for Papers

8th Front Range Art Symposium, Denver Art Museum, November 5–6, 1999, sponsored by the Denver Art Museum's College Advisory Committee, Alliance for Contemporary Art, and Cooke-Daniels Memorial Lecture Fund. The College Advisory Committee invites proposals for 20-minute papers and presentations or panel discussions that address any aspect of public sculpture, from any time period and all parts of the world. Part of the symposium will be devoted to public sculpture in Denver. Send proposals to: Annette Stott, 8th Front Range Symposium, School of Art and Art History, University of Denver, Denver, CO 80208-2846; astott@du.edu. *Deadline: August 15, 1999.*

"American Architecture and Art," American Culture Association, April 19–22, 2000, New Orleans. Proposals for sessions organized around a theme, special panels, and/or individual papers will be considered. Sessions are 1 1/2 hours long. Suggested max.: 4 papers or speakers per session; number of panel participants may vary. For information or to submit a proposal, contact: Joy Sperling, Art Dept., Denison University, Granville, OH 43203; 740/587-6704; fax 740/587-5701; Sperling@Denison.edu. *Deadline: September 1, 1999*

"Uncommon Senses: An International Conference on the Senses in Art and Culture," April 27–29, 2000, Concordia University. This interdisciplinary conference invites papers and session proposals that explore sensory experience in the fine arts and culture, especially the often-neglected senses of taste, touch, and smell. By focusing on what lies beyond the "aesthetic gaze," "Uncommon Senses" seeks to examine the aesthetic, cultural, and political significance of nonvisual modes of sensorial engagement. Potential topics include: innovative uses of the senses in art, architecture, performance, and other media; critiques of ocularcentrism; sensory redefinitions of aesthetics; synaesthesia; non-Western aesthetics and the anthropology of the senses; technology and the future of perception; the senses inflected by gender, sexuality, class, and cultural difference; the senses in popular/postmodern culture. Send 2 copies of session proposals or 1-page abstracts along with 2 copies of c.v. to: Uncommon Senses, Lonergan College, Concordia University, 1455 de Maisonneuve W., Montreal, QC, Canada, H3G 1M8; 514/848-2280, fax 514/848-2282; senses@alcor.concordia.ca; http://alcor.concordia.ca/~senses. *Deadline: September 15, 1999.*

"Fear and Its Representations in the Middle Ages and the Renaissance," the 6th Annual ACMRS Interdisciplinary Conference, Tempe, Ariz., February 17–19, 2000. The center welcomes papers that explore any topic related to the study and teaching of the Middle Ages and Renaissance, especially those that focus on this year's theme of fear. Papers may address the role that fear of such things as torture, the exchange of hostages, public punishment, and dismemberment plays as a deterrent in secular matters; or they may investigate literal fear, such as fear of hell and damnation, fear of battle, fear of love and fear of losing love, or other relevant topics. The plenary speaker will be R. I. Moore, University of Newcastle, author *of The Formation of a Persecuting Society: Power and Deviance in Western Europe, 950–1250* and *The Origins of European Dissent.* Send 2 copies of session proposals or 1-page abstracts, along with 2 copies of your current c.v., and the A-V request form (available on website) to: Robert E. Bjork, Arizona Center for Medieval and Renaissance Studies, Arizona State University, Box 872301, Tempe, AZ 85287-2301; 602/965-5900; fax 602/965-1681; acmrs@asu.edu. *Deadline: October 1, 1999.*

"Visions, Dreams, and Nightmares": 20th Annual 19th-Century Studies Association Conference, March 23–25, 2000, in Arlington, Va., and Washington, D.C., In honor of the arrival of the new millennium and of the 100th anniversary of Sigmund Freud's *Interpretation of Dreams,* NCSA invites papers or panels from multiple disciplines that consider any manner of 19th-century permutations, materials, expressions, or interpretations of "Visions, Dreams, and Nightmares." Papers or panels may consider any one or all of the theme's terms and interpret them in any variety of ways. "Visions" encompasses millennial hopes, political aspirations, utopian plans and communities, revolutionary plots, religious prophecies, technological promises, avant-garde aesthetics, and visionary architectural constructs. "Dreams" and "Nightmares" may be those that haunt the Gothic imagination or of the Freudian mind. They may be the political dream of Fourierism or the nightmare of terroristic acts. Marx's communist revolution promised salvation from the "nightmare of materialism"; yet for many it represented "the spectre that is haunting Europe." 1-page proposals, single spaced, for 20-minute papers should be accompanied by a cover letter and a 1–2-page c.v. Proposals for a 1 1/2-hour panel should include a cover letter from the panel organizer indicating format and issues to be discussed, accompanied by a 1-page proposal and c.v. from each participant. Proposals on other topics for open sessions are also welcome. E-mail queries to: Karen V. Waters, Dept. of English, Marymount University, 2807 N. Glebe Rd., Arlington, VA 22207-4299; kwaters@phoenix.marymount.edu. E-mail proposals only to: Program Director, Phylis Floyd, Dept. of Art, Michigan State University, East Lansing, MI 48824-1119; floyd@msu.edu. Decisions will be announced in December 1999. *Deadline: October 1, 1999.*

"Education in the Middle Ages," 20th Annual Medieval Studies Conference, March 24–25, 2000, Fordham University, Bronx. Send cover information and 2-page abstract to: Maryanne Kowaleski, Center for Medieval Studies, Fordham University, Bronx, NY 10458; 718/817-4655; fax 718/817-3987; medievals@murray.fordham.edu. *Deadline: November 1, 1999.*

"Social Reception of Baroque Gardens": Studies in Landscape Architecture, May 18–19, 2001, Dumbarton Oaks, Washington, D.C. This symposium takes as its topic relationships between changes in garden design and the uses and social reception of gardens that have been created in order to inspire social deference, win the admiration of subjects for the garden's patron in a hierarchical society, and foster a willingness to satisfy the patron's expectations. The Baroque Age in Europe provides a wealth of examples, but the social reception of such a strategic use of gardens can be studied within other historical contexts as well, including the European Renaissance; late Colonial, Revolutionary, modern or postmodern America; and many other cultures. The symposium's aim is to bring scholarship in garden history closer to contemporary developments in studies of the visual arts, literary studies, cultural history, history of ideas, history of science or philosophical studies. Proposals may derive from sources of all kinds: diaries, journals, accounts of visits of gardens, garden poems, novels, theater plays, paintings or engravings allowing the reconstruction of links between some features of garden design and judgments, beliefs, emotions, behaviors and fantasies of garden visitors or users. They may address any period of history up to the present. Send 8 copies of an abstract (max. 3 pages) describing: 1) the scope and content of the work; 2) its significance to the theme. Send abstracts to: Michel Conan, Studies in Landscape Architecture, Dumbarton Oaks, 1703 32nd St., N.W., Washington, DC 20007; 202/339-6460; fax 202/625-0432; landscape@doaks.org; http://www.doaks.org/Landscape Architecture.html. *Deadline: November 1, 1999.*

