**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 260 people registered to take part in this "day of 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 support for 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 (Mississippi) and Senator Edward M. Kennedy (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 $170 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 other arts agencies at that time.
Annual Conference Update

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 amount of money to help offset these expenses.

You must be a CAA member in good standing to be considered. To apply, prepare 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 10036. For membership information, contact Membership Services, 212/671-6011, ext. 12; membranes@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 review allows all regional chairs to have an opportunity to assume an important role in shaping CAA’s core membership events through the placement of distinguished artists and scholars. Participation in these regional chairs includes: 1) planning the 2002 conference as full voting members of the Annual Chair 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 eligible 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 2001; 3) a one-day meeting held in July 2001 to schedule the conference, and 4) each day of the conference in February 2002 to be present at meetings and oversee the program.

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 Issues 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 core membership event through the placement of distinguished artists and scholars, who work as a representative of the most distinguished artistic and scholarly work produced in their home region. Participation in these regional chairs includes: 1) planning the 2002 conference as full voting members of the Annual Chair 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 eligible sessions, receptions, and special events.

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This was the second year of the Museum Task Force-initiated roundtables on issues that have gained momentum in recent years, and the attendance was high and the participants agreed that this was 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 "How Does Technology Serve the Museum?" Much was said about how technology was being used for collection management purposes and whether these systems were driven by regulatory concerns rather than cataloging concerns.

Several comments followed about the internal versus external users of these systems—that it was difficult to help institutions document art and information and technology. The Getty Information Institute (GII), working closely with CAA on several initiatives, 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 CAA 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 and timing for new acquisition policy guidelines. The third table, led by John Neff and Annie Storr, focused on "Mediating Issues." The participants wanted to focus on "blockbusters" and alternatives from the perspectives of marketing (one can always produce some permanent collection); types of museum (university museums have fewer pressures to mount bold, or large, exhibitions and bridging the perceived gap between academy and museum, and the museum as an educational institution). Recommendations made by the entire group as to how CAA could improve its relationship with museum professionals included addressing the CAA Membership Forum in terms of professional identification. In addition, museums need to heighten exposure of exhibition catalogues, for example, by having housing them for free, or free of charge, for the first time. There, Jr., Award, and for review in CAA Reviews, CAA’s new online journal (http://www.oaaviews.org). Several individuals requested more sessions and panels with museum professionals and centering on exhibitions or installations in the host city of the conference. The last part of the session focused on the identification of issues that the museum professionals of the CAA membership are pressing and a consideration of their charges to the Museum Task Force Committee. Future topics for roundtable discussions are welcome. Address them to Karen Holland, Director of Development and Special Projects, kholand@colleague.org, or Kristine Kondoleon, k.bambach@email.com. Information on the Alfred H. Barz, Jr., Award for distinguished catalogs in the history of art can be obtained on this website: http://www.colleague.org/CAA/news/1999/5/numineed99.html. Museum and galleries may submit books, catalogues, CD-ROMs, and publicity materials related to exhibitions to CAA Reviews, c/o Managing Editor, Jessica Tagliabue at the New York office.

**New Editorial Board Members**

The Art Bulletin and Monographs Series Editorial Board announce three new members for the term 1999-2002:

Carmen Bambach, Jeffrey Hurwit, and Steven Manischewicz. The Art Journal Editorial Board has appointed Maureen Conner for the term 1999-2002; Archie Rand will serve at the board's listen to the CAA Board of Directors.

**Getting Information Institute Closes**

Over the past decade, the Getty Information Institute (GII), which ceased to exist on 30 September 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 GII, wrote, "We are optimistic that EDSF (http://edsf.caa.org) will provide links to and lesson plans for fifty-top quality humanities websites. We will also enhance the endowment’s recently launched EDSF project, a for New Millennium, an initiative through which schools form partnerships with local libraries, schools, and community centers to establish a community-wide learning environment that incorporates new technology support to teach the humanities.

The endowment supports a wide range of 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 audiences. School children 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 complement and enhance school curricula and establishes the foundation for educational and public programming in the humanities.

