



September 2000

College Art Association  
275 Seventh Avenue  
New York, New York 10001

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## BETWEEN NOTHING AND EVERYTHING

There cannot be many CAA members who have not gone immediately to the "Books Received" list of recently published books in the field upon receipt of the *Art Bulletin* or when visiting *CAA.Reviews* at <http://www.caareviews.org/books/bookindex.html>. These lists have long served as personal and professional desiderata. Turning the book list into an interactive, searchable database, and permitting a cost-effective and timely way for CAA staff and reviewers to keep on top of the business of book reviewing, seemed a logical next step in developing CAA member services; putting it all up on the Web—a masterstroke.

CAA is happy to announce that the "Books Received" list will soon be available as a searchable database on the *CAA.Reviews* website. Currently in the programming phase, the books database is scheduled to be launched during winter 2001.

In the process of development for a year and a half, the books database allows you to become the indexer "on the fly." Each of you, within the hard-won limits we have provided (see diagram above), will be able to design your own

### CAA.Reviews Category Selections

#### CHRONOLOGICAL

Prehistoric  
Ancient  
4th–14th centuries  
15th–16th centuries  
17th century  
18th century  
19th century  
20th century  
21st century

#### SUBJECT TYPE

Art Education  
Collecting/Art Market  
Cultural Studies  
Gender Studies  
General History  
Museum Studies and  
Practices  
Studio Practice  
Theory and Criticism

#### PUBLICATION TYPE

Artist's Book/Livre  
d'artiste  
Collection Catalogue  
CD-ROM  
Exhibition Catalogue  
Online  
Reference  
Textbook

#### GEOGRAPHICAL

Africa  
Caribbean  
Central Asia  
East Asia  
Europe  
Islam  
Latin America  
Native/Pre-Columbian  
Americas  
North America  
Oceania  
Southern Asia

#### MEDIUM

Architecture/Urban Planning/  
Historic Preservation  
Archaeology  
Art/Mixed Media  
Decorative Arts/Design  
Film/Video  
Graphic Arts  
New Media  
Painting (includes ms. illumination)  
Performance/Installation  
Photography  
Sculpture  
Landscape (includes gardens)

#### KEYWORD

The keyword category allows the user to enter any term they wish. The database will perform a search based on data collected from all the book titles and authors previously found on the *Books Received* list.

The current working list of categories for the *CAA.Reviews* searchable book database.

subject headings by using the indexes and keywords, and combining search terms. This is the beauty of a digital database.

To this end, the *CAA.Reviews* Editorial Board and staff have as their goal a functional and purposeful database that reflects the needs of a diverse community of users. The book database should serve as the source for timely information on art history and related bibliography. We chose 19 indexes or "fields" through which you will be able to search. In developing our approach to creating indexes for the books database, we were anxious to make such a tool as relevant to the CAA community as possible. This most

important step also became our most challenging development issue.

One problem inherent in any indexing scheme is the fact that basic information retrieval processes can be inimical to one another. Search strategies designed for specificity can defeat search strategies designed for collocation, and vice versa. We also have the problem of how best to represent, in an economical indexing scheme, information as intellectually complex as that relevant to "Art," or "visual studies." It is even difficult to find a term to encompass completely all that *those* terms imply. And any of the others you might be thinking of. Is it any wonder, therefore, that the fields causing the most trouble in

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Material for inclusion should be sent via email to Whitney Manger at [caanews@collegeart.org](mailto:caanews@collegeart.org). Photographs may be submitted to the above address for consideration. They cannot be returned.

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## Between Nothing and Everything

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our database development are the fields potentially most useful as the ones primarily designed for collocation? They are "Chronological," "Geographical," "Medium," "Publication Type," and "Subject Type." The terms included in these categories are the ones familiar to indexing in our fields. They are also fraught with real and potential argument, as we found out when they were reviewed by our editorial board. Certainly none of the categories could be considered "complete." I argue they should not, and could not be. We needn't be encyclopedic.

Let me give you an example. The twenty-second edition of the Library of Congress *Subject Headings* (1999) has 6,526 pages. "Big Red," as it is affectionately called (a reference to its rubicund binding), is an attempt at categorizing everything likely to come under the purview of the Library of Congress. As a practicing librarian and an art historian, I can tell you, in indexing, there is virtually no middle ground between nothing and everything. "Big Red" constitutes the ideology of a place for anything and everything in its place.

For CAA *Reviews*, we adopted a rather different philosophy. Without the staff and time to derive and maintain an

elaborate index structure, we are counting on a high degree of flexibility and recombinant searching strategies (keywords in titles, names, etc.; broad categories for "big net" data capture; mixing and matching index fields) to assist you.

Moreover, our database is very much a work-in-progress. It will only succeed if it proves its worth to CAA members. Consider the categories on page one and let us know what you think. Keep in mind the dilemma of nothing-or-everything. But don't hesitate to recommend changes or enhancements. We need to hear from you, and we will take everything under consideration. Don't expect to see a CAA version of "Big Red" any time soon though. There is a reason that the Library of Congress is as big as it is. It's the difference between your U.S. tax dollars at work, and your membership dues!

—Katherine Haskins, Head of Reference and Information Services, University of Chicago Library; Executive Committee Member, CAA *Reviews* Editorial Board

*Editor's Note: We invite CAA members to engage in an online dialogue about this topic at [www.collegeart.org](http://www.collegeart.org). Send your comments to this article or questions to Katherine Haskins at [caanews@collegeart.org](mailto:caanews@collegeart.org). We cannot guarantee that all comments will be posted.*

## NEW SPACE, NEW AUDIENCE

### CALL FOR ENTRIES

### CAA 2001 Members Online Exhibition

Work from all media is now being accepted for the upcoming members art show, which will coincide with the 89th Annual Conference to be held in Chicago, February 28–March 3, 2001. This nonjuried exhibition will take place on the Web as a series of virtual galleries in which members' artwork will be viewable to a global audience.

One piece from each current CAA member will be accepted. Design and organization of this show will be handled by the Department of Academic Computing at Columbia College, 623 S. Wabash Ave., Suite 400, Chicago, IL 60605.

Submission guidelines and electronic forms are available at <http://acweb.colum.edu/caa2001>; [caa2001@acmail.colum.edu](mailto:caa2001@acmail.colum.edu). Requests and inquiries can also be faxed to 312/344-8021. *Deadline: November 15.*

## 2000 FELLOWS NAMED

CAA proudly announces the fellowship recipients for 2000. CAA administers five of the grants through the Professional Development Fellowship Program (PDFP), funded through the generous support of the Nathan Cummings Foundation, the National Endowment for the Arts, the National Endowment for the Humanities, and the Geraldine R. Dodge Foundation. CAA is also pleased to award two new scholarships in collaboration with the Terra Foundation for the Arts, to art historians studying pre-1940 American art.

PDFP recipients receive grants of \$5,000 toward the completion of their M.F.A., Ph.D. or terminal M.A. degrees in the 2000–2001 academic year. Then, CAA assists the fellows in the following year, as they pursue postgraduate employment at museums, art institutes, colleges, or universities. CAA also subsidizes the fellows' first-year salary through matching grants to their hiring institutions.

CAA initiated the Professional Development Fellowship Program in 1993 to help students bridge the gap between their graduate studies and professional careers. The program's main incentive is to offer support to outstanding students who have been underrepresented in their fields because of race, religion, gender, age, national origin, sexual orientation, disability, or history of economic disadvantage. By offering support to scholars and artists at this critical juncture in their careers, CAA hopes to make timely degree completion more viable and first employment opportunities more accessible. In turn, by nurturing outstanding artists and scholars at the beginning of their careers, CAA hopes to strengthen and diversify the profession as a whole.

CAA's aspiration to provide transitional funding and networking

opportunities for new art professionals is greatly enhanced with the addition of the Terra Foundation Pre-1940 American Art Scholarship. Terra scholars Justine Walden and Kristin Ann Schwain will each receive grants of \$5,000 toward the completion of their dissertations and will be given stipends to spend a week-in-residence at one of Terra's two constituent museums—the Terra Museum of American Art, Chicago, or the Musée d'Art Américain, Giverny. The format of each residency will be negotiated between the recipients and their host institution and may include working with docents, teachers, or curators on new programs and exhibitions.

All seven recipients will receive complimentary CAA memberships and travel grants to attend CAA's 2001 Annual Conference. There, they will be paired with mentors to help them navigate the conference and provide advice as they pursue their professional goals during their fellowship term. At the conference, the recipients will be invited to give a presentation about their work during a session entitled "Work-in-Progress: 2000 Professional Development Fellows."



Susan Aberth is a National Endowment for the Humanities grant recipient. She received her B.A. from the University of California, Los Angeles, where she completed a double major in Egyptian archaeology and African art. She then received a Masters degree in 1988 from New York University's Institute of Fine Arts, majoring in modern art. There, she completed her Masters thesis on the ceramics of Picasso and her qualifying paper on Egyptian Islamic female saints. To pursue her primary interest in modern Latin American art she entered the Ph.D. program at the Graduate Center of the City University of New York.

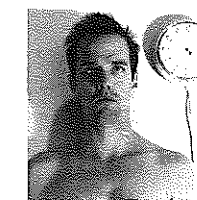
Susan's doctoral thesis is on the British-born Mexican surrealist artist and writer, Leonora Carrington. Entitled "Leonora Carrington: The Alchemical Kitchen," her thesis will examine Carrington's preoccupation with the occult and sacred practices of many different cultures and the profound effect this had on her rich body of

work. She became interested in the topic at the beginning of her Ph.D. program after seeing several exhibitions of Carrington's work at Brewster Gallery in New York. Interviewing Carrington in Mexico also inspired Susan enormously.

In addition to her studies, Susan has an extensive history teaching a wide variety of courses at Parsons School of Design, City College, CUNY, New York University, and Caldwell College.

As the Director of the Visceglia Art Center of Caldwell College, she also oversaw every aspect of exhibition production including curating, handling press coverage, and arranging symposia and public programs. Other credits and awards include a Dissertation Fellowship and two travel grants to Mexico City and Guatemala from the Graduate Center, CUNY.

Susan plans to continue her rigorous practice as an art historian and teacher. In addition, she hopes to develop several exhibition topics and publish books and articles in her field.