"The 5 Senses: An Exploration of Various Human Perceptions in Visual Culture," 2000 Art History Graduate Student Association Symposium, University of Arizona Tucson. This is a broad-based symposium intended to embrace papers culled from a variety of disciplines. The event will be held at the end of February, although an exact date has yet to be set. 1-page abstracts of scholarly papers of 20 minutes in length are requested from M.A. or Ph.D. candidates in art history or related fields. Send abstract, cover letter, résumé, or c.v. to: 2000 AHGSA Symposium, c/o Jen Robinson, 60 W. Stone Loop, #2225, Tucson, AZ 85704; robinsoj@u.arizona.edu. *Deadline: December 1, 1999.*

Southwest/Texas Popular Culture Association and American Culture Association Annual Meeting, February 9–12, 2000, Sheraton Old Town Hotel, Albuquerque, invites papers or panels treating any aspect of Western landscape painting. Submit 1-page abstract or panel proposal and c.v. to: Charlene G. Garfinkle, SW/Texas PCA/ACA, 1030 Kellogg Pl., Santa Barbara, CA 93111-1026; 805/566-7163; arthistgar@aol.com. *Deadline: December 1, 1999.*

To Attend

SIGGRAPH '99, 26th International Conference on Computer Graphics and Interactive Techniques, August 8-13, 1999, Los Angeles. After more than 3 decades of astounding technical, creative, and artistic achievement, the field of computer graphics and interactive techniques has matured. It now reaches a broad audience and fosters unique bonds among a diverse collection of communities including education, science, art, medicine, industry, government, entertainment, and more. SIGGRAPH '99 is the premier forum where it all takes center stage. For information: http://www.siggraph.org/s99/cfp/.

Nihonga Symposium at Seattle Asian Art Museum, August 22–23, 1999, Seattle Art Museum, in conjunction with new exhibition, *Modern Masters of Kyoto: Transformation of Japanese Painting Traditions, Nihonga from the Griffith and Patricia Way Collection.* Keynote address by John Rosenfield. Talks by respected scholars from U.S. and Japan. Some stipends for student travel funded by the Blakemore Foundation. For information and registration: Seattle Art Museum, Attn. Nihonga Symposium, PO Box 22000, Seattle, WA 98122-9700; 206/654-3226, ext. 426; RumiT@Seattleartmuseum.org; http://www.seattleartmuseum.org.

"Architecture Culture by 1900: Critical Reappraisal and Heritage Preservation," September 1–3, 1999, Buenos Aires. Aims of conference are to discuss the development and constitution of architecture culture and urban transformations between 1880 and 1920; to call attention in order to reappraise and preserve the architectural products of the period; and to work on a proposal to include an international selection of these monuments and sites into UNESCO's World Heritage List. For registration form: Executive Committee, International Conference: "Architecture Culture by 1900," Miñones 2159, 1428 Buenos Aires, Argentina; 4784-0080 int. 166.; Telefax 54-11-4783-8654/48 22-6630. *Deadline: July 15, 1999.*

" 'Don't Fence Me In!': Awakened Relevance, Mainstream Possibilities, and Changing Perceptions in Western and Native American Art," Charles M. Russell Center for the Study of Art of the American West, Opening and Inaugural Symposium, September 9–11, 1999, University of Oklahoma, Norman. The symposium will feature discourse on the state of western American and Native American art at the close of the 20th century. The speakers have been assembled from leading institutions across the country to discuss several primary issues related to art of the American West. Keynote Speaker at the Opening Banquet is the Honorable Alan K. Simpson, former U.S. Senator of Wyoming and chairman of the board of the Buffalo Bill Historical Center. For information: The Charles M. Russell Center, University of Oklahoma, 520 Parrington Oval, Rm. 202, Norman, OK 73029; russellcenter@ou.edu.; 405/325-5939; http://www.ou.edu/special/russell center.

"Art and Enterprise: American Decorative Art, 1825–1917," September 17–18, 1999, High Museum of Art, Atlanta. A 2-part symposium with national decorative arts experts presented in conjunction with the Virginia Carroll Crawford Collection and co-sponsored by Friends of the Decorative Arts. Part 1: "New Frontiers in Museum Collecting: 19th Century Decorative Art," Friday, September 17, 7–8:30 P.M., Rich Auditorium. Donald Peirce, curator of decorative art at the High and David Hanks, decorative art consultant, will discuss the experience of collecting outstanding examples for the Virginia Carroll Crawford Collection over 2 decades. Part 2: "Art and Enterprise," Saturday, September 18, 9:30 A.M. –4:30 P.M., Hill Auditorium. Morning lectures will focus on European design roots and marketing in American decorative art. Afternoon talks will highlight specific artists and media represented in the Crawford collection, such as revival style furniture, American ceramics, and silver. Registration is required. Admission: $45 for museum members; $55 nonmembers (includes a viewing of the exhibition). To register: 404/733-4476.

30th International Society of Education Through Art (InSEA) World Congress, September 21–26, 1999, Australian Institute of Art Education (AIAE), Brisbane, Australia. Congress will include keynote speakers, workshops, art exhibitions, and an associated fieldwork program. For information and registration: Ozaccom Conference Services, 617/3854-1611; fax 617-3854-1507; ozaccom@eis.net.au; http://www.qut.edu.au/insea99/insea.

"The Material Culture of New England," Annual Deerfield-Wellesley Symposium, September 22–23, 1999, Deerfield, Mass. For information: Kenneth Hafertepe, Symposium Director, 413/774-5581.

"Critique of the Museum in Contemporary Art," September 24, 1999, 2:00–5:00 P.M.; University of Notre Dame. A symposium on art, power, and dissent featuring artist Krzysztof Wodiczko and held in association with the International Association of Art Critics, U.S. Other speakers include Richard Meyer, Phyllis Rosensweig, and Alan Wallach. Symposium organized by Robert E. Haywood, 1999–2000 Getty Fellow in Art History and the Humanities. For information: Art Symposium, Fall 1999, Dept. of Art, Art History, and Design, University of Notre Dame, Notre Dame, IN 46556; http://www.nd.edu/~art/symposium/htmls/info.html.

"Art and Life in America: A Celebration of the Legacy of Oliver Larkin and American Art at Smith College," Smith College, October 16, 1999. This symposium commemorates the 50th anniversary of Oliver Larkin's Pulitzer-Prize-winning book, *Art and Life in America.* The symposium also celebrates the college's 120-year history of collecting American art. Speakers include: Michele Bogart, John Davis, Patricia Junker, Elizabeth Mankin Kornhauser, Amy Kurtz, Linda Muehlig, and Alan Wallach. For information: Maureen McKenna, Smith College Museum of Art, Elm St. at Bedford Terr., Northampton, MA 01063; 413/585-2770.