Two other themes animate our budget request: increased emphasis on teacher and student projects, and an agency-wide effort to extend the reach of the endowment's educational programming to traditionally underserved people. Our educational system supports will mean that more than one million Americans. Central to this goal is a strong emphasis on teaching and learning of the humanities. These programs have the potential to make a vital contribution to the health of the humanities in 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 of the humanities. These programs have the potential to make a vital contribution to the health of the humanities in 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 of the humanities. These programs have the potential to make a vital contribution to the health of the humanities in 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 of the humanities. These programs have the potential to make a vital contribution to the health of the humanities in our nation enters the 21st century.
A special grant competition in support of projects to establish regional humanities centers. The NEH requests $14 million in special matching funds to establish regional humanities centers across the country, where American history, cultures, and aspirations can be explored in the context of place. At each center, a wide array of educational, cultural, and public programming activities will use the humanities to explore the region’s distinctive past and present, which will serve as a cultural hub for its region, support for this initiative. The endowment support. Ensuring that all councils to support many additional opportunities proposed for fiscal year 18,1999.

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, Chair

As always, CAA strongly encourages you to send letters to your representatives regarding NEH and OMS funding. To view the CAA website, http://www.collegeart.org. From there, you can send a letter to your representative.

AIRBOARDS

JUNE 23-JULY 1, 1999. Print and multimedia installation.

NEOA


RIVERSIDE


Julie Langman. Atrium Company, Columbus, Ohio, June 4-June 25, 1999. House Paintings.


NORTHEAST


Theo Lii. University Gallery, University of Massachusetts, Amherst, January 31-May 7, 1999. Recent Paintings and Drawings.

Cahals: 2000

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NORTHEAST


In Memoriam

Robert F. Bergman, director of the Cleveland Museum of Art since 1985, died on May 6, 1999, at University Hospital in Cleveland.

Bergman was a leader in the field of museum administration and a respected scholar in the study of ancient and medieval art. He was known for his contributions to the field of museum studies, including his role as a consultant for the National Endowment for the Arts and his work on the development of the Cleveland Museum of Art's permanent collections.

Bergman was born in 1936 in New York City and received his undergraduate degree from the University of Wisconsin-Madison in 1957. He went on to receive his M.F.A. from the University of Michigan in 1961 and his Ph.D. in art history from the University of Pennsylvania in 1963.

Bergman served as the director of the Walters Art Museum in Baltimore from 1971 to 1981, and then as associate professor of fine arts at Princeton University in New Jersey. He then taught at the University of California, Berkeley, from 1976 to 1981. He then taught at the University of California, Berkeley, from 1976 to 1981. He then taught at the University of California, Berkeley, from 1976 to 1981. He then taught at the University of California, Berkeley, from 1976 to 1981. He then taught at the University of California, Berkeley, from 1976 to 1981.

Bergman was appointed director of the Cleveland Museum of Art in 1985, and served in that position until his death. During his tenure, he oversaw the acquisition of a number of important works of art, including a major exhibition on the history of ancient Egypt.

Bergman was a prolific writer and scholar, and his contributions to the field of museum administration and art history were widely recognized. He was a respected figure in the museum community, and his passing is a loss for the field.

The Cleveland Museum of Art will hold a memorial service for Bergman in the fall of 1999.
Chris Anderson recently completed her second year Fulbright award in Japan. She will be a resident in Helsinki, Finland, July-August 1999.

Jane S. Blair was named a 1999 Fellow in Art by the John Simon Guggenheim Memorial Foundation. She has won a Getty postdoctoral fellowship in the history of art and the decorative arts for the publication, *Excavating Colonization,* a monograph on 17th-century Belgian and Dutch portraiture, and a major symposium on women's art in the Netherlands. She will be a resident at the CAA conference.

Anna Maria Locher, Curator of Collections, Isabella Stewart Gardner Museum, was named a 1999 Fulbright Fellow in Art by the John Simon Guggenheim Memorial Foundation.