John Delk is an M.F.A. photography student at the School of the Art Institute of Chicago and a Geraldine R. Dodge Foundation grant

recipient. He received his B.A. in International Studies at the University of St. Thomas, Houston. At the Institute, Delk has evolved his photographic process to incorporate found objects, collages, and small sculptural objects. Delk's art explores modes of redemption and how mediating elements like the United States market economy offer salvation. Much of his work elevates discarded materials to memorialize and question acts and transforms these materials from something ugly or hidden to something precious and saved. In this way, Delk addresses growing up in an intolerant Texan community, where he suppressed his homosexuality in fear and shame. For his M.F.A. installation, Delk's *Prizes* will draw viewers across a floor covered in fast food to reach a "claustrophobic sanctuary" bathed in light. According to Delk, viewers experience relics of their cultural excess, more precious and potent than food itself.

Delk also assists the Dean of the Art Institute of Chicago, Carol Becker, as a researcher. He ultimately plans to work

with other emerging artists to form a supportive, collective space where ideas can be exchanged and where artists can curate and exhibit.



**Deepali Dewan** is a Nathan Cummings Foundation grant recipient. Deepali graduated with honors from McGill University with a B.A. in Art History. She received her M.A. in the Department of Art History at the University of Minnesota, where she will complete her Ph.D.

Born in India, Deepali has traveled back and forth between family and homes in India and the United States. Her primary field of concentration in graduate school, South Asian art, and her secondary field of Islamic art allowed her to explore art historical discourses different from the linear and chronological framework of her undergraduate studies in American and Western European art. Her current work on the colonial period has compelled her to explore the larger art world, in particular South Asia and England as a single cultural arena. Deepali's dissertation examines early art education in colonial South Asia, particularly through the first art schools set up there by British officials in the mid-nineteenth century.

Deepali's experience at the Walker Art Center as a Lila Wallace Curatorial Intern also encouraged writing about contemporary art both inside and outside South Asia. She shares her work on colonial visual culture by presenting papers at conferences, giving guest lectures, and teaching. At the University of Minnesota, she is a fellow in the MacArthur Interdisciplinary Program for the study of global change, and was a recent recipient of a Doctoral Dissertation Writing Fellowship. Her career goals are focused on securing an academic position that will allow her to continue to engage with the museum world through organizing exhibitions and writing.



**Adam Frelin** is a National Endowment for the Arts fellow recipient, attaining his M.F.A. in sculpture, drawing, and photography at the University of California, San Diego. Adam received his B.F.A. in sculpture, painting, and performance at Indiana University of Pennsylvania. He attributes his interest in the visual arts to the ingenuity of his mother while raising his family on a severely limited income. He recalls, "The aesthetic of patchwork clothes, makeshift toys, and leftover's leftover meals instilled with me, at a young age, the insight into the creative potential inherent in the ordinary." Frelin's work has since focused on an aesthetic of utility and how the clever use and combination of materials could fulfill basic needs. Frelin is proposing a three-part show for his M.F.A. exhibition that will be based around art in the public realm and the aesthetics of utility, and their relation to vandalism, construction, and violence toward inanimate objects.

Frelin is a recent Russel Grant and San Diego Fellowship recipient. In addition to his studies at UCSD, he worked at the university as a teaching assistant. He is also enrolled in a series of teaching development seminars in preparation for a future career in teaching. Adam hopes to make a postgraduate school move to Los Angeles, where he plans to teach studio art classes.



**Miguel Luciano** is an M.F.A. candidate at the University of Florida and is a Nathan Cummings Foundation recipient. He received his B.F.A. with honors from New World School of the Arts in Miami, where he helped to create a newly accredited program in Environmental and Public Art. After graduating, Miguel continued developing public art programs with several alternative learning centers and prevention programs for youth in inner-city neighborhoods throughout Miami, investigating the social dialogues that collaborative public art experiences can stimulate. In graduate school, Miguel has shifted to more personal questions, comparing personal

issues in identity construction and biculturalism with larger issues of colonialism and ethnocentrism. Miguel's work addresses playful and painful exchanges between Puerto Rican and U.S. cultures, using popular religious and consumer iconography to present animated relationships between unlikely colonial characters. Cultural stereotypes are both activated and disarmed between layers of images from coloring-book culture to turn-of-the-century political propaganda. His M.F.A. exhibition will layer large-scale series of paintings and video footage, both inspired from political programming, festivals, consumer advertising, and other visual imagery researched between Puerto Rico and the U.S.

Miguel is also the recipient of a Graduate Minority Fellowship and part of a newly formed committee on graduate minority recruiting for his department.

Teaching in a major cultural or academic institution upon graduation is Miguel's paramount goal. He also plans to pursue exhibition opportunities in cities and communities that are engaged in diverse cultural dialogues, especially areas with large Puerto Rican and other Latino communities.



**Kristin Ann Schwain** is a Terra Foundation Pre-1940 American Art Scholarship recipient. She is pursuing a joint Ph.D. in Art History and Humanities at Stanford University after graduating summa cum laude with a B.A. in Art History and the Humanities and a minor in Spanish from Valparaiso University, Indiana.

Kristin's dissertation is entitled "Figuring Belief: American Art and Modern Piety, 1890-1917." She is investigating how the artistic embodiment of religious figures at the turn of the century participated in larger social discourses shaping gender, ethnic, and religious identities in modern America. Kristin will examine several prominent artists, including F. Holland Day, Thomas Eakins, Henry Ossawa Tanner, and Abbott Taylor, and provide a detailed analysis of—Mary, Christ, and the clergy. Through this research, Kristin hopes to create a historical context and critical language to discuss artists and objects traditionally

marginalized in American art scholarship and insert religion into the cultural matrix of factors shaping American art production and interpretation.

In addition to her studies, Kristin worked as a teaching assistant at both Stanford University and Christ College (the honors humanities college of Valparaiso University). She has earned several academic awards, including the Luce/American Council of Learned Societies Doctoral Dissertation Fellowship in American Art, the Pew Program in Religion and American History Summer Fellowship, a Smithsonian Predoctoral Fellowship, and a Full Department Fellowship from Stanford University. Currently, Kristin is a dissertation fellow at the Erasmus Institute of the University of Notre Dame, and an honorary Charlotte W. Newcombe Dissertation fellow, distributed by The Woodrow Wilson National Fellowship Foundation. After completing her degree at Stanford, Kristin plans to pursue a career in university teaching or museum education.



**Justine Walden** is a recipient of the Terra Foundation Pre-1940 American Art Scholarship. She received her B.A. in Philosophy from the University of California at Berkeley, also focusing on visual arts and film. She is now a Ph.D. candidate at the University of Pennsylvania in the American Civilization Department, concentrating on American Art History, Decorative Arts, and Design History.

Her dissertation, entitled "American Printed Textiles, 1920-1950: Art, Craft, Design, and Industry," stemmed from the discovery that a great deal of activity in textile design in the 1920s-1950s came from those traditionally considered "fine artists." Justine became interested in these artist-designed textiles and in this crossing-over between the fine and decorative arts. Based on a proposal to research this topic, Justine received a 1999-2000 Renwick Fellowship and undertook five months of intensive periodicals and textiles study at various branches of the Smithsonian Institution in Washington, DC.

In addition to assistant teaching a yearlong American Cultural History course at Penn, Justine supplemented her studies with an intensive fellowship at Winterthur, studying 18th-century

decorative arts and interning at the Philadelphia Museum of Art in the Department of Decorative Art. She participated in several independent studies and received several prestigious awards, including the William Penn Fellowship for Study in American Art, Decorative Arts, and Design History, the University of Pennsylvania Fellowship, and the Samuel Fels Fellowship. Her goal is to teach American design history at the university level and related courses such as the history of industrial design, graphic design theory, and American decorative art. Justine also has interest in working in a curatorial capacity and in helping to revive certain (lost) forms of textile design for either fun or profit.

With such a highly competitive pool of applicants, the visual artists and art historian juries also chose to award honorable mentions to the following individuals: **Erik J. Geschke**, M.F.A., Maryland Institute, College of Art; **Patricia McLaughlin**, M.F.A., Hunter College; and **Amy Mooney**, Ph.D., Rutgers University.

CAA thanks the members who served on the Professional Development Fellowship juries. The visual artists jury included past fellowship recipient **Yumi Roth**, Lawrence University; CAA Board Member **Ellen K. Levy**, Cooper Union; **Carlo Lamagna**, New York University; and **Helen Shannon**, art historian. The art historians jury consisted of the following: CAA Board Member **John Hallmark Neff**, Terra Museum of American Art; past fellowship recipient **Lisa Gail Collins**, Vassar College; and CAA Board Member **Edward J. Sullivan**, New York University.

CAA is grateful for the long-term support of its funders, without whom these programs would be impossible. CAA is also thankful to Basil Alkazzi, Richard Martin, and numerous individual supporters who have contributed to the funding of these fellowships.

You, too, can support CAA's fellowship programs through the purchase of one of four unique prints of editions by **Sam Gilliam**, **Faith Ringgold**, **Miriam Schapiro**, and **Kiki Smith**. All proceeds go toward the Professional Fellowship Development Program and truly make a difference.

Be on the lookout for our new ongoing column in *CAA News* called

## RICHMOND

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"Follow a Fellow." "Follow a Fellow" will track the first professional year of two fellowship recipients, a visual artist and an art historian, through their voices. Each issue will address a different aspect of the fellows' early experiences in the work force. This collaboration with CAA's second-year fellows will provide an inside perspective of the field. In case you are curious, the "reality-based" column will not require the recipients to marry millionaires, eat bugs, or live under surveillance. "Follow a Fellow" will identify the shifting needs of recent graduates that may not only assist readers, but also inform CAA's Professional Fellowship Development Program. "Follow a Fellow" premieres in the November 2000 issue.

To request information on our print series or to receive the guidelines and applications for the 2001 Professional Development Fellowship Program, contact the Manager of Fellowships and Placement at 212/691-1051, ext. 206; [estaller@collegeart.org](mailto:estaller@collegeart.org). The deadline for application is January 31, 2001. You may also send a S.A.S.E. to CAA, Professional Development Fellowship Program, 275 7th Ave., 12th Fl., New York, NY 10001, [www.collegeart.org](http://www.collegeart.org). —Ellen Staller, Manager of Fellowships and Placement

Photo Credits: Deepali Dewan by Ashley Wilkes.



# Advocacy Update

## Senate Approves Increases for Cultural Agencies

On July 18, 2000, the Senate approved the FY 2001 Interior Appropriations Bill (HR 4578), which funds a host of federal agencies and programs, including the federal cultural agencies, by a vote of 97 to 2. The \$15.514 billion bill includes increases for the National Endowment for the Arts (NEA) of \$7.372 million for a total of \$105 million; the National Endowment for the Humanities (NHA) of \$5 million for a total of \$105 million; and the Office of Museum Services (OMS) within the Institute of Museum and Library Services of \$600,000 for a total of \$24.907 million. This is an improvement over the House version of the bill voted on in May, which included no increases for the cultural agencies.