"The Visual Culture of American Religions," October 22–23, 1999, Winterthur Museum, Garden, & Library. Scholars of American art, religion, and culture will consider a range of religious visual practice, including fine and applied art, religious architecture, biblical illustration, and mass-produced images. A special panel will explore the implications of this material for museums. Martin Marty, renowned historian of American religion, will provide a summary response. Conference generously funded by Lilly Endowment. For information: 800/888-4600; TTY: 302/888-4907; GBuggeln@Winterthur.org; http://www.Winterthur.org.

"The Arts, Religious Education, and the Holocaust," October 23–26, 1999, Austin. Recognizing the crisis in Western culture brought about by the Holocaust, a gathering of educators, scholars, theologians, and artists will come together to speak about the general subject of conveyance and memory of such a difficult subject. The symposium will attempt to establish connections between artistic expressions of the Holocaust and other narratives that have become part of the legacy of the event. The Holocaust has become an archetype of suffering. The integration of the arts and humanities as exemplified by this symposium can function as incisive tools of clarification and self-knowledge. In addition to presentations from world renowned scholars and theologians, activities will include: teachers' workshop, art exhibit, a short play, a film festival, choir/cantorial concert, and a chamber orchestral performance. This symposium is free and open to the public. For information: Carolyn H. Manosevitz, 512/472-2004; fax 512/474-0815; lyrmano@aol.com.

1999 Feminist Art and Art History Conference, October 30, 1999, Barnard College. This conference explores artistic and art-historical engagement with broadly defined feminism, including artistic practice, visual culture, theory, history, sexuality, gossip, anecdote, pedagogy. For information: Laura Auricchio, Loretta Lorance, and Maria Ruvoldt, c/o Dept. of Women's Studies, Barnard College, 3009 Broadway, New York, NY 10027-6598.

"Frankish Culture at the End of the Crusades: France and the Holy Land, 1250–1291," March 24–25, 2000, Johns Hopkins University. Jointly sponsored by Johns Hopkins University and Hood College. For information: Daniel Weiss; dweiss@jhu.edu; 410/516-7120; or Anne Derbes; derbes@hood.edu; 301/585-7154.

Opportunities

Calls for Entries

Florida's Art in State Buildings Program has 15 new public art projects underway with submission deadlines July–September. Budgets: $2,000–$176,000. Committees are searching for a wide variety of art ranging from existing 2-D artwork to large-scale indoor and/or outdoor commissioned works that may incorporate movement, murals neon, water elements, or earth designs. For information: Lee Modica, Art in State Buildings Program, Div. of Cultural Affairs, The Capitol, Tallahassee, FL 32399-0250; 850/487-2980; fax 850/922-5259; lmodica@mail.dos.state.fl.us; http://www.dos.state.fl.us/dca/asbpub.html. *Deadlines: July–September.*

Elements 2000, is an exhibition to be held by the Women's Caucus for Art, in conjunction with the CAA Annual Conference, at the Ernest Rubenstein Gallery, 179 E. Broadway, New York, February 22–March 17, 2000. Other sites still under negotiation. The exhibition curators are Devorah Sperber, artist, independent curator and curator of exhibitions at the Kleinert/James Gallery, Woodstock, N.Y., and Jane Ingram Allen, artist, independent curator, and contributing writer for *Sculpture* and *Art Calendar* magazines. "Elements 2000" celebrates the new millennium and our cultural obsession with dates, numbers, and quantities. The term "element" also refers to our continuing search for the basic components or simplest particles that make up our universe. The show will feature works with 2000 plus elements. No entry fee. Submit: 5 slides, slide list, statement, résumé, optional sketch/diagram and description for proposed work, and SASE. Send SASE for prospectus to: Devorah Sperber, Inc., 3 Sheridan Sq. #15D, New York, NY 10014; Devorah Sperber@compuserve.com; or Jane Ingram Allen, allents@borg.com. *Deadline: July 15, 1999.*

Exposure Journal is seeking photographic submissions on the topic of eating disorders/disordered eating. Send slides, statement, bio, SASE to: Kathryn Sylva, University of California–Davis, Environmental Design Dept., 1 Shields Ave., Davis, CA 95616; 530/752-0440. *Deadline: July 30, 1999.*

Erase Hate/Create a New World, a multicultural group art exhibition, September 18–October 17, 1999, Puffin Cultural Forum, Teaneck, N.J. The Puffin Foundation is sponsoring this exhibition, which embraces the notion that art can help to overcome hatred, racism, and injustice. The exhibit is open to artists working in the media of photography, painting, print, watercolor, 3-D art, and sculpture. Work must relate to the theme, be original, and completed within the last 2 years. For application, SASE to: Puffin Cultural Forum, Attn. *Erase Hate,* 20 E. Oakdene Ave., Teaneck, NJ 07666-4198. *Deadline: August 6, 1999.*

Art in Public Places Program, Tampa, in accordance with the city's ordinance designating 1% of costs for new buildings be reserved for artwork, has set aside a budget of $130,000 for the purchase or commission of a work for the Kennedy Municipal Parking Garage to be located across from Old City Hall. The Art Selection Committee will conduct an initial blind review of materials submitted and select 3–5 finalists to submit final proposals. Send an SASE for a prospectus: Robin Franklin Nigh, Art in Public Places, 600 N. Ashley Dr., Tampa, FL 33602; 813/274-8531; TM25@ci.tampa.fl.us. *Deadline: August 15, 1999.*

Gathering of Women a Healing Place, first exhibit in the new Paul Robeson Gallery, Pennsylvania State University, University Park. Calling women artists to make an expressive sack 12" x 15" in any media. No Fees. For information, SASE to: Ann Shields, Pennsylvania State University, HUB/Robeson Center Galleries, 129B HUB, University Park, PA 16802. *Deadline: August 27, 1999.*

New American Paintings open studios competitions are conducted annually in each of 6 regions of the U.S. Competitions lead to publication in the bimonthly *New American Paintings,* which, juried by curators from prominent museums, has extended the reach of artists and expanded the resources of collectors since 1993. All styles/media; 2-D only. Entry fee: $15. Send 4 35-mm slides, résumé, entry fee, and SASE to: Open Studios Press, 66 Central St., Wellesley, MA 02482; 781/235-2235. *Deadlines: Northeast, August 30, 1999; other areas, contact office.*

Brownson Gallery, Manhattanville College, Purchase, N.Y., seeks artists interested in 1–2-person exhibitions for 2000 and 2001 seasons. All media considered. Gallery will print an announcement with an image and host reception. Artists responsible for transportation and insurance. Send 15 slides of current work, résumé, and SASE to: Exhibition Committee, Brownson Gallery, 2900 Purchase St., Purchase, NY 10577. *Deadline: September 1, 1999.*