Robert Edward Haywood, assistant professor at the University of Notre Dame, has been awarded a 1999-2000 Fulbright postdoctoral fellowship in the history of art and the humanities. He will work at the University of Rome, Sapienza. His project, "The National Collections of Southern Europe, Including India, Pakistan, Nepal, Sri Lanka and Southeast Asia," will be published as a monograph and frequent article in Italian and English.

Clare Hillaire won the H. Wilson Foundation Research Award for her project, "Art History Methods: History of Museums." She will be a resident at the CAA conference.

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

ACASA, founded 1982. Membership: 500. Annual dues: $65 individual; $40 student; retired/employed, $80 institutional; $100 business affiliate. Purpose: to promote the study of African American art, its history, and its issues, through education, publication, and other activities.

Robert Hooper was named a 1999 Guggenheim Fellow for his book, *African American Artists.*

Mutia Hurst was named a 1999 Fellow in Art by the John Simon Guggenheim Memorial Foundation.

American Society for Art History

ACAHHS, founded 1977. International membership: 250. Annual dues: $30, $20 for undergraduate; $90 institutional; $150 special ($20, $10 for graduate students; $50 for independent historians). Purpose: to promote the study of the art and history of Africa, Asia, the Middle East, and Latin America.

สมาคมศิลป์และวัฒนธรรมแห่งเอเชีย (Association of Asian Art) was founded 1991. Membership: 400. Annual dues: $50 individual; $15 student; $25 retired/employed; $50 institutional; $100 business affiliate. Purpose: to promote the study of the history of Asian art and culture, its issues, and its issues through publication, education, and other activities.

American Library Association

ALA, founded in 1876. Membership: 20,000. Annual dues: $150 individual; $45 student; $300, $150 institutional. Purpose: to advance the profession of librarianship and to provide a forum for the exchange of ideas and new ideas on the role of libraries and librarians.

ACASA's annual conference is held at the CAA conference. Members receive the journal *American Studies Quarterly* and *American Studies* quarterly.


tn Directory of Affiliated Societies

T his 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, and membership requirements for formal affiliation.

American Society for Hispanic Arts

ASHAH, founded 1979. Membership: 100. Annual dues: $50, $25 for student; $125 institutional; $250 special (student, unemployed, retired, business affiliate). Purpose: to promote the study of Hispanic art and its history, and to establish and advance the understanding of the arts of all the countries of Latin America, including Spain, Portugal, and their territories, through meetings, publications, and research.

American Society for Military History

ASMH, founded 1976. Membership: 1,000. Annual dues: $65 individual; $40 student; retired/employed, $80 institutional; $100 business affiliate. Purpose: to promote the study of military history and the military history of all nations.

American Society for Political Science

ASPS, founded 1904. Membership: 10,000. Annual dues: $135 individual; $35 student; $200 retired/employed; $250 institutional; $500 business affiliate. Purpose: to encourage the study of political science and to promote the advancement of political science knowledge as well as by establishing and advancing standards for research and publication.

American Society for the Arts in也需要

Association of American Geographers (AAG), founded 1904. Membership: 5,000. Annual dues: $60 individual; $30 student; $250 retired/employed; $500 institutional. Purpose: to promote the study of geography and its applications to the understanding of the world and human society. The society publishes the journal *The Geographer*. Members receive the journal *The Geographer* and *The Geographer Quarterly*.

American Society for the History of Power


American Society for the History of Religion

ASHOR, founded 1956. Membership: 1,000. Annual dues: $65 individual; $30 student; retired/employed, $90 institutional; $150 business affiliate. Purpose: to promote the study of the history of religion and the history of religious thought.

American Society for the History of Science


American Society for the History of Technology


American Society for the History of Women in Art


American Society for Theatre Research


American Society for the History of Yelp

ASHPY, founded 1982. Membership: 150. Annual dues: $30 individual; $15 student; retired/employed, $60 institutional; $100 business affiliate. Purpose: to promote the study of the history of Yelp and its impact on society.