The Interior Appropriations Bill is currently in the House-Senate Conference Committee stage. Whether the House will approve the higher Senate figures remains to be determined.

## World War II Memorial

On July 20, 2000, the Commission of Fine Arts (CFA) approved Friedrich St. Florian's design for a World War II Memorial in Washington, DC, by a vote of 6 to 0. The National Capital Planning Commission (NCPC) is scheduled to meet September 21, 2000, to vote on the final approval of the memorial. For more information on the World War II

Memorial, or to learn how to testify at the NCPC meeting, please visit [www.collegeart.org](http://www.collegeart.org) and click on the advocacy page.

## MoMA Strike

The Professional and Administrative Staff Association (PASTA) at the Museum of Modern Art in New York, comprised of curators, librarians, archivists, registrars, educators, editors, conservators, and administrative staff, has been on strike since April 28, 2000. A negotiation session between PASTA and management has yet to be scheduled.

—Marta Teegen, Manager of Governance and Advocacy, [mteegen@collegeart.org](mailto:mteegen@collegeart.org)

# JOIN A CAA COMMITTEE

## CAA PIPS Committees

CAA encourages members to submit nominations and self-nominations for upcoming seats on one of the Professional Interests, Practices, and Standards (PIPS) Committees. Serving on a PIPS Committee is a great way to get involved in a wide variety of issues and debates of concern to our membership and to recommend programs that will further the goals of CAA. Joining a PIPS committee is also a good way to network with other members.

**How it works:** Committee members serve a three-year fixed term (2001–4) with at least one new member rotating on to a committee each year. Each committee is composed of a minimum of three members and one chair. Committee candidates must possess expertise appropriate to the committee's work and must be CAA members in good standing. Members of all committees volunteer their services to

CAA without compensation. Vice President for Committees Michael Aurbach and CAA President Ellen T. Baird will review all candidates and make appointments prior to the 2001 Annual Conference. All new members will be introduced to their committees at committee business meetings held at the Annual Conference. For more information on our PIPS committees, including a list of recent projects, please visit [www.collegeart.org](http://www.collegeart.org).

The **Committee on Cultural Diversity** recognizes and supports the contributions, talents, possibilities, and needs of individuals whose cultural, ethnic, racial, or sexual orientation differ from the majority and promotes the increased inclusion of these groups within CAA and within the field.

The **Committee on Women in the Arts** promotes the scholarly study and recognition of the contributions of women to the visual arts; develops links with organizations with compatible interests; and monitors the current status of women in the visual arts professions.

The **Education Committee** provides a review of career options and development opportunities available to arts graduates, with special attention paid to fellowships, grants, and internships. The committee maintains an awareness of art and art history programs at the college and graduate levels and an awareness of art education at the K-12 level.

The **Committee on Intellectual Property** monitors and interprets copyright legislation that affects educators, scholars, museum professionals, and artists. In so doing, it offers educational programs and opportunities for discussion and debate.

The **Museum Committee** monitors the activities of public and private institutions in the visual arts sector, particularly in relation to acquisition, deaccession, and exhibition policies and procedures. The committee seeks to exercise influence and share efforts in issues of mutual interest, particularly in matters of presentation, conservation, access for scholars, and education of the public.

The **Professional Practices Committee** responds to specific concerns of the membership in relation to areas such as job placement and recruitment, tenure and promotion procedures, scholarly standards and ethics, studio health and safety, and artists' practices.

The **Services to Artists Committee** identifies and addresses concerns facing visual artists; creates and implements programs and events at the Annual Conference and beyond; explores ways to encourage greater participation and leadership in CAA by visual artists; and identifies ways for artists to establish closer ties with other arts professionals and institutions.

The **Student and Emerging Professionals Committee** serves to better the varied needs and concerns of student and emerging professional members of

individuals whose achievements transcend the immediate region in which they work and serve the profession and the larger community. The awards are presented each year at the CAA's Annual Conference on the recommendation of individual award committees. Members of awards committees are distinguished professionals, many of whom themselves have been honored by CAA in the past.

**How it works:** Committee members serve a three-year fixed term (2001–4) with at least one new member rotating on to a committee each year. Each committee is composed of a minimum of three members and one chair. Candidates must possess expertise appropriate to the committee's work and must be CAA members in good standing. As a collective body, the committee is expected to provide a national perspec-

years before acceptance of the article for publication.

**Art Journal Award.** Awarded for a distinguished contribution published in *Art Journal* in the preceding year.

**Artist Award for a Distinguished Body of Work, Exhibition, Presentation, or Performance.** A peer award given for work mounted in the penultimate year.

**CAA/National Institute for Conservation Award for Distinction in Scholarship and Conservation.** Awarded for an outstanding contribution by one or more persons who, individually or jointly, have enhanced understanding of art through the application of knowledge and experience in conservation, art history, and art.

**Charles Rufus Morey Award.** Presented for an especially distinguished book in the history of art, published in the penultimate calendar year.

**Distinguished Artist Award for Lifetime Achievement.** A peer award celebrating the career of an artist.

**Distinguished Teaching of Art Award.** Presented to an artist of distinction who has developed a philosophy or technique of instruction based on his/her experience as an artist and has encouraged his/her students to develop their own individual abilities.

**Distinguished Teaching of Art History Award.** Awarded to an individual who has been actively engaged in teaching for most of his/her career and has been, among other things, an inspiration to a broad range of students in the pursuit of humanistic studies.

**Frank Jewett Mather Award.** Presented for published art criticism that has appeared in whole or in part during the preceding year beginning September 1 and ending August 31. Attention is paid to the range of criticism that appears throughout the country.

**Alfred H. Barr, Jr., Award.** Presented for museum scholarship to the author(s) of an especially distinguished catalogue in the history of art, published during the penultimate year under the auspices of a museum, library, or collection.

**Arthur Kingsley Porter Prize.** Presented for a distinguished article published in the *Art Bulletin* during the preceding calendar year by a scholar who has received the doctorate not more than ten

## HOW TO GET INVOLVED

Nominations for committee memberships should include a brief statement outlining the individual's qualifications and experience and a c.v. Self-nominations and past awards recipients are encouraged. Please send all materials to Michael Aurbach, Vice President for Committees, c/o Marta Teegen, Manager of Governance and Advocacy, College Art Association, 275 7th Ave., New York, NY 10001. **Deadline: November 1, 2000.**

CAA, and to encourage students and colleagues to join CAA. The committee disseminates information and solicits participation from students and recent graduates from universities with B.A., B.F.A., M.A., M.F.A., and Ph.D. programs in art and art history throughout the United States.

## CAA Awards Committees

CAA invites its membership to submit nominations and self-nominations for forthcoming openings on CAA Awards Committees. At all times, CAA encourages the highest standards of scholarship, practice, connoisseurship, and teaching in the arts. To this end, the association publicly recognizes achievements by individual artists, art historians, curators, and critics by regularly conferring a number of annual awards, several of which are named for distinguished members of the profession.

These awards are made to living



# THANKS TO MEMBERS

CAA expresses its gratitude to 2000 Patron, Sponsoring, and Sustaining members—individuals who wish to contribute to CAA above and beyond their regular dues. These members receive the *Art Bulletin*, *Art Journal*, and CAA's annual report. Membership fees cover less than half of CAA's operating costs, so voluntary contributions from members help to make possible the wide range of programs and services it offers.

## Patron Members

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# THE ART BULLETIN BECOMES DIGITAL

CAA is pleased to announce that it has signed a formal agreement with JSTOR ("journal storage"). Initiated as a demonstration project in 1994, JSTOR began as an effort to create a centralized, electronic archive to ease the increasing problems faced by libraries seeking space for long runs of scholarly journals. By converting the

back issues of the *Art Bulletin* into electronic format, JSTOR will improve access to the contents while also addressing preservation problems. The *Art Bulletin* will be digitized at JSTOR's office at the University of Michigan. Pages will be scanned at high resolution (600 dpi) and then converted to text using OCR (optical character recognition) software. Scholars will be able to perform full-text searches of the *Art Bulletin* along with other journals in the archive and print high quality copies of resulting articles as they originally appeared in print. JSTOR is of enormous benefit to libraries, scholars, and researchers, and CAA. Libraries can increase the value of existing resources to their patrons and broaden their collections to include the complete runs of journals. Scholars can search the full text of published materials using any computer with a campus network connection. Finally, CAA will have access to a database of the complete run of the back files of the *Art Bulletin*, enhancing its value to our members. JSTOR began as a project within the Andrew W. Mellon Foundation. Although separated from the foundation in 1995, it maintains its nonprofit status and is converting the *Art Bulletin* at no cost to CAA. The *Art Bulletin* joins more than two hundred other scholarly journals that are signed up with JSTOR, including the *American Historical Review*, *Speculum*, *Renaissance Quarterly*, *Eighteenth-Century Studies*, *Yale French Studies*, and *Journal of Black Studies*. We are delighted that the *Art Bulletin* is the first scholarly art history journal to join the list of JSTOR publications.

# CAA News

## Dissertation Listing Procedure

Current dissertation topics are listed annually in the June issue of the *Art Bulletin* and online at <http://>

[www.collegeart.org/caa/publications/index.html](http://www.collegeart.org/caa/publications/index.html). CAA requests that a representative from each Ph.D.-granting institution send a listing of its students' titles via email to [caabook@collegeart.org](mailto:caabook@collegeart.org). Reminders and full instructions will be sent to Ph.D. department heads in September. For more information, contact Whitney Manger, Assistant Editor; [caabook@collegeart.org](mailto:caabook@collegeart.org). Deadline for the June 2001 list: December 1, 2000.

## CAA Staff Changes

Becky E. Adamietz-Deo recently joined CAA as Director of Development, Marketing, and Public Relations. Most recently, Becky served as Director of Public Relations and Marketing for The Hudson River Museum, Yonkers, NY, and has more than 16 years of PR and development experience in the nonprofit cultural sector. Prior to relocating to New York, she was Education Coordinator for Lubbock Fine Arts Center, where she was responsible for public relations, fundraising, and educational programming. In her new position, Becky will market CAA's programs and activities, manage all development and fundraising activities, and increase overall visibility for CAA. She holds a Master of Arts in Museum Science/Art Education from Texas Tech University, Lubbock; a Master of Journalism in Public Relations, with a minor in Art History; and a Bachelor of Fine Arts in Art History and Painting from University of North Texas, Denton.