Chicago Art Journal, Vol. 10, Spring 2000. *Telos,* a Greek word referring to an end or final state, and etymologically connoting a "turning point," sets the theme for the 10th-anniversary issue of the *Chicago Art Journal.* The journal is currently soliciting artwork and architectural designs addressing issues surrounding completeness, termination, and culmination in the visual arts. This might include, but is not limited to: apocalypse, perishable and ephemeral objects, historical obsolescence, hell and paradise, funerary art, boundaries of artistic media, iconoclasm, concept of the ruin, decadence, memento mori, apotheosis, *fin-de-siècle,* geocultural boundaries and colonialism, immanence, and evolution. Committed to exploring intersections between art history and contemporary art, the *Journal* continues its effort to give exposure to the current work of artists. The *Journal* is devoted to presenting work in the visual arts from all fields and disciplines. Artists and architects should submit slides or prints, résumé or artist's statement, and SASE to: *Chicago Art Journal,* Dept. of Art History, University of Chicago, 5540 S. Greenwood Ave., Chicago, IL 60637. For information: http://humanities.uchicago.edu/humanities/art/journal.htm. *Deadline: October 1, 1999.*

Time Will Tell, Target Gallery, Alexandria, Va., November 4, 1999–January 2, 2000, is an exhibit to be held in conjunction with the millennium. Juror: Wendell Castle, artist-in-residence, Rochester Institute of Technology. Open to all artists in all media. Artwork should refer to the passing of time. Artwork should not be over 15' overall (height, length, width), nor over 150 lbs., and all work must be for sale. Entry Fee: $25/3 slides. For prospectus, send SASE to: Target Gallery, 105 N. Union St., Alexandria, VA 22314; phone/fax 703/549-6877; targetgallery@juno.com. *Deadline: October 13, 1999.*

Contemporary Painting 1999, Erector Square Gallery, New Haven, Conn., December 3–23, 1999. Open to all painters, nationally and internationally, who are 18 or older. Works must be original and completed within the last 2 years. Entry fee: $20/3 slides. For prospectus, send SASE to: Contemporary Painting Competition 1999, Erector Square Gallery, 315 Peck St., New Haven, CT 06513; 203/865-5055; fax 203/865-3311. *Deadline: October 27, 1999.*

Pacific States Biennial National Print Exhibition, Campus Center Gallery, University of Hawaii at Hilo, February 14–April 15, 2000. Juror: Lee Chesney. $3000 available for purchase awards. Entry fee: $25/2 entries. Open to all artists 18 or older residing in the U.S. All printmaking media welcome (no photographs). For prospectus, send SASE to: 2000 PSBN, Professor W. Miyamoto, Art Dept., University of Hawaii at Hilo, 200 W. Kawili St., Hilo, HI 96720-4091; 808/974-7307; fax 808/974-7712; wmiyamot@hawaii.edu. *Deadline: November 12, 1999.*

American Watercolor Society 133rd Annual International Exhibition, Salmagundi Club Galleries, New York, March 27–April 30, 2000. Open to all artists. All aqua media on paper, no collage or pastel. Awards total $30,000; 13 medals. No purchase prizes. Full color catalogue. Juried by slides. Fee: $20 (1 slide only). For prospectus and label, send SASE to: Richard Brzozowski, 13 Fox Rd., Plainville, CT 06062. *Deadline: November 15, 1999.*

14th Annual International Women in the Visual Arts Competition, Erector Square Gallery, New Haven, Conn., March 1–31, 2000. Open to women artists, nationally and internationally, who are 18 or older, working in any medium (except video or jewelry). Works must be original and completed within the last 2 years. Juror: Lisa Dennison. For prospectus, SASE to: W.I.V.A. 2000, Erector Square Gallery, 315 Peck St., New Haven, CT 06513; 203/865-5055; fax 203/865-3311. *Deadline: January 7, 2000.*

Calls for Manuscripts

Chicago Art Journal, Vol. 10, Spring 2000. *Telos,* a Greek word referring to an end or final state, and etymologically connoting a "turning point," sets the theme for the 10th-anniversary issue of the *Chicago Art Journal.* The journal is currently soliciting papers, reviews, and interviews that address issues surrounding completeness, termination, and culmination in the visual arts. Papers (10–25 pages) may engage any number of themes broadly related to ends in their numerous evocations. Topics of interest might include, but are not limited to: apocalypse, perishable and ephemeral objects, historical obsolescence, hell and paradise, funerary art, boundaries of artistic media, iconoclasm, concept of the ruin, decadence, memento mori, apotheosis, *fin-de-siècle,* geocultural boundaries and colonialism, immanence, and evolution. As art history approaches the end of its first century as an established discipline some commentors raise the question of the discipline's own ends. Here, the journal solicits articles that discuss works from any period or any subject so long as the paper entails reflection on historiographic ends in art history. We are also seeking interviews and reviews of pertinent books, exhibitions, and conferences (5–10 pages). The journal is devoted to presenting graduate student scholarship from all fields and disciplines. Written work should be submitted on paper as well as on disk in MS Word, and must follow *The Chicago Manual of Style. Chicago Art Journal,* Dept. of Art History, University of Chicago, 5540 S. Greenwood Ave., Chicago, IL 60637. For information: http://humanities.uchicago.edu/humanities/art/journal.htm. *Deadline: October 1, 1999.*

Visual Resources: An International Journal of Documentation, a quarterly journal devoted to the history of visual documentation and the use and dissemination of images, is seeking article-length manuscripts for a special issue on "Illustrations as Visual Resources," projected for Fall 2000. Visual resources are commonly understood as a class of images that reproduce works of art and facilitate the study of those works. As surrogates, visual resources have been much more than simply *aide-memoire;* they mediate in profound and complex ways our relation to the original. In fact, they have always worked to delimit and determine our perception of originals. This is especially true of illustrations—be they engravings, etchings, lithographs, photographs, or digital images—whose status is equivocal, existing as both surrogates and originals. While the aim of this special issue is to examine illustration within the context of visual resources, we do not wish to limit the discussion to illustrations that reproduce works of art. Instead, we seek articles that complicate and historicize the notion of "visual resource" and address a range of kinds of illustration. Send inquiries and manuscripts (approx. 9000 words, MSWord format) to: William MacGregor, Dept. of Museum Studies, John F. Kennedy University, 12 Altarinda Rd., Orinda, CA 94563; 925/258-2239; fax 925/253-0420; macgregor@jfku.edu. Or, Louis Marchesano, Getty Research Institute for the History of Art and Humanities, 1200 Getty Center Dr., Ste. 1100, Los Angeles, CA 90049-1688; 310/440-7592; fax 310/440-7779; LMarchesano@getty.edu. http://www.gbhap.com/Visual_Resources/. *Deadline: January 15, 2000.*

FIRST ANNOUNCEMENT

CLARK FELLOWSHIPS

The Sterling and Francine Clark Art Institute announces a new Fellowship program designed to extend the understanding of art and its role in culture. We hope the program's physical, social and intellectual environment will encourage new approaches to research and to the communication of ideas. Having run experimentally for over a year, the Fellowship program will expand from next February with the conversion of a nearby house to contain six apartments. The first full scholars' year will be inaugurated in September 2000.