American Society for the History of Yelping


American Society for the History of Yelping and Its Impact on Society

Association of Independent Historians of Art (AIHA) founded 1962. Membership: 45. Annual dues: $25. affiliate: $15. Student affiliate: $10. Purpose: To provide guidance concerning the problems of professional credibility for the independent scholar; to publish a newsletter and directory of members to foster communication among the group; to establish a schedule of fees and ethical standards for freelance work; to encourage, nurture, and publicize independent scholarship in the fields of art history, criticism, and theory. Membership dues: $20; $30 (with two years of membership) for two years or $25 per year for single membership. Executive Director: Ann White, P.O. Box 20742-2606, Lacksprint MA 02167. Meetings: Three meetings a year, in addition to a symposium in conjunction with the annual CAA conference. Information: Membership Chair: Anne Luske, 1090 University Ave., Middletown, CT 06457. Phone/fax: 334-3536/3533.

Catalogue Raisonné Scholars Association (CRSA) founded 1993. Membership: 115. Annual dues: $25. Employment: $50. Purpose: To discuss the current catalogue raisonné situation at a CAA conference and to exchange ideas, resources, and research on the subject of catalogue raisonné. Membership dues: $20; $30 (with two years of membership) for two years or $25 per year for single membership. Executive Director: Karin Kornfeld, P.O. Box 2742, Buffalo, NY 14265-2742.


HBA holds an annual meeting in conjunction with the CAA meeting. Membership dues: $50; $100 institutional. Executive Director: John Whitney, 29 Van Vechten St., New York, NY 10012.


International Association of Word and Image Studies (IAWS) founded 1975. Membership: 200. Dues: $30. Employment: $60. Purpose: To promote high standards of scholarship and instruction in the history of literacy, to facilitate communication among its members through meetings and through the IAWS Newsletter and Directory, and to promote scholarship among persons and institutions who, because of language or geographic location, do not have the resources to join the American Association of Art Historians. Membership dues: $30; $60 institutional. Executive Director: Jill Slowik, 3981 Wellington Rd., Pittsburgh, PA 15235. Phone: 412-924-3908; fax: 412-926-3909; email: jslowik@pitt.edu.

Italian Art Society (IAS) founded 1968. Membership: 125. Annual dues: $25; $15 student. Purpose: To promote high standards of scholarship and instruction in the history of Italian art, to facilitate communication among its members through meetings and through the IAS Newsletter and Directory, and to promote scholarship among persons and institutions who, because of language or geographic location, do not have the resources to join the American Association of Art Historians. Membership dues: $25; $15 student.

JAS held a meeting in conjunction with the CAA conference. Executive Director: John Whitney, 29 Van Vechten St., New York, NY 10012. Phone: 212-666-3271; fax: 212-666-3290. Information: Membership Chair: Anne Luske, 1090 University Ave., Middletown, CT 06457. Phone/fax: 334-3536/3533.


SHERA, CAA conferences. Contact:
266 Ashmont Fine
visual documentation. VRA-sponsored
publications include a quarterly newsletter, the
Quarterly
and a newsletter, Visual
Art
is an international network for
its multidisciplinary, multicultural
art
encouragement of the study of the Renaissance
and a newsletter,

Women's Caucus
for Art
WCA, founded 1972, is a national organization
unique in its multidisciplinary, multidimensional membership of artists, art historians, students and educators, gallery and museum professionals, critics and publishers, art administration, and others involved in the visual arts. Membership: 2,000. Purpose: To purposes in the evaluation 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, and celebrate scholarly and creative achievements by women. President: Carel Tonelliay, Fine Arts College, Olymnia, WA; tonelliay@uw.edu; oregen.edu. National Administrator: Denise Means, National Administrator: Denise Means. Office, PO Box 1199 Canal St. Station, New York, NY 10011; 212/364-0057; info@

Society of Architects, American and European Art
and Architecture
SHERA, founded 1968. Membership: 135. Dues: $18; 12 student members and other limited income. Purpose: SHERA is an international organization for scholars working in the field of Russian and Eastern European art. SHERA publishes a triannual newsletter that includes bibliographic citations of new research in the field, notices of conferences and exhibitions in the field of Russian and Eastern European art.