Becky E. Adamietz-Deo, Director of Development, Marketing, and Public Relations

**Luisa Cruz** was recently promoted to Office Coordinator. After two years as the voice of CAA's front desk operator, she is now in charge of day-to-day management of the office and various human resource duties such as reviewing staff and membership benefits, developing staff training programs, and working with the staff Human Resources Committee.

**Whitney Manger** joined CAA in June as Assistant Editor for *CAA News* and *CAA Reviews*. In 1999, she graduated from Drew University, NJ, with a major

in English and a triple minor in studio art, writing, and French, and has since worked in editing and graphic design. She is also a poet and a visual artist working with collage as well as black and white photography.

**Renota Welcome** is CAA's new receptionist. She will be handling all front desk duties and assisting staff in the membership department. She currently attends LaGuardia Community College, where she studies computer networks. Previously, she worked at MTG, INC., and Dime Savings Bank of New York.

## 2001-2002 CLARK FELLOWSHIPS



RESEARCH  
AND  
ACADEMIC  
PROGRAMS

The Sterling and Francine Clark Art Institute announces the second year of fellowship support for national and international scholars, critics, and museum professionals who are engaged in projects that extend and enhance the understanding of the visual arts and their role in culture. The program encourages a critical commitment to research in the theory, history, and interpretation of works from all periods and genres of art.

Clark Fellows (one to ten months) will be provided with offices in the Institute's extensive library, alongside the museum, visual resources collection, and Williams College Graduate Program in the History of Art. The Clark Art Institute is within walking distance of both Williams College, with its Museum of Art and its libraries, close to the new Massachusetts Museum of Contemporary Art in North Adams. Annual Clark Conferences, and several symposia and seminars, as well as frequent lectures, are a vital part of the institute's activities.

Clark Fellows receive generous stipends, dependent on sabbatical and salary replacement needs, and reimbursement for travel expenses. They are housed in apartments in a scholars' residence across the road from their offices in the Institute, located in a rural setting in the Berkshire hills of western Massachusetts. Both Boston and New York City are about three hours away.

Applications are invited from scholars with a Ph.D or equivalent professional experience in art history, museums, and related fields. For guidelines, as well as further information, please contact Michael Ann Holly, Director of Research and Academic Programs, Clark Art Institute, Williamstown, Massachusetts 01267. Telephone: (413) 458 9545, extension 260; e-mail: [research@clark.williams.edu](mailto:research@clark.williams.edu)

The application deadline for fellowships awarded for the 2001-2002 year is November 15, 2000.

STERLING & FRANCINE  
**CLARK ART INSTITUTE**  
WILLIAMSTOWN, MASSACHUSETTS 01267

# Annual Conference Update

## Look for Preliminary Program

In October, CAA members will receive the Preliminary Program for the 2001 Annual Conference, to be held in Chicago from February 28 to March 3. The program will also be posted on CAA's website, [www.collegeart.org](http://www.collegeart.org). This conference marks CAA's return to Chicago after almost a decade, during which the city has seen the construction of new museums and the addition of impressive works of public art.

The program booklet will list all currently accepted program sessions, as well as meetings, special sessions, receptions, and special events. With over 120 panels in historical studies, contemporary issues, and studio art, the program promises to be a stimulating one. Special events include architectural tours, visits to the museums of the University of Chicago campus, and special art gallery tours. Placement and mentoring workshops for professional and career development will again be featured. The conference will be launched on Wednesday evening, February 28, with convocation followed by a gala at the Art Institute of Chicago.

Use the insert in the Preliminary Program to register in advance at great savings. We look forward to seeing you in Chicago!

## Changes to the 2001 Conference Schedule

In its efforts to enable more CAA members to participate in the annual election process, the Board of Directors has determined that the "Meet the Candidates" session held during the Annual Conference be given an inde-

pendent slot in the program schedule. The new scheduling of this session will take effect at the Chicago conference, on Friday, March 2, 2001.

It is hoped that scheduling this event without the competition of concurrent events will encourage greater attendance and communication. This worthy goal is part of a larger CAA objective, to provide more opportunities at the Annual Conference for linkages between members and CAA's Board and Committees.

The new scheduling of "Meet the Candidates" will require adjusting the Friday conference schedule. All regular, 2.5-hour sessions and all events scheduled during the 1.5-hour intervals will be affected by a modest shift of a half hour. The conference day will begin earlier, at 7:00 A.M. instead of 7:30 A.M., and it will end later, at 8:30 P.M., instead of 8:00 P.M. The "Meet the Candidates" session will be scheduled from 4:45-5:45 P.M. The Conference Director's office will revise the times for all sessions, meetings, and receptions scheduled on Friday accordingly.

All session chairs will be notified of 2001 schedule and room assignments after August 18, 2000, as planned. The new Friday grid will be published in the 2001 Preliminary Program. Here is Friday's schedule:

### March 2, 2001

7:00-8:30 A.M. (Special Sessions/  
Meetings/Receptions, formerly  
7:30-9:00 A.M.)

9:00-11:30 A.M. (Regular Sessions,  
formerly 9:30 A.M.-noon)

Noon-1:30 P.M. (Special Sessions/  
Meetings/Receptions, formerly  
12:30-2:00 P.M.)

2:00-4:30 P.M. (Regular Sessions,  
formerly 2:30-5:00)

4:45-5:45 P.M. "Meet the Candidates"

6:00-8:30 P.M. (Regular Sessions,  
formerly 5:30-8:00)

If you have any questions about the new Friday grid, please contact the Conference Director's office by phone at 212/ 691-1051, ext 517; [conference@collegeart.org](mailto:conference@collegeart.org).

## SHERA Annual Panel Discussion

The Society of Historians of East European and Russian Art and Architecture (SHERA) invites submissions for its annual CAA panel discussion, which will take place at the 2001 Annual Conference. The new deadline is October 16 to Joanna Inglot by mail, email, or fax.

"Artists and the State: Cultural Policy under Communism in Eastern Europe and in the Soviet Union after 1945." Chair: Joanna Inglot, The College of St. Catherine, Dept. of Art and Art History, 2004 Randolph Ave, St. Paul, MN 55105; 612/996-9859; fax: 612/944-9607; [Joanna\\_Inglot@stkate.edu](mailto:Joanna_Inglot@stkate.edu).

The purpose of this panel discussion is to go beyond the simplified, although still pervasive, understanding of artistic life under communism in Eastern Europe and the Soviet Union as dominated by the rigid ideological principles of Socialist Realism. In the post-Stalinist period, beginning in the mid-1950s, cultural policy of individual Soviet-bloc countries became increasingly diversified, leading to the emergence of different patterns of interaction between visual artists and the state. This panel will attempt to discuss how political events and ideological shifts within specific countries from 1945 to 1990 affected artistic expression, the possibilities of interaction with the international art scene, the emergence of independent art movements, and the careers of individual artists.

## Sessions for Museum Professionals

The Annual Conference Committee of the CAA Board has, over the last few years, made a determined effort to increase the number of museum sessions. On the one hand, this has meant scheduling sessions in local museums and addressing aspects of those museums' permanent collections and temporary exhibitions. On the other hand, it has also meant encouraging museum professionals to propose or actively seek sessions that address museological questions within the field. Our aim has been to diminish the divide

that has often appeared between academic and museum professionals, and to pay attention to an area of increasing interest to the whole field, museology. At the next CAA conference, there should be plentiful sessions that address all of these concerns and goals.

There will be three sessions held at the Art Institute of Chicago and two at the Museum of Contemporary Photography, both a few blocks from the convention hotel. At the Art Institute of Chicago, Gloria Groom (European Painting), in the session "The Dialectics of Decoration 1875-1925" (Friday, 9:30 A.M.-noon) will address issues raised by the exhibition on the decorative paintings of Bonnard, Vuillard, Denis, and Roussel that will just have opened at the Art Institute of Chicago. On Saturday morning, Suzanne Folds McCullagh and Larry Feinberg (Drawings and European Paintings, respectively) will co-chair a session on the role of drawing and painting in the seicento. In the afternoon, Ian Wardropper (European Decorative Arts and Sculpture) will chair an open session on Renaissance and Baroque sculpture. At the Museum of Contemporary Photography, on Saturday morning, Carol Mavor and Elizabeth Howie will co-chair a session, "Bored and Paranoid: Two Tendencies of the Photograph." In the afternoon, Cheryl Simon will chair "Following the Archival Turn: Photography, the Museum, and the Archive."

Several sessions address museological issues directly, from several different angles. Janet Marstine chairs "Teaching Museum Theory across the Art and Art History Curriculum." Katy Kline and Alison Ferris's session examines the relationship between artists and museums in "Curatorial Quandary," while Lisa Bloom offers a case study: "Reviewing 1970s and 1980s Feminist Art Practices in the 1990s: Three Major Exhibitions on Judy Chicago, Eleanor Antin, and Martha Rosler." In addition, at least ten museum professionals—curators, educators, and a director—are chairing a variety of sessions. Finally, there is the annual Museum Committee special issues session chaired by Clare Kunny of the Art Institute of Chicago. Please check the 2001 Preliminary Program, for dates and times.



## Women in the Arts Annual Recognition Awards Breakfast

Mentoring tickets are available for the CAA Committee on Women in the Arts Annual Recognition Awards Breakfast, to be held at the 89th Annual Conference on Friday, March 2, from 7:30 to 8:30 A.M.

The CAA Committee on Women in the Arts Annual Recognition Award Breakfast is one of the highlights of the Annual Conference. In addition to the convivial social atmosphere, the breakfast is a venue for honoring women who have made important contributions to the world of art. Past recipients have included Louise Bourgeois, Norma Broude, Mary Garrard, Samella Lewis, Linda Nochlin, and Carolee Schneeman. Since it has always been the mission of the Women's Committee to be inclusive, this year for the first time a free Mentoring Ticket to the breakfast will be made available to those who would not otherwise be able to attend. To qualify, applicants must be both paid conference registrants and paid 2001 calendar-year CAA members.

If you are interested in receiving a Mentoring Ticket, please fill out the form and send it by December 29, 2000, to CAA, Attn: Theresa Smyth, 275 7th Ave., New York, NY 10001.

Tickets are made available through the generosity of CAA member colleagues who wish to support this endeavor by completing the Ticket Donor Form on the opposite page and returning it along with their payment by December 29, 2000 to: CAA, Attn: Theresa Smyth, 275 7th Ave., New York, NY 10001.

Selection of ticket recipients will be by lottery, and the ticket holders will be notified by January 19, 2001. The number of mentoring tickets available will depend on the number of donations received from our colleagues.