Clark Fellows (one to ten months) and Clark Visiting Fellows (less than one month) will be appointed by a process which includes elements of application, nomination and invitation. Fellows will have the use of an apartment and an office, and will receive a stipend and reimbursement of travel expenses. They may come from any background and be of any nationality. Their interests and approaches may relate to the visual arts of any type from any period and from any place.

Guidelines for applications for the full program will be published in the autumn. Anyone interested in applying for one of the small number of Fellowships still available for the period September 1999 to August 2000 is invited to communicate directly with John Onians, Sterling and Francine Clark Art Institute, 225 South Street, Williamstown, MA 01267, tel: 1-413-458-9545; E-mail: jonians@clark.williams.edu (after September 1: Michael Ann Holly, at the same address)

STERLING & FRANCINE CLARK ART INSTITUTE
WILLIAMSTOWN, MASSACHUSETTS 01267

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Culture Shock, A Documentary is a 4-part series airing on PBS in January 2000 that tells the story of classic works of art that have engendered both controversy and acclaim. Each program examines the cultural conditions that lead artists to create and audiences to react. The 4 programs are: "Born to Trouble: *Adventures of Huckleberry Finn,*" "The Devil's Music: 1920s Jazz," "Hollywood Censored: Movies, Morality, and the Hollywood Production Code," "The Shock of the Nude: Manet's *Olympia.*" Outreach and programming around the *Culture Shock* series in your college art community can engage participants in a series of activities and events. For information about hosting a screening at your college, partnering with your local public television station, outreach materials or to brainstorm local outreach ideas contact: Valerie Grabiel; 617/492-2777, ext.3827; valerie_grabiel@wgbh.org.

Circline, **http://www.circline.com,** an online antiques resource, is developing editorial content. An educational channel with decorative arts general reference materials (diary of events, stylistic periods of decorative arts, chronologies, cabinetmakers and designers, bibliographies) has recently been added. The site is commissioning a range of scholarly and/or entertaining articles to be published online, with select articles compiled in a printed annual journal. The focus is fine and decorative arts connoisseurship, but contributions on virtually any visual arts topic, and book and exhibition reviews, will be considered. Send submissions to: Jill Trenchard, jilltrenchard@msn.com; 214/823-7047; http://www.circline.com.

International Fine Art Journal for Social Change is accepting submissions for October 1999. Submissions include papers dealing with fine arts, the position of the artist in modernity, and the power of artists for positive social change. We are also interested in papers dealing with the socioeconomic and political situations of artists in modernity. Also sought are works of art that promote positive social change. Works should be sent in digital format, including all information about the artist and work of art. Submission must be made by the artist. For information: http://www.angelfire.com/sc/FineArtJournal/International.html.

Call for Participants

Call for Proposals

Center on Contemporary Art (CoCA), Seattle, seeks curatorial proposals from artists, curators, writers, etc., for its 2001 season. CoCA is looking for show ideas, visual arts exhibitions, public art, video and installation work, and performances that speak to its mission to bring ambitious and innovative art to Seattle audiences. This is *not* a call for submissions by individual artists for their work. All proposals should include: written narrative explaining the concept and reasoning behind the show; visual materials (slides or videotapes); artists' and/or curators' biographical sketches or résumés; general cost estimate; SASE for return of materials. Descriptions of past programs can be found on CoCA's website: http://www.subpop.com/coca. A peer-review committee sets the programming. For information or to send proposals: 65 Cedar.St., Seattle, WA 98121; coca@speakeasy.org. *Deadline: August 9, 1999.*

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Grants and Fellowships

New York State Conservation/Preservation Discretionary Grant Program's purpose is to encourage proper care and accessibility of research materials in the state, to promote the use and development of guidelines and standards for conservation/preservation practices, and to support the growth of local and cooperative preservation programs. 2-hour workshops are being offered where general guidelines will be reviewed and instructions will be provided for preparing the application. Schedule: August 26, 1999, Syracuse; September 16, 1999, Buffalo; September 23, 1999, Highland; September 28, Bellport. For information: Julia G. Chiplock, Div. of Library Development, New York State Library, 10-B-41 Cultural Education Center, Albany, NY 12230; 518/474-6971; fax 518/486-5254; jchiploc@mail.nysed.gov.

Fund for Creative Communities is an annual, competitive, regranting program supported by the New York State Council on the Arts and administered by the Lower Manhattan Cultural Council. The program encourages and supports community conscious arts and cultural programming in Manhattan. Grants range from $500 to $5000. For application guidelines: Lower Manhattan Cultural Council, Fund for Creative Communities, 5 World Trade Center, Ste. 9235, New York, NY 10048; 212/432-1082 ext. 212. *Deadline: September 7, 1999.*

National Gallery of Art Center for Advanced Study in the Visual Arts Fellowships, Washington, D.C. **Visiting Senior Research Fellowship Program for Scholars from East and South Asia.** Fellowships include a period of 2 months at the center for research in Washington libraries and collections, followed by an additional 2 months of travel to visit collections, libraries, and other 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 of any period. These fellowships for advanced study are open to scholars from East and South Asia who hold appropriate degrees in the field and/or possess an equivalent record of professional accomplishment. Knowledge of English is required. 2 Visiting Senior Research Fellowships will be awarded annually. The fellows receive a stipend that includes travel, research, and housing expenses. *Deadline: September 21, 1999.*

Senior Fellowship Program awards approximately 6 senior fellowships and 12 visiting senior fellowships each year for study of the history, theory, and criticism of art, architecture, and urbanism of any geographical area and of any period. Applicants should have held the Ph.D. for 5 years or more or possess a record of professional accomplishment. Scholars are expected to reside in Washington throughout their fellowship period and participate in the activities of the center. All grants are based on individual need. Fellows are provided with a study and subsidized luncheon privileges. The center will also consider appointment of associates who have obtained awards for full-time research from other granting institutions and would like to be affiliated with the center. *Deadline: October 1, 1999.*

Samuel H. Kress/Ailsa Mellon Bruce Paired Fellowships for Research in Conservation and Art History/Archaeology. Applications are invited from teams consisting of 2 scholars: 1 in art history, archaeology, or another related discipline in the humanities or social sciences, and 1 in conservation or materials science. Fellowship includes a 2-month period for field, collections, and/or laboratory research, followed by a 2-month residency period at the Center for Advanced Study, National Gallery of Art. Applicants will be considered for study in history and conservation of the visual arts of any geographical area and any period. A focus on National Gallery collections not required. Open to applicants who have held the appropriate terminal degree for 5 years or more and who possess a record of professional accomplishment. For information and application: CASVA, National Gallery of Art, Washington, DC 20565; 202/842-6482; fax 202/842-6733; http://www.nga.gov/resources/casva.htm. *Deadline: March 21, 2000.*