Visual Resources Association
VRA, founded 1962. Membership: 400. Dues: $50 North America; $85 foreign; $35 student or retired; 85 institutional; $200-400 contributing; $400 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, Virtuca: A 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 website: http://www.vra.obc.edu/ and VRA-A. 2394; 212/772-0072; jenny@nyu.edu

Robert S. Nelson was named a 1999 Fellow to the Art by the Simon Guggenheim Memorial Foundation. Mignan Elizabeth Nixon, lecturer at the Cleveland Institute of Art has won a 1999-2000 Paul Getty postdoctoral fellowship in the history of art and the humanities. Stephen Grant Perkinson, assistant professor, University of Denver, has been awarded a 1999-2001 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 the John Simon Guggenheim Memorial Foundation. Lonie Risi was awarded a Pollock-Krasner Foundation Grant in 1998-1999 year. Helen E. Roberts received social mention in the 200th George Washington Mezzotint Memorial Book Award Book Awards and a Worldwide Books publication award from Art Libraries Society of North America (ALRIL) for Encyclopedia of Cooperatives in the Visual Arts (Early Decorum, 1999), which she edited. Mary Roberta, lecturer at the Australian National University in Canberra, has been awarded a visiting fellowship in the Yale Center for British Art for Summer 1999. Hamnella G. Bugbey, was named a 1999 European Cultural Foundation Fellow in Art by the John Simon Guggenheim Memorial Foundation. David James Boulding, assistant professor, Harvard University, has been awarded a 1999-2000 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, "Die Civilizing Mission: The French Search for the Primitive, 1848-1972," at the center in Triangle Park, NC. Mahan T. Sinclair has been elected to be an assistant-resident in Villa Montalvo, Saratoga, Calif., where she will be working on a monograph and a series of paintings from June to August of this year. Ellen Hinderley Spill, lecturer at Stanford University, has been awarded a Carnegie Foundation Fellowship in Canada, France, for the summer of 1999. Tara Leigh Tappert won the John Benjamins Award for her project "The Venetian Architecture of 19th-Century American Craft" from the Art Libraries Society of North America (ALRIL)
Opportunities

Florida's Art in State Buildings Program has 15 public art projects underway with new submissions on the topic of eating disorders. Exposure July 1-13, with submissions for the basic components or simplest particles due at the Kleinert/James Sq. for the basic components or simplest particles. The jury is composed of independent curators at the Kleinert/James Sq. for the basic components or simplest particles. The jury is composed of independent curators.

The curator of exhibitions at the Kleinert/James Sq. for the basic components or simplest particles. The curator is independent curator. The curator, independent curator.

Other sites

Art

Chicago Art Journal, Vol. 10, Spring 2000. "Tea, a Gender role referring to an end or final state, and a gesundheitsbewusstes Werk, should be submitted on paper as well as on disk in MS Word, and must be sent to the John Mohr Program at the Chicago Art Journal, Dept. of Art History, University of Chicago, 1713 E. 58th St., Chicago, IL 60637. For information about hosting a screening at your college art community can engage in any medium (except video or jewelry). Works must be completed within the last 2 years. Juror: Lee Chesney.

Visual Resources: An International Journal of Documentation, a quarterly journal devoted to visual documentation and the use of visual resources. This issue contains articles written specifically for Fall 2000. Visual resources are currently understood as a class of images that require works of art and facilitate the study of These images. We, in our approach to visual documentation, contribute to virtually any visual art topic, and book and exhibition reviews, will be considered. Send submissions to: William MacGregor, Dept. of Social Change, accepting submissions for the period September 10-13, 1999. Works should be sent in digital format, including all information about the artist and work of art. Works should be made by the artist. For information:

For information about the artist and work of art. Works should be made by the artist.
Call for Proposals

Center on Contemporary Art (CoCA), Seattle, seeks curatorial proposals from artists, curators, writers, etc., for its 2003 season. CoCA is looking for show ideas, visual arts exhibitions, public art installations, and new works on paper. Proposals that address their mission to bring contemporary art to multiple audiences. This is not a call for submissions by individual artists for their work. All proposals should include: written narrative explaining the concept and meaning behind the work; visual materials (digital prints or slides) and/or a portfolio of art or cultural materials. Descriptions of past programs can be found on CoCA's web site: http://www.co-cas.org. A pre-review committee sets the programming. For information or to send a proposal, e-mail: 20CoCA@co-ca.org. Deadline: August 9, 2000.