**Note:** To ensure a place at the Breakfast, you must purchase a ticket. CAA will refund your money if you win the lottery.

## 2001 FREE MENTORING TICKET

I would like to be included in the lottery for a free Mentoring Ticket.

CAA Paid 2001 Member ID # (required) \_\_\_\_\_

name \_\_\_\_\_

address \_\_\_\_\_

city/state/zip \_\_\_\_\_

email \_\_\_\_\_ phone \_\_\_\_\_

Selection will be by lottery, and ticket holders will be notified by January 19, 2001.  
Return form by December 29, 2000.

## 2001 TICKET DONOR FORM

I wish to donate \_\_\_\_\_ number(s) of Mentoring Tickets for the Annual Recognition Awards Breakfast @ \$25 per ticket.

CAA Paid 2001 Member ID # (required) \_\_\_\_\_

name \_\_\_\_\_

address \_\_\_\_\_

city/state/zip \_\_\_\_\_

email \_\_\_\_\_ phone \_\_\_\_\_

### Payment Method

☐ Check ☐ MasterCard ☐ VISA

Checks must be drawn on a U.S. bank payable to College Art Association. Checks returned because of insufficient funds will be charged an additional \$20.

account # \_\_\_\_\_ exp. date \_\_\_\_\_

signature \_\_\_\_\_

Please return form and donation by December 29, 2000.

## Ushers and Projectionists Sought

Applications are being accepted for usher and projectionist positions for the 89th Annual Conference, to be held at the Chicago Hilton and Towers from February 28 to March 3, 2001. Successful applicants will be paid \$10.00 per hour and will receive complimentary registration. Ushers and projectionists are required to work a minimum of four, 2.5-hour program sessions, from Thursday, February 28, to Saturday,

March 3, and attend a training meeting at 7:30 A.M. on Thursday. Projectionists must be able to operate a 35-mm slide projector; familiarity with video projectors is helpful. Send a brief letter of interest to CAA U/P Coordinator, c/o Conference Coordinator, CAA, 275 7th Avenue, New York, NY 10001.  
Deadline: December 1, 2000.

## Room Monitors Sought

Room monitors are needed for two of CAA's mentoring programs, the Artist's

Portfolio Review and the Career Development Workshops, to be held during the 2001 Annual Conference.

Successful applicants will receive \$10.00 per hour and complimentary conference registration. Room monitors will be expected to work a minimum of four hours checking in participants and facilitating the work of the mentors. Send a brief letter of interest to CAA Room Monitors, c/o Conference Coordinator, CAA 275 7th Ave., New York, NY 10001. *Deadline: December 1, 2000.*

## Artist's Portfolio Review

The 2001 Artist's Portfolio Review will offer artist-members the opportunity to have slides or VHS-format videos of their work reviewed by curators and critics in private, twenty-minute consultations. Appointments will be scheduled during afternoons, from Wednesday, February 28, to Friday, March 2.

Interested artists should complete the Artist's Portfolio Review coupon on this page. (The coupon may be copied and distributed.) Be sure to indicate whether the work to be reviewed will be on slides or video and identify any time slots for which you cannot be scheduled. All applicants must be members in good standing for 2001. Participants will be chosen by a lottery of the applications received by the deadline, and all applicants will be notified by mail by December 15, 2000. Send completed coupon to: Artist's Portfolio Review, CAA, 275 7th Ave., New York, NY 10001. *Deadline: November 3, 2000.*

## Career Development Workshops

Artists, art historians, and museum professionals at all stages of their careers are encouraged to apply for a one-on-one consultation with veterans in their fields. Career Development Workshops offer a unique opportunity to receive candid advice on how to conduct a thorough job search, present work, and prepare for interviews.

The workshops will take place on Thursday, March 1, and Friday, March 2, at the Chicago Hilton and Towers. Workshops are by appointment only; all participants must be members in good standing for 2001.

To apply, complete and mail in the Career Development Workshops coupon on this page. Participants will be

chosen by a lottery of the applications received by the deadline, and all applicants will be notified by mail by December 15, 2000. CAA will make every effort to accommodate all appli-

cants; however, workshop participation is limited. Send completed coupon to: Career Development Workshops, CAA, 275 7th Ave., New York, NY 10001. *Deadline: November 3, 2000.*

## 2001 Artist Portfolio Review Registration

name \_\_\_\_\_

address \_\_\_\_\_

city/state/zip \_\_\_\_\_

email \_\_\_\_\_

phone \_\_\_\_\_ member ID# \_\_\_\_\_

discipline/medium \_\_\_\_\_

I will bring: \_\_\_\_\_ 35-mm slides \_\_\_\_\_ VHS video

**I cannot be scheduled for the following time slot/s:**

- ☐ Wednesday, February 28, 3:00-5:00 P.M.
- ☐ Thursday, March 1, 12:00-2:00 P.M. and 3:00-5:00 P.M.
- ☐ Friday, March 2, 12:00-2:00 P.M. and 3:00-5:00 P.M.

Complete and return to: Artist's Portfolio Review, CAA, 275 7th Ave., New York, NY 10001.  
Deadline: November 3, 2000.

## 2001 Career Development Workshops

Thursday, March 1-Friday, March 2, 2001

Check one of the following boxes, indicating your area of specialization. If choosing more than one specialty, please indicate the order of your preference:

### Art History

- ☐ Ancient-Medieval
- ☐ Renaissance, Baroque, 18th c.
- ☐ 19th c.-Modern
- ☐ Contemporary
- ☐ Africa, Asia, Oceania, Americas
- ☐ Architectural History

### Studio Art

- ☐ Painting
- ☐ Sculpture/Ceramics/Metal/Jewelry
- ☐ Drawing/Printmaking/Works on Paper
- ☐ Photography/Film/Video
- ☐ Computer Graphics/Illustration/Graphic Design
- ☐ Installation/Performance

### ☐ Curatorial

name \_\_\_\_\_

address \_\_\_\_\_

city/state/zip \_\_\_\_\_

email \_\_\_\_\_

phone \_\_\_\_\_ member ID# \_\_\_\_\_

Complete and return to Career Development Workshops, CAA, 275 7th Ave., New York, NY 10001.  
Deadline: November 3, 2000.



Dawn Hunter, *Device for an Emotional Journey*, mixed media on paper, 22 x 29"

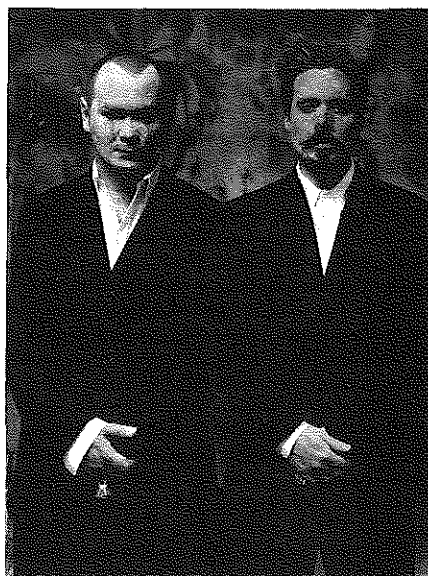
## Affiliated Society News

### Lawrence Reger Receives Forbes Medal

Lawrence L. Reger, President of Heritage Preservation, was awarded the Forbes Medal by the American Institute for the Conservation of Historic and Artistic Works (AIC) at its annual meeting in Philadelphia on June 9, 2000. Founded in 1958, the AIC is one of CAA's largest affiliates, with more than 3,000 members. Each year at the Annual Conference CAA and the Heritage Foundation present a joint award for Distinction in Scholarship and Conservation.

AIC President Jerry Podany presented the award at the General Session, citing Mr. Reger for his "outstanding ability to contribute to any group in which he participates." He also called him a "tireless advocate" who played a key role in initiating many of the funding programs so important to conservation today. Mr. Reger's role in

launching these programs came not only from his current position at Heritage Preservation but also from his years at the American Association of Museums and at the National Endowment for the Arts. The Forbes Medal recognizes outstanding achievements and contributions to the field of conservation by nonconservators and was named in honor of Edward Waldo Forbes.



Leon Bernard Johnson, *Faust/Faustus: A Duet for Devils*, intermedia performance

## SOLO EXHIBITIONS BY ARTIST MEMBERS

Only artists who are CAA members are included in this listing. When submitting information, include name, membership number, venue, city, dates of exhibition, and medium (or website address of online exhibits). Omission of membership number on submission will prevent your listing from being published. Photographs are welcome but will be used only if space allows. Photographs cannot be returned. Please be advised that listings and images may be reproduced on the CAA website. Submit to Solo Member Exhibitions, CAA News, 275 7th Ave., New York, NY, 10001; [caanews@collegeart.org](mailto:caanews@collegeart.org).

### ABROAD

**Leon Bernard Johnson.** London and Norfolk, UK, July 1–July 22, 2000. *Faust/Faustus: A Duet for Devils*. Intermedia performance.

**Karen Kunc.** Galerie Dumont 18, Geneva, September 21–November 12, 2000. Prints.

**John Sabraw.** Galerie Thomas Hettlage Ars Vivendi, Grunwald, Germany, October 12–November 17, 2000. Oil paintings.

### MID-ATLANTIC

**Jacqueline Lima.** Sussex County Community College, Newton, NJ, December 1, 2000–January 17, 2001. Paintings.

**Blaise Tobia.** Design Arts Gallery, Drexel University, Philadelphia, September 25–October 22, 2000. *Cultural Syntax*.

**Lori Verderame,** Curator. Penn State University, University Park; the University of Wisconsin, Madison; the McNay Museum of Modern Art, San Antonio, TX; the Montclair Art Museum, Montclair, NJ; Iowa State University, Ames, the Allentown Art Museum, PA; January 2000–December 2001. *An American Sculptor: Seymour Lipton*.

Muhlenberg College, Allentown, PA, September 15–November 10, 2000. *A Sea Change*. Paintings by Frank Lind.

Muhlenberg College, November 17, 2000–February 2, 2001. *A Season of Symmetry*. Stain paintings, scrolls, and mixed media installations by Jean Wilkinson.

### MIDWEST

**Kim Beck.** Urban Institute for Contemporary Arts, Grand Rapids, MI, September 8–October 20, 2000. *Suburban Lights*. Drawings.

**Lia Cook.** Miami University Art Museum, Oxford, OH, June 16–August 6, 2000. *Structure & Image*. Woven textiles.

**Kathleen Kneafsey.** Hiestand Galleries, Miami University, Oxford, OH, July 29–August 5, 2000. Ceramics.

**Margo Kren.** University Center Art Gallery, Northern Michigan University, Marquette, July 28–August 20, 2000. *Jazz Paintings*.