Canadian Studies Grant Programs are designed to increase knowledge and appreciation of Canada in the United States through support of teaching, research, and program activities in a wide range of disciplines. **Research Grant Program** assists individual scholars or a group of scholars in writing an article-length manuscript of publishable quality that contributes to a better understanding of Canada, Canada-U.S. relations, or Canada's place in North America. *Postmarked deadline: September 30, 1999.* **Faculty Enrichment (Course Development) Program** provides faculty members with an opportunity to develop or redevelop a course with substantial Canadian content that will be offered as part of their regular teaching load . *Postmarked deadline: October 31, 1999.* **Graduate Student Fellowship Program** offers doctoral students an opportunity to conduct part of their dissertation research in Canada. The program is intended for full-time students at accredited 4-year colleges and universities and whose dissertations are related in substantial part to the study of Canada. *Postmarked deadline: October 31, 1999.* **Matching Grant Program** provides matching support for Canadian Studies programs and projects that receive funding from foundations or other funding from foundations or other funding institutions. Matching Grants are usually provided on a 1:4 matching basis. *No deadline applies.* For information: Academic Relations Office, Canadian Embassy, 501 Pennsylvania Ave., N.W., Washington, DC 20001; 202/682-7717; fax 202/682-7791; daniel.abele@dfait-maeci.gc.ca; http://www.canadianembassy.org.

Foundation for the Advancement of Mesoamerican Studies (FAMSI). Annual grants provide assistance for scholarly investigations of Pre-Columbian Cultures of Mesoamerica (limited to present Mexico, Guatemala, Belize, Honduras, and El Salvador). Applicants may be working in such fields as anthropology, archaeology, art history, epigraphy, ethnohistory, history, linguistics, or multidisciplinary studies involving any suitable combination of these classifications. For brochure outlining policies, grant categories, requisite qualifications, and application forms: Granting Committee, FAMSI, 268 S. Suncoast Blvd., Crystal River, FL 34429-5498; fax 352/795-1970; famsi@famsi.org; http://www.famsi.org. *Deadline: September 30, 1999.*

Société Kandinsky in Paris announces the establishment of a fellowship of Fr 30,000 for doctoral level students and researchers who are working on specific subjects concerning the life and work of Vasily Kandinsky. Detailed proposals should be submitted in writing to the Société Kandinsky by October 1 or April 1 each year. Candidates will be selected by a jury—comprising the members of the Scientific Committee—and ratified by the full membership of the Société. Students and researchers of all nationalities are encouraged to apply. Please send a detailed proposal together with a covering letter and c.v. to: "Bourse Kandinsky," Société Kandinsky, Centre Georges Pompidou, F75191 Paris Cedex 04, France. *Deadline: October 1, 1999.*

Columbia University Society of Fellows in the Humanities, with grants from the Andrew W. Mellon Foundation, the William R. Kenan Trust, and the Arthur Vining Davis Foundation, will appoint a number of postdoctoral fellows in the humanities for the academic year 2000–2001. Fellows newly appointed for 2000–2001 must have received the Ph.D. between Januarv 1, 1994, and July 1, 2000. Stipend: $30,000 (1/2 for independent research and other half for teaching in the undergraduate program in general education). An additional $1,000 is available to support research. For application: Director, Society of Fellows in the Humanities, Heyman Center—Mail Code 5700, Columbia University, 2960 Broadway, New York, NY 10027. Columbia University is an Affirmative Action/Equal Opportunity Employer. *Deadline: October 15, 1999.*

National Humanities Center Fellowships 2000–2001, Research Triangle Park, N.C. 35–40 residential fellowships for advanced study in all fields of the humanities. Applicants must hold Ph.D. or equivalent credentials and have a record of publication. Stipend $35,000–$50,000. Facilities include private studies, conference rooms, central commons for dining, lounges, reading areas, reference library, fellows' workroom with office facilities and online access. For application and information: Fellowship Program, National Humanities Center, PO Box 12256, Research Triangle Park, NC 27709-2256. *Postmarked deadline: October 15, 1999.*

University of Pennsylvania 2000–2001 Mellon Postdoctoral Fellowships in the Humanities. 5 postdoctoral fellowships are available for untenured scholars whose Ph.D.s were awarded between December 1991 and December 1999. Research proposals are invited in all areas of humanistic study except educational curriculum-building and the performing arts, and should relate to the forum's topic for the year: "Style." Preference will be given to candidates whose proposals are interdisciplinary, who have not previously used the resources of the University of Pennsylvania, and who would particularly benefit from and contribute to its intellectual life. Annual stipend: $32,000. For information and application: http://www.english.upenn.edu/~human; Wendy Steiner, Penn Humanities Forum, 116 Bennett Hall, University of Pennsylvania, Philadelphia, PA 19104. *Deadline: October 15, 1999.*

U.S.-China Scholarly Exchange. Subject to the availability of funding, the Committee on Scholarly Communication with China, administered by the American Council of Learned Societies (ACLS), will offer 1999 competitions supporting study and research during the 2000-2001 academic year. **1) National Program for Advanced Study and Research in China,** for students and scholars in the humanities and social sciences to do research in China, excluding Hong Kong and Macau. U.S. citizens and permanent residents are eligible to apply. Applicants should demonstrate that they have fully utilized the available resources in the U.S. and are prepared by virtue of study, training, and planning to take full advantage of an opportunity to do research in China. Funding is provided by the NEH and the U.S. Information Agency. Requests for application form must contain the following information: highest academic degree held and the date received; country of citizenship or permanent legal residence; academic or other position; field of specialization; proposed subject of research, proposed date for beginning tenure of the award and duration requested; specific award program for which application is requested; and graduate students should also include current level of graduate study, department and institution where enrolled, and where the planned work would be conducted. Forms will be sent only to potential applicants; we do not supply application forms to institutional grant and development offices. *Postmarked Deadline: October 15, 1999.* **2) Chinese Fellowships for Scholarly Development** are awarded to Chinese students and scholars in the humanities and social sciences to do research in the U.S. The recipients of these grants must be scholars or students from the People's Republic of China. The funding is provided by the Starr Foundation and the Li Foundation. For application: Office of Fellowships and Grants, ACLS, 228 E. 45th St., New York, NY 10017-3398; fax 212/949-8058; grants@acls.org. Application materials will be sent only by U.S. first-class mail or air mail to addresses abroad. Completed applications must be submitted by mail only. *Postmarked deadline: November 1, 1999.*

TransCoop: Across the Atlantic, the German Federal Ministry for Education and Research (BMBF) in Bonn has made funds available to support joint research projects among German, U.S., and/or Canadian scholars in the fields of humanities, social sciences, economics, and law. Max. duration for a TransCoop project is 3 years. Funding may be used for short-term research visits; other travel, organizing conferences; material and equipment; printing; research assistance, e.g. data collection and analysis. Applications must be submitted jointly by at least 1 German and 1 U.S. and/or Canadian scholar. For information: Stiftung Deutsch-Amerikanisches Akademisches Konzil, TransCoop Program, Jean-Paul-Strasse 9, D-53173 Bonn; 0228+95677-0; fax 0228-95677-19; lich-knight@gaac.org. *Deadline: October 30, 1999.*