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 materials. New York City and other local and cooperative preservation programs. 2-hour workshops for individuals and small groups. New York City guidelines will be reviewed and instructions will be provided for preparing the application. Deadline: October 16, 1999.

Fellowship for the study of the arts and the humanities. This fellowship provides annual awards to artists and scholars. Deadline: September 21, 2000.

Senior Fellowship Program award approximately 60 grants each year for visiting senior fellowships each year for study of art history, theory, and criticism of art. Postdoctoral awards provide a stipend of $45,000 to $50,000. Deadline: December 31, 2000.

New York Academy of Art

New York Academy of Art


Canadian Studies Grant Programs are designed to increase knowledge and awareness of Canada in the United States through support of teaching, research, and program activities in a wide range of disciplines. Research Grant allows the holder to pursue original research on a specific subject or area of interest. Applications will be reviewed for merit and the quality of the proposed research project. The deadline for applications is October 31, 2000.

Columbia University's Center for the Study of the History and Conservation of the Visual Arts is an interdisciplinary program of research, teaching, and public service. It is dedicated to the study of the history and conservation of the visual arts. The program provides grants to support the academic work of individuals and institutions engaged in research, teaching, and public service. The program has a strong commitment to the principles of academic freedom and equal opportunity. The deadline for applications is January 31, 2000.

New York City Fellowship Program offers doctoral students an opportunity to conduct part of their dissertation research in New York City. Fellows are provided with a stipend of $35,000 to $50,000. Deadline: December 31, 2000.

National Humanities Center Fellowships provide scholars whose doctoral degrees have been conferred within the last 6 years with 12-month periods of support to undertake research while in residence at the Center. Fellows are provided with a stipend of $32,000. Deadline: October 15, 2001.

U.S.-China Scholarly Exchange offers students the opportunity to do research in China. Funding is available to students from the United States who will be graduating in June 2000. The deadline for applications is February 15, 2000.

American Association of Museums Museum Assessment Program (MAP) has announced that it will now have 2 MAP grants: 1) General Grant: for institutions planning major improvements; 2) Project Grant: for institutions planning smaller improvements. The deadline for applications is March 15, 2000.

National Endowment for the Humanities grant/research program provides support to individuals and institutions for research and publication in the humanities. Grants are awarded to support projects in the humanities. The deadline for applications is April 1, 2001.

The National Endowment for the Humanities, with funds from the Andrew W. Mellon Foundation, the National Endowment for the Humanities, and the National Endowment for the Arts, will accept completed applications by October 15, 2000. The deadline for applications is May 15, 2001.
Children's Studio School is a community arts organization dedicated to nurturing and developing the creative, artistic, and intellectual talents of young children. Children's Studio School is committed to providing children an opportunity to explore and express themselves through art, music, and dance. The Studio School operates under the guidance of professional artists and educators who are dedicated to the development of children's creativity and imagination. Children's Studio School is open to all children, regardless of age, ethnicity, or socioeconomic background. Children are encouraged to express themselves through their own unique vision and to develop their own personal style. The Studio School provides a supportive and nurturing environment where children can feel safe to explore and experiment with different artistic mediums. Children's Studio School offers a variety of programs and workshops, including drawing, painting, sculpture, and dance. The Studio School also offers classes in music, including singing, playing the piano, and percussion. Children's Studio School is committed to providing children with a strong foundation in the arts and to helping them develop their creative talents. Children's Studio School is a non-profit organization that relies on community support and funds from grants and donations to provide services to children. Children's Studio School believes that art education is essential for the development of children and that everyone should have access to quality art education. Children's Studio School is dedicated to making art education accessible to all children, regardless of their background or circumstances. Children's Studio School is proud to serve the community and to help children develop their creative talents. Children's Studio School is located in the heart of the community, and we welcome children of all ages to explore and express themselves through the arts.