**Carol L. Struve.** Garden Gallery Como Conservatory, St. Paul, MN, June 1–August 1, 2000. *Paradise and Earthly Visions*. Paintings.

**Judith Barbour Osborne.** University Settlement, New York, June 27–9, 2000. *A Tale of 2 Cities*.

**Dale Osterle.** Elaine Benson Gallery, Bridgehampton, NY, opening reception, August 5, 2000. *The Long View*.

**Paul Skiff.** HERE Arts Center, NY, August 18, 2000. Performance.

**Kim Sobel.** The Left Bank, Bennington, VT, August 1–27, 2000. *Bluegrass*. Paintings and prints.

**John Wallace.** Blue Mountain Gallery, New York, September 22–October 11, 2000. Paintings.

### WEST

**Walter Askin.** Riverside Art Museum, Riverside, CA, May 30–July 8, 2000. *Fresh Deliveries from the Art Garden*. Paintings and sculpture.

**Julia Stoops.** Nine Gallery, Portland, OR, August 3–September 2, 2000. *Homage to de Chirico*. Light installation.

### SOUTH

**Judith Godwin.** Albany Museum of Art, Albany, GA, June 29–September 3, 2000. *Style and Grace*. Paintings.

**Janet Gold.** Mark Wheeler Gallery, The Art Institute of Fort Lauderdale, August 17–September 10, 2000. *One Woman's Work*.

**Amy Pleasant-Henderson.** Hotel Brazil Fine Arts Gallery, Birmingham, AL, November 2–28, 2000. *Meanwhile...* Oil paintings and drawings.

**Brian Purlee.** Eric Devine Gallery, Louisville, September 6–October 8, 2000. *I Remember My Dreams by Drooling Them on My Pillow*. Installation.



Kim Beck, *Drive By*, charcoal on paper, 6 x 17"

### NORTHEAST

**Catherine Cabaniss.** New York City Fire Museum, June 22, 2000. *Water-Based*. Paintings and prints.

**Sue Johnson.** Munson Williams Proctor Institute, School of Art Gallery, Utica, NY, April 21–May 13, 2000. Installation of *The Alternate Encyclopedia*.

**Christine Kondoleon,** Curator. Worcester Art Museum, MA, October 8, 2000–February 4, 2001. *Antioch: The Lost Ancient City*.

**Christina Lanzl.** Radio House Gallery, New York, April 25–May 26, 2000. *Horse Distance Running*. Painting, sculpture, sound, and performance.

**Yugi Hiratsuka.** Helios Gallery, Ashland, OR, July 5–September 5, 2000.

**Dawn Hunter.** UC Gallery, University of Montana, Missoula, September 25–October 20, 2000. *Belle Machina*. Mixed-media.

**Una Kim.** Interstate Firehouse Cultural Center, Portland, OR, August 2–26, 2000. *Recent Small Works*.

**Kim Knauer.** Edge Gallery, Denver, August 4–20, 2000. *Won't You Be My Neighbor?*

**Susan Rankaitis.** Museum of Photographic Arts, San Diego, June 4–August 13, 2000. *Drawn from Science*.

**Alex Wilhite.** Young Harris College Gallery, Young Harris, GA, September 10–29, 2000. *Sounds + Visions*.

### ONLINE

**Barbara Fuoco.** Artzar.com, Gallery 7. *Landscapes*. Paintings. <http://www.artzar.com/>.



# PEOPLE IN THE NEWS

## In Memoriam

**Louis Finkelstein**, well-known painter, teacher, art critic, and former member of CAA's Board of Directors (1969–70) died on June 20 in New York at the age of 77. A native New Yorker, Louie, as he was known to all, was a constant presence in the art world; a gadfly on the backs of the "dummies" whom he often cited as a foil to his ideas. He was a gifted painter and teacher and saw these activities as interrelated. "It may well be that teaching and writing about art constitute my dominant form of thinking and creating, and the practice of painting the means to do that," he told Harry Naar in an interview. He did all three, thinking, creating, and painting, superbly well, and in recognition of this received the 1979 College Art Association Distinguished Teaching of Art Award.

Finkelstein began his lifelong quest to understand painting and seeing in his first experiences in W.P.A. art classes in the 1930s and later at Cooper Union, where he met the painter Gretna Campbell. Fulbright Fellowships took them to Italy in 1956–58 and to Brazil in 1981 and 1983. He exhibited most often at the Ingber Gallery in Manhattan, but also at the Whitney Museum of American Art, the Brooklyn Museum of Art, the Queens Museum of Art, and the National Academy of Design. The Hood Museum at Dartmouth exhibited his paintings in 1995, and a retrospective will be touring the United States until 2002. Besides the Fulbrights, he received awards from the National Endowment for the Arts, the National Academy of Design, and in 1999 an Honorary Doctorate from the Maryland Institute College of Art.

Louie was an electric lecturer, bringing to his subject a painter's sensibility and an intellectual's theoretical analysis. Listening to him was like doing mental calisthenics just to keep up with the flow of ideas. One of his favorite subjects was "the multiplicity of artistic possibility," all of which he seemed bent on exploring, understanding, and sharing with his audience, whether that audience comprised a single friend or a packed auditorium. He taught at Queens College and chaired the art department from 1964 to 1989, at the Yale University School of Art and Summer School from 1968 to 1981, and was a familiar lecturer at the New York Studio School from its founding in 1966.

He always planned to publish his lectures, but never quite had them "set" enough to let them go. Like his painting, they were always works-in-progress. Those of us who were "Louis-groupies," however, have our favorites



**Louis Finkelstein**  
PHOTO: JANE CULP

among the articles that he did publish: mine has always been "On the Unpicturelikeness of Our Seeing" in *Pictorial Representation*, C.F. Nodine and D. Fisher, eds. (1979).

After the death of Gretna Campbell, he married the painter Jane Culp, who survives him. He also leaves a daughter, Martha Campbell; a son, Henry Finkelstein, also a painter; and a multitude of students, friends, and colleagues.

"I think painting is itself a kind of teaching, and in the modern situation, its own kind of liberal art, like literature or philosophy"—Louis Finkelstein.

—Patricia Mainardi, *Brooklyn College, CUNY Graduate Center*

**Hananiah Harari**, an American painter and illustrator, died on July 19, 2000, at age 87. After studying with Fernand Léger in Paris from 1932 to 1934, Harari joined a group of painters who promoted the cause of international modernism and abstraction in the United States. He was also a commercial illustrator until 1950, after which he worked at commissioned portraiture and experimented with abstraction. His first exhibition, in 1939, was at New York's Mercury Gallery. His most recent show was in 1995 at the Susan Teller Gallery in SoHo. Harari's work can be found in the permanent collections of the Metropolitan Museum of Art, the Philadelphia Museum of Art, the Whitney Museum of American Art, the Yale University Art Gallery, and the Brooklyn Museum of Art.

**John Hejduk**, an architect and educator, died on July 3, 2000, at his home in the Bronx, NY. He had served as Dean of the Irwin S. Chanin School of Architecture at the Cooper Union for the Advancement of Art from 1975 until his retirement last month. Avoiding conventional practice, his work primarily focused on theoretical projects that were executed in the form of drawings that came together to form poetic narratives. Hejduk was a strong supporter of the role of psychology in contemporary architecture and helped to reframe

architecture as a meeting ground between the subjective and objective realms.

"If at times my works do not express the conventionally beautiful, there is always an effort to express the universal beauty of man's continuous struggle to lift his social position and add dimension to his spiritual being." **Jacob Lawrence**, one of America's greatest modern figurative painters, died June 9 at his home in Seattle. He was 82. Lawrence was a gracious and generous man of enormous talent and integrity who remained true to his unique artistic vision for more than sixty years. From the 1930s, he became a powerful chronicler of the African American experience and of the American scene.

Lawrence was born in 1917 in Atlantic City. His family moved to Harlem in 1930, where he came into contact with some of the greatest artistic and intellectual minds of his generation. During the previous decade, Harlem had experienced the rich period known as the Harlem Renaissance, and the neighborhood was still the focal point of African American culture. Before he was twenty years old, Lawrence had developed a powerful, concise style that expressed all the vibrancy and pathos of the neighborhood and its occupants. During the late 1930s, Lawrence turned to depicting episodes of American history in a unique series format. Between 1938 and 1940 he completed series on Toussaint L'Ouverture, Frederick Douglass, and Harriet Tubman.

Lawrence became a nationally known figure virtually overnight when his Migration Series was shown at New York's Downtown Gallery in 1941. The twenty-four-year-old artist became the first African American to be represented by a New York gallery. *Fortune* magazine published a lengthy article on the series that reproduced twenty-six of the series's sixty panels, and the entire series was purchased jointly by the Museum of Modern Art, New York, and the Phillips Collection, Washington, DC.

Lawrence was drafted into the Coast Guard during World War II and was assigned duty as a combat artist. Following his discharge, he returned to Harlem and resumed painting vignettes of neighborhood life. He was invited to teach at Black Mountain College in 1946—the first of many teaching posts. Lawrence received a Guggenheim Foundation grant to paint the War Series in 1946–47, and in 1947 *Fortune* magazine commissioned him to do ten paintings examining postwar conditions in the American south. His next major series was *Struggle: From the History of the American People*, produced in 1955–56.

In 1971, Lawrence was offered a permanent position teaching art at the University of Washington, and he and his wife, Gwendolyn Knight, moved to Seattle. Thematically, he concentrated on the topic of builders. Within the wide field of development offered by the builders subject, Lawrence underscored his lifelong vision of man's labor and struggle as his major theme.

Over the last decade, a number of major exhibitions of Lawrence's work have been seen in museums across the country. In addition, Lawrence was awarded two of CAA's annual

awards including the Award for Distinguished Body of Work (1988) and the Distinguished Artist Award for Lifetime Achievement (1990). A memorial service for Mr. Lawrence will be held at The Riverside Church in New York at 4:30 p.m. on Thursday, September 28. In October, a catalogue raisonné of the artist's work will be published by the University of Washington Press.

A memorial exhibition will be held at DC Moore Gallery in New York in February 2001. *Over the Line: The Art and Life of Jacob Lawrence*, a major traveling retrospective exhibition organized by the Phillips Collection, will open there in May 2001 and will travel to the Whitney Museum of American Art in New York, the Detroit Institute of Arts, the Los Angeles County Museum of Art, and the Museum of Fine Arts in Houston.

—Bridget Moore, *President, DC Moore Gallery*

The evocative figures of **George Segal** (1925–2000) are found in public spaces, art museums, and private collections throughout the U.S., Europe, Asia, and Israel. Cast from family members, friends, and models, the figures portray the gamut of the human condition—from passion and love, to the "ordinariness" of daily life, to great biblical themes. In each work, Segal used the human form unadorned, cast in plaster-soaked gauze, and then often recast in bronze. The works create a feeling of familiarity, of oneness between the figure seen and its viewer because of their human scale, the lack of pedestals, and the carefully wrought settings of everyday sites using found objects.

As a person, George Segal was approachable, open, intelligent, morally committed, ironic, and humorous. Although he was angered by the absurd killing of four students protesting the Vietnam War at Kent State University, he was even more scornful of college officials who rejected his powerful *Isaac and Abraham* as a fitting memorial to the students, while suggesting that instead he portray a young woman placing a flower in the barrel of a rifle of an equally young National Guardsman. The absurdity of the suggestion was not lost on Segal; today the work originally intended for Kent State stands on the Princeton University campus only a few miles from Segal's home.

Other works reflect the quiet dignity of the everyday person carrying on his or her life. One is *The Butcher Shop* (1965), which honored Segal's parents, who had owned a kosher butcher shop in New York before moving to New Jersey to start a chicken farm. Another is *The Diner* (1964–66), showing a waitress pouring a cup of coffee for the silent customer.

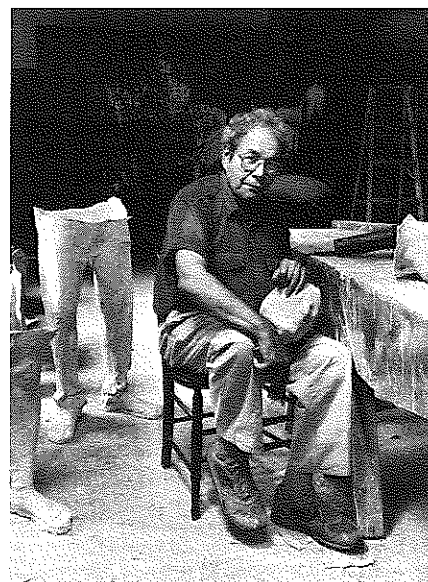
Throughout his life, some of the most moving works were those portraying Segal's wife, Helen, and his daughter, Rena. It is the daughter who stands in contemplation in *Young Woman in Front of a Black Brick Wall* (1983). A few years ago, I took a group of students and faculty to Segal's studio. Before the visit we had toured the Johnson Atelier, where we saw the bronze cast of *Appalachian Farm Couple* (1936). It portrayed his longtime friends and artists Billy Klüver and Julie Martin. In Segal's studio we later saw the original casts of this work, and there was recognition of the raw emotion of the

white plaster originals. The completed work, representing two of the many Americans who suffered during the 1930s in the U.S., now stands in the Franklin Delano Roosevelt Memorial in Washington, DC.

Segal's ties to New Jersey, and specifically to Rutgers, were cemented in an exhibition at the Newark Museum in spring 1999. It documented the fruitful interchanges taking place in New Brunswick in the early 1960s, during which time Segal and such later luminaries as Allen Kaprow, Lucas Samaras, and John Cage initiated Happenings. In early 1999 Segal and Kaprow had recounted the scene vividly for us at a dialogue held at the Jewish Museum, re-creating both the artistic and intellectual ferment out of which his work had emerged.

Segal was especially well received and understood in Israel, where there was a bond between him and the Israeli statesman Abba Eban, who would visit every showing of the artist's work in New York at the Janis Gallery. Of all his works regarding the sufferings of the Jewish people, none stands in more esteem than *The Holocaust*, first installed at the Jewish Museum in New York in 1983. This work became a fitting legacy in the retrospective of his work mounted in 1998. This exhibition originated in Canada, moved to the Hirshhorn, and finished at the Jewish Museum. It was there that I had my last visit with Segal in July 1998. Having seen the works installed magnificently at the Hirshhorn at the show's opening there, I remarked to him that the work took on a new intensity in this last venue, as each piece played off the Jewish Museum's narrow corridors, more compact viewing areas, and quietly elegant architecture. The Holocaust work transfigured each viewer in this new, almost contorted space. Clearly, Segal reveled in his sculptures' seemingly having come home to rest in New York.

—Pat Kettenring, *Director, Business in the Arts, Rutgers University*



**George Segal**  
PHOTO: DONALD LOKUTA

## Academe

**Sheila Blair** and **Jonathan Bloom** have been jointly appointed to a single chair, the Norma Jean Calderwood University Professorship of Islamic and Asian Art, at Boston College.

**Susan Brady** has accepted the position of Librarian at the Yale Center for British Art. Prior to the appointment, Brady had served as the Assistant Head of the Public Services Unit at the Beinecke Rare Book and Manuscript Library at Yale University.

**Phoebe Farris** has been promoted to full Professor in the Department of Visual and Performing Arts at Purdue University, West Lafayette, IN. She has also been named Associate Director of the Women's Studies Program at Purdue.

**Sharon Gerstel**, Professor of Medieval Art in the Department of Art History and Archaeology at the University of Maryland, has been appointed Associate Chair.

**June E. Hargrove** was promoted to Chair of the Department of Art History and Archaeology at the University of Maryland.

**Leon Bernard Johnson** has been named Associate Professor in the Art Department at the University of Oregon, Eugene. Johnson has also been awarded the Williams Fellowship for 2000.

**Patricia Mainardi**, former CAA Board Member and *CAA Reviews* Field Editor, has been appointed Executive Officer of the doctoral program in art history at the Graduate Center of the City University of New York. Mainardi has also received the Charles Rufus Morey Award for the outstanding art book of 1988 for *Art and Politics of the Second Empire: The Universal Expositions of 1855 and 1867*.

**Catherine Murray** has received tenure and promotion to Associate Professor in the Department of Art and Design at East Tennessee State University.

**Jeff Pike** was reappointed Dean of Washington University School of Art. In addition to overseeing the School of Art, Pike's responsibilities include participating in the development of the Visual Arts and Design Center (VADC) as a member of the VADC Executive Committee.

**Sally M. Promey** has been promoted to Professor of American Art in the Department of Art History and Archaeology at the University of Maryland.

**James M. Saslow** has been elected Chair of the Art Department at Queens College, City University of New York, for 2000–3.

**Bernard Schultz**, Professor of Art History, has been named Dean of the College of Creative Arts and Director of the Creative Arts Center at West Virginia University, Morgantown, WV.

**Peter Van Ael** is the new University Art Curator and Emison Art Center Gallery Director at Depauw University, Greencastle, IN.

**Mariël H. Westermann** has been recently promoted to Associate Professor in the Art History Department at Rutgers University, NJ. Westermann, a scholar in the field of 17th-century Dutch art, also received the Board of Trustees Research Fellowship for Scholarly Excellence.

The University of Delaware would like to announce the following appointments: **Michael Leja**, Professor, and **Sewell C. Biggs**, Chair, American Art; **Ikem Stanley Okoye**, Assistant Professor, African Art and Architecture; **Lauren Hackworth Petersen**, Assistant Professor, Greek and Roman Art; **Margaret Werth**, Assistant Professor, Modern and Contemporary Art.

### Museums

**Colin B. Bailey** has been named Chief Curator of the Frick Collection. Bailey comes to the Frick Collection from the National Gallery of Canada, Ottawa, where he was Deputy Director since January 1998 and Chief Curator since 1995.

**Kosme de Barañano**, Professor of Art History at the University of the Basque Country in Bilbao, Spain, is the new Director of the Instituto de Arte Moderno in Valencia, Spain.

**Kerry Brougher**, Director of the Museum of Modern Art, Oxford, England, has been named Chief Curator of the Smithsonian's Hirshhorn Museum and Sculpture Garden.

**Elizabeth Brown** joins the Art Museum of the University of Washington, Seattle, as Chief Curator. Formerly, Brown was Chief Curator for the University Art Museum at the University of California, Santa Barbara.

**Elizabeth Cropper** has been named Dean of the Center for Advanced Study in the Visual Arts at the National Gallery of Art, Washington, DC. Cropper comes to the Center from Johns Hopkins University, where she was a professor in the Department of the History of Art as well as Director of the University's Charles S. Singleton Center for Italian Studies at the Villa Spelman in Florence, Italy.

**Phyllis S. DeLaney** assumed the position of Director of Development at the Harn Museum of Art at the University of Florida, Gainesville.

**Tosha Y. Grantham** returns to her hometown to join the Virginia Museum of Fine Arts as the Assistant Curator of modern and contemporary art. Since 1997, Grantham had been Program Coordinator for The Smithsonian Associates and Young Associates.

**Deborah Gribbon**, currently Deputy Director and Chief Curator at the J. Paul Getty Museum, will assume the position of Museum Director and Vice President of the Getty Trust effective

October 1, 2000.

**Harold Koda** was named Curator-in-Charge of the Costume Institute at the Metropolitan Museum of Art. Koda served for four years during the 1990s as Associate Curator of the Costume Institute.

**Barbara O. Roberts** has been named Conservator of the Frick Collection. Since 1988, Roberts has worked in private practice for major public institutions as well as private collectors, focusing particular attention on such issues as protection of collections before, during, and after an emergency event.

**David Robertson**, formerly Director of the University of Oregon Museum of Art, has been named Associate Director of the David and Alfred Smart Museum of Art at the University of Chicago.

**Lynn Rossotti** has been appointed Director of Public Relations at the Phillips Collection in Washington, DC. Rossotti comes from Baltimore, where she was Manager of Public Relations at the Walters Art Gallery.

**Julie Sasse**, formerly the University of Arizona's Galleries Curator, joins the Tucson Museum of Art's staff as the new Curator of Contemporary Art. This is a new position for the museum.

**Mary Schroeder** has been named the new Curator of Education at the Fort Wayne Museum of Art. Schroeder previously held the position of Director of the Monroe County Historical Museum in Bloomington.

**Susan Taylor** has accepted the position of Director of the Art Museum at Princeton University. Taylor comes to Princeton from Wellesley College, where she served as Director of the Davis Museum and Cultural Center.

**James C. Y. Wyatt**, the longtime Brooke Russell Astor Senior Curator at the Metropolitan Museum of Art, has been named Brooke Russell Astor Chairman of the Museum's Department of Asian Art.

The Museum of Modern Art's Board of Trustees reelected **Ronald S. Lauder** and **Agnes Gund** Chairman and President, respectively, of the Board.

### Organizations

**John R. Roake**, Professor of Art History at the University of Texas, Austin, has been elected to the Board of Directors of the American Council of Learned Societies.

**Sheri Silverman** was named Executive Director of the Arts and Humanities Assembly of Boulder County, CO.

The board of trustees of the American Federation of Arts recently elected two new officers. **Jan Mayer** of Denver, Founder and Director of the JFM Foundation, was named Chairperson.

**Gilbert H. Kinney** of New York, a Vice President of the Board, and, since 1978, a trustee, has been appointed President. Outgoing Chairperson, **Robert M. Meltzer**, was named Chairman Emeritus.

## GRANTS, AWARDS, & HONORS

**Diane Burko**, former CAA Board Member, painter, and Professor at Community College of Philadelphia, has been selected as the recipient of the 2000 Bessie Berman Grant in Painting by the Leeway Foundation. She will use the grant to subsidize her current research of volcanoes in Hawaii, Iceland, New Zealand, and Southern Italy. Along with other grant recipients, Burko will be featured in an exhibition at the Philadelphia Art Alliance, September 9–November 5, 2000.

**Jill Caskey** received the Founder's Award from the Society of Architectural Historians for her article, "Steam and Sanitas in the Domestic Realm: Baths and Bathing in Medieval Southern Italy," that appeared in the June 1999 issue of the *Journal of the Society of Architectural Historians*.

**Erika Esau**, Lecturer in Art History at the Australian National University, has been awarded an Andrew W. Mellon Fellowship to the Huntington Library in San Marino, CA. Esau will conduct research for her book on the aesthetic connections between Australia and the American West, 1850–1930. She will be in attendance at the Huntington Library during April and May, 2001.

**Janet Gold** was the recipient of the Teacher of the Year Award, 2000, from the Art Institute of Fort Lauderdale, FL.

**Kira Lynn Harris** has been awarded a 5-month artist residency by the Lower Manhattan Cultural Council. Harris' residency, at the World Trade Center in New York, began in May, 2000, and will continue through October.

**Dana Liebsohn**, Assistant Professor in the Department of Art at Smith College, MA, and **Barbara Mundy**, Assistant Professor in the Department of Art History at Fordham University, NY, have received a 3-year National Endowment for the Humanities grant for their project, "Vistas: Colonial Latin American Visual Culture, 1520–1820." The project will be a CD-ROM/DVD-website that will combine images, primary documents, and interpretive commentary.

**Jesus Macarena-Avila** has published a Spanish article about his residency at the Museum of Contemporary Art, Chicago. Entitled "Casa

Aztlan & Casa Juan Diego: Arte en su Entorno," viewers can find the article at [www.neurotyka.org/neuro/artes/julio/pilsen.html](http://www.neurotyka.org/neuro/artes/julio/pilsen.html).

**Babette Martino** has received the Pew Fellowship in the Arts, 2000–2001.

**Katherine A. McIver**, Associate Professor of Art History at the University of Alabama at Birmingham, has received a Gladys Krieble Delmas Foundation Grant for 2000–2001. McIver will pursue research for her book, *The Art of Collecting: Women, Domestic Goods, and Material Culture in the Emilia Romagna and the Veneto*.

**Marcia Neblett**, Lecturer at Cazenovia College, NY, has been awarded a MacDowell Fellowship to complete a series of woodcuts based on the *Grimm Brothers' Fairy Tales*. Neblett also received the Jerome Foundation Residency Grant for a residency at the Plains Art Museum in Fargo, ND.

**Sally M. Promey**, Professor of American Art in the Department of Art History and Archaeology at the University of Maryland, has also been awarded a fellowship at the Woodrow Wilson International Center for Scholars for the year 2000–2001 to work on a history of the public display of religion in the United States.

**Julia Sapin** of the University of Washington, Seattle, has been awarded a Fulbright Grant. Sapin will travel to Japan for the 2000–2001 academic year to conduct doctoral research.

**James M. Saslow**, of Queens College, City University of New York, has received two Lambda Literary Awards in June 2000 for the past year's best book in the categories of Visual Arts and Gay Men's Studies for his book, *Pictures and Passions: A History of Homosexuality in the Visual Arts*. The book was also named as a finalist for the New York Publishing Triangle's Randy Shilts Award for gay male nonfiction.

**Christopher Willard** has a new book out, published in June 2000, entitled *Watercolor Mixing: The 12-Hue Method*. The book presents an overview of the principles of strong color usage in painting.

**Robert Yassin**, Executive Director of the Tucson Museum of Art, has been honored with a special exhibition of acquisitions made during his 10 years there.

**Mary Allyson Iwata** and **Catherine J. Lumenello** were among 9 artists chosen to receive special recognition and small honoraria from The Berkeley Art Center.

The Smithsonian's National Museum of American Art announced the appointment of 12 new fellows for 2000–2001. Recipients include the following CAA members: **Adrienne Baxter**, Columbia University; **Jane Carpenter**, University of Michigan; **Jennifer Harper**, Yale University; **Pamela Sachant**, University of Delaware; **Joshua Shannon**, University of California, Berkeley; **Emily D. Shapiro**, Stanford University; **Jason Weems**, Stanford University.

## CONFERENCES & SYMPOSIA

### Calls for Papers

*Tout-Fait: The Marcel Duchamp Studies Online Journal* welcomes submissions that explore Duchamp's life, work, and circle of contemporaries. *Tout-Fait* invites complete articles, short notes from the field, recent data,

and proposals for cooperative projects and papers. All accepted foreign language submissions will be published in both English and their original language. For more information, visit <http://www.tout-fait.com>. *Deadline: September 15, 2000.*

**Laying Claim: (Re)considering Artists of African Descent in the Americas**, a symposium to be held at Colgate University, Hamilton, NY, October 25–27, 2001, invites proposals for papers and panels that address issues of production, representation, and reception in the work of African-American and other artists of African descent in the Americas. Please submit a 1–2-page proposal and c.v. to both Mary Ann Calo, Dept. of Art and Art History, Colgate University, 13 Oak Dr., Hamilton, NY 13346; [mcalo@colgate.edu](mailto:mcalo@colgate.edu); and to Helen M. Shannon, 300 Cathedral Pkwy., Apt. 5H, New York, NY 10026; [hshannon@eudoraimail.com](mailto:hshannon@eudoraimail.com). *Deadline: October 31, 2000.*

**The International Symposium on Classical Chinese Gardens**, organized by the New York Chinese Scholar's Garden, will be held May 5–6, 2001. Symposium panels will focus on topics such as the history of specific gardens, ideological, social, and economic factors in the history of garden building, pictorial and literary representations of gardens, the impact of religious and philosophical systems on the history of gardens, the concept of gender in relation to gardens as physical and metamorphic spaces, the relationship between gardens and urban life and space, as well as any topics relating to garden design, botany, and horticulture. Proposals should not exceed 3 pages and should describe the topic to be discussed. Please submit proposals to Dr. Robert R. Harrist, Jr., Dept. of Art History and Archaeology, Columbia University, 826 Schermerhorn Hall, Mail Code 5517, 1190 Amsterdam Ave., New York, NY 10027. *Deadline: November 1, 2000.*

**East European Art and Architecture in the 20th Century**, hosted by the Dept. of Architecture at M.I.T., will take place on April 6–7, 2000. The conference will aim to raise questions about the status of the aesthetic practices during the 20th century in the former communist block countries, both before and after the Cold War designation of an "Eastern Europe." Please submit an abstract of 1–2 pages for a 30-minute paper and c.v. to Mark Jarzombek/Juliana Maxim, Co-Chairs, History, Theory, and Criticism Section, Dept. of Architecture, M.I.T., Room 10-303, 77 Mass Ave., Cambridge, MA 02139-4307; fax: 617/258-9455. *Deadline: November 15, 2000.*

**The Center for Latin American Art and Archaeology at the Denver Art Museum** will host a symposium on ancient and historic Andean textile traditions on January 27–28, 2001. Paper proposals are invited on all aspects of indigenous Andean weaving traditions. Presentations should last 20–30 minutes and should be accessible to an educated general audience. Speakers will have the opportunity to revise their papers for an illustrated conference volume to be published by the Center. Please submit proposals of no more than 1 page in

length to Margaret Young-Sanchez, Curator of pre-Columbian Art, Denver Art Museum, 100 West 14th Ave. Pkwy., Denver, CO 80204. *Deadline: November 17, 2000.*

**The Ties that Bind: Constructions of Family, Childhood, and Home in the Visual Arts**, a symposium organized by the University of Arizona, Tucson, will be held on March 2, 2001. Both Western and non-Western themes of the symposium topic are encouraged. Please submit a 1-page abstract and c.v. to Art History Graduate Student Symposium, c/o Aileen Bell, 7819 E. 3rd St., Tucson, AZ, 85710. Inquiries may be forwarded to [aileen@u.arizona.edu](mailto:aileen@u.arizona.edu). *Deadline: December 1, 2000.*

**The Politics of Art-Making: Interrogating Power/Courting Authority**, held by the Kress Foundation Dept. of Art History, University of Kansas, will take place on March 3, 2001. Submissions should address diverse responses of power structures and/or discursive formations in any time period, location, or media. Interdisciplinary proposals are encouraged. Proposals for a 20-minute presentation and a c.v. may be submitted to 2001 Symposium Coordinators, 209 Spencer Museum of Art, University of Kansas, Lawrence, KS, 66045. *Deadline: January 5, 2001.*

## To Attend

**Painting on Light: Drawings and Stained Glass in the Age of Dürer and Holbein** will be held at the J. Paul Getty Museum on September 15, 2000. Panel discussions will focus on such topics as techniques in the manufacture of Swiss Stained Glass in the late 15th and early 16th centuries, drawing for stained glass in Germany and the Netherlands, and the Strasbourg Workshop Collective. Speakers will include the following CAA members: **Madeline H. Caviness, Ellen Konowitz, Alison Stewart, Andrew Morrall, Larry Silver, CAA Reviews Executive Editor, Christine and Christiane Andersson.**

**Reclame** announces *Journal/Isms*, a conference on the periodical as a critical forum for writing about the visual arts. *Journal/Isms* will bring together editors, writers, academics, designers, and artists for a working session on the present and future tasks of the printed journal and magazine within the wider field of cultural critique. Organized into 3 round table panels, the conference will take place on September 16–17, 2000, at the Swiss Institute, NY. For more information, call 212/925-2035; <http://www.swissinstitute.net>.

**Institutionalizing the Aesthetic: Museum