American Association of Museums Museum Assessment Program (MAP) have announced that they will now have 2 IMLS grant deadlines each year. Institutional, Collections Management, and Public Dimension Assessments offered. For information: map@aam-us.org; 202/289-9118. *Postmarked deadlines: November 1, 1999 and March 15, 2000.*

Nonresidential Grants at the Getty Center. The Getty Grant Program provides support to scholars at the senior, mid-career, and postdoctoral levels to pursue projects on topics that will advance the understanding of art and its history. Although grantees are welcome to use the Getty library if their projects bring them to L.A., fellowships are nonresidential. Grant recipients pursue their research wherever necessary to complete their projects. Collaborative research grants provide opportunities for teams of scholars to collaborate on interpretive research projects, including the research and planning of scholarly exhibitions. Postdoctoral fellowships provide scholars whose doctoral degrees have been conferred within the last 6 years with 12-month periods of support to pursue interpretive research projects. Curatorial research fellowships provide 1–3 months of support for curators to undertake independent research or study projects. Projects that advance the professional scholarly development of curators are especially encouraged. For information: Getty Grant Program, 1200 Getty Center Dr., Ste. 1100, Los Angeles, CA 90049-1688; 310/440-7392; fax 310/440-7782; residential grants@getty.edu; http://www.getty.edu grant/research2000. *Deadline: November 1, 1999 (additional deadlines for Library Research Grants only: January 15, and June 15, 2000).*

Residential Grants at the Getty Center. The Getty Research Institute provides support for scholars at the senior, post-, and predoctoral levels to undertake research while in residence at the Getty Center in L.A. Research projects must address the specific theme around which each scholar year is organized; the theme for 2000–2001 is "Reproductions and Originals." The residential grant categories are: Getty Scholars, 9-month fellowships for senior scholars; Postdoctoral Fellows, 2-year fellowships for scholars whose doctoral degrees have been conferred within the last 6 years; Predoctoral Fellows, 2-year fellowships for doctoral candidates who have completed their qualifying examinations; and Visiting Scholars, 1–3-month fellowships for senior scholars

pursuing independent research. In addition, the Research Institute also offers Library Research Grants. These awards provide partial short-term support to scholars at all levels to pursue independent projects that will benefit from research in the collections housed in the Getty library. For information: Getty Research Institute, 1200 Getty Center Dr., Ste. 1100, Los Angeles, CA 90049-1688; 310/440-7392; fax 310/440-7782; residentialgrants@getty.edu; http://www.getty.edu/grant/research2000. *Deadline: November 1, 1999 (additional deadlines for Library Research Grants only: January 15, and June 15, 2000).*

Center for Advanced Judaic Studies, University of Pennsylvania postdoctoral fellowships, 2000–2001, "Modern Jewry and the Arts." CAJS will devote its 2000–2001 seminar theme of Jewish involvement in the arts in the modern era. Among the questions it will consider are: What is the connection between Jewish identity and Jewish artistic creativity in modern times? How did the Jewish influx into the arts affect the evolution of modern Jewish culture, and the relations between Jews and non-Jews? How have Jews represented themselves in art, music, architecture, theater, and film? What has been the place of theater and museums in disseminating Jewish culture and art? Scholars of modern Jewish history and culture, as well as those outside the field who combine an interest in Jewish life with expertise in the fields of art, architecture, music, theater, and film are invited to apply. Professional artists and musicians with scholarly interests and with a relevant scholarly project are also encouraged to apply. Graduate students in the final stages of writing their dissertations may also apply. For information: CAJS, 420 Walnut St., Philadelphia, PA 19106; 215/238-1290; fax 215/238-1540; allenshe@sas.upenn.edu. *Deadline: November 30, 1999.*

Heritage Preservation 2000 Conservation Assessment Program (CAP) grants are available, contingent on Congressional appropriations for FY 2000. Funded by the Institute of Museum and Library Services (IMLS) and administered by Heritage Preservation, CAP provides matching grants for a general conservation assessment or survey of a museum's collections, environmental conditions, and sites. A max. of 2 expert assessors for each of 5 institutions will be funded through CAP. For information: CAP, Heritage Preservation, 1730 K St., N.W., Ste. 566, Washington, DC 20006-3836; 202/634-1422; fax 202/634-1435. *Postmarked deadline: December 1, 1999.*

American Antiquarian Society (AAS) 2000–2001 Research Fellowships for short- and long-term visiting research at the society's headquarters in Worcester, Mass., will be awarded to qualified scholars. The country's first national historical organization, the AAS is both a learned society and a major independent library. Fellowships offered vary in time-frame and requirements for pre- and postdoctoral scholars, foreign and U.S. citizens. For brochure: John B. Hench, Rm. A, AASD, 185 Salisbury St., Worcester, MA 01609-1634; 508/755-5221; cfs@mwa.org. *Deadline: January 15, 2000.*

Internship

Children's Studio School is a community arts organization and school where visual, performing arts, architecture, and writing form the total means of education for young children. Interns assist artists/teachers and/or arts management. Strong arts/humanities background, experience with young children, good communication skills, high interest in understanding and developing within school's philosophy. Send résumé and statement of your understanding of school's educational approach to: Children's Studio School, 1301 V St., N.W., Washington, DC 20009; 202/387-6148, 5880.

Online

American Craft Council Online, http://www.craftcouncil.org, provides information and resources for both the craft world and the general public in text and images. Site includes information on *American Craft* magazine, a comprehensive library on 20th-century American craft, and a full schedule of juried retail and wholesale markets.

National Endowment for the Arts announces new arts resource available on website, **http://arts.endow.gov/pub/Lessons/,** to assist nonprofit arts organizations in managing the various challenges they face.

Publications

American Federation of Arts (AFA) has published transcripts from "A Unique Perspective: Exploring the Big Impact of Small Museums," 5th Annual Directors Forum, New York, fall 1998. The forum provides a singular opportunity for leaders of smaller art museums to engage with leaders in the museum world, the arts, government, and business, and to network with colleagues. The publication of the transcripts, available to art museum professionals only, is made possible by the Joe and Emily Lowe Foundation. Include your title and institution in the request. For transcripts or information about the 6th Annual Directors Forum, scheduled for November 7–9, 1999: John W. Nichols, AFA; jnichols@afaweb.org; 800/232-0270, ext. 39.

Art Information and the Internet: How to Find It, How to Use It, by Lois Swan Jones. Shows researchers how to locate art information online and how to supplement with information in other formats to produce the best possible research results. Describes the methodology and resources that art researchers need. $45 paper. For information: http://www.oryxpress.com/excerpts.

Foundation Center has published ***FC Search: The Foundation Center's Database on*** CD-ROM, Ver. 3.0, providing grantmaker and grants information. License: $1,195/single user; $1,895/local area network. *FC Search* is also available for use by the public, free of charge, at the center's libraries in New York, Washington, D.C., Cleveland, San Francisco, and Atlanta, as well as at most of the center's cooperating collections across the country. ***1999 Guide to U.S. Foundations, Their Trustees, Officers, and Donors*** is a source of facts on independent, corporate, and community foundations in the U.S. $215 plus $4.50 for shipping of 1 copy and $2.50 for shipping of each additional copy. ***Foundation Directory* and *Directory Part 2*** is an authority on foundation and corporate philanthropy. Provides information on more than 15,000 independent, company-sponsored, community, and operating foundations. $215 hardcover; $185 paper. To order: 800/424-9836; fax (with return address and credit card number) 212/807-3691; http://www.fdncenter.org; Foundation Center, Dept. NW31, 79 5th Ave., New York, NY 10003-3076.

Guide to Work Experience in the Visual Arts, produced by the Association of Art Historians (AAH) Student Group, written by Sophie Matthiesson. This guide has been written to help art history students initiate and set up voluntary work experience in the area of their interest. It emphasizes the real benefits of such work and, in particular, the longer-term strategic value of acquiring professional skills in a nonacademic art context. For information: Andrew Falconer, AAH, Cow Cross Ct., 77 Cow Cross St., London, EC1M 6BP; 0171-490-3211; fax 0171-490-3277; admin.aah@btinternet.com.

New Observations, a nonprofit, contemporary arts journal, is pleased to announce the publication of the Spring 1999, Issue #121, "A Memory Palace." *New Observations* publishes art and writing of international artists on topics that reach beyond the parameters of the New York art scene. Each issue is developed from proposals submitted to the magazine. 1 year, 4 issues: $22 (USA); 2 years, 8 issues: $38 (USA); overseas, add $12/year for postage. Back issues available. For information: *New Observations,* 611 Broadway #701, New York, NY 10012; 212/677-8561; mail@newobservations.org; http://www.newobservations.org.

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Visual Resources: An International Journal of Documentation is a journal devoted to the study of images of works of art and architecture and their use. The process by which these images are made, organized, and ultimately utilized is investigated. It hopes to incite further experimentation and speculation about the potential uses of visual materials, and to increase the appreciation of visual documentation. Each volume contains 4 issues. For information: http://www.gbhap.com/Visual_Resources/. To order: PO Box 32160, Newark, NJ 07102; 800/545-8398; fax 973/643-7676.

Residency

Canadian Centre for Architecture's Visiting Scholars Program 2000–2001 is established to encourage advanced research in architectural history and thought for scholars and architects conducting research at postdoctoral or equivalent level. It seeks to encourage scholarly work that engages in a discussion on architecture as a cultural endeavor. Applicants are invited to submit proposals in the following areas of study: "Architecture and the Critical Debate after 1945" and "The Phenomenon of Paradigm Shifts in Architecture since Antiquity." Residency at the center may extend for periods of 3–8 months, beginning in September, January, and May of each year. The CCA will provide a monthly stipend ranging from Can$3,000 to Can$5,000, determined on the basis of the candidate's professional achievements and publication record. For information and application forms: Study Centre, CCA, 1920 rue Baile, Montréal, Québec, Canada H3H 2S6; 514/939-7000; fax 514/939-7020; studyctr@cca.qc.ca. *Deadline: November 1, 1999.*

Workshop

Introduction to Management of Museum Collections, September 13–17, 1999, Smithsonian Institution. For those who are responsible for planning, managing, coordinating, delegating, and performing collection care and management activities; special emphasis on staff from institutions having budgets less than $250,000. Cost $350. For information: Bettie Lee, Center for Museum Studies, Smithsonian Institution, MRC 427, Washington, DC 20560; 202/633-8990; fax 202/357-3346; leeb@cms.si.edu; http://www.si.edu/cms/train.htm.

Classified Ads

CAA News *accepts classified ads of a professional or semiprofessional nature. $1.25/word for members, $2.00/word for nonmembers; $15 minimum. Classified ads must be prepaid. CAA News also accepts boxed display advertising throughout the publication. Contact the listings editor, kgrimsby@collegeart.org or 212/691-1051, ext. 217, for details.*

Apartment, Central Italy: Umbrian countryside, panoramic views. 2 BR, fireplace, use of studio. Ideal for artist, writer, etc. Available May–September, weekly, monthly. 617/739-1393; Euroart@aol.com.

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Florence: Unique small penthouse, historic center, spectacular terrace, completely furnished, elevator, AC, washing machine, 2 persons, 4-month min. rental. References required. 508/877-2139.

French Painting Workshop: 11-day vacation, bliss, sunflowers, all levels. $2,188. Or rent rural medieval village home. 707/823-9663; http://www.artfully.com.

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.

Manhattan (Greenwich Village): 2 one room studio apartments. 2 day min. $95 per night. 212/677-4571.

Paris/Marais: Apartment, fully furnished, charm, calm, luminous, all conveniences, Sept. 1. 212/367-7641.

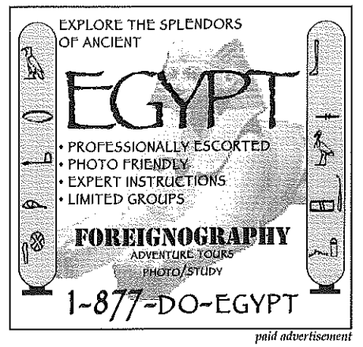
See the real New York! Friendly B&B Greenwich Village artist's loft. Self catering available. 212/614-3034; fax 212/674-3393; dp_ml@earthlink.net.

Information Exchange

A Historical Overview of Past Day With(out) Art Projects: Visual AIDS seeks outlines of successful past Day With(out) Art programs, from organizations and artists, for use as role model projects on a new "how to" website. The site will give examples of previous, successful initiatives undertaken across the country. Please submit 1-paragraph project summaries with a 1–2-page project outline explaining processes leading to and involving the event, collaborative partnerships, internal relationships/partnerships, audience, evaluation, press coverage, and budget/donations/sponsorship. Barbara Hunt or Rebecca Price, Visual AIDS, 526 W. 26 St., no. 510, New York, NY 10001 212/627-9855; visAIDS@aol.com.

Researching Artist's Websites, seeking any information and material on the artist's considerations in developing and designing his or her own websites, i.e. self-presentation, self-promotion, etc., which may be used in an upcoming book on the web. Contact Eva Pariser; Paryser@aol.com.

Skowhegan School of Painting and Sculpture hopes to publish selections from its audio archive of artist lectures. We are considering various media and are wondering if any other organizations are planning similar projects. If you have any information, please contact the school at 212/529-0505.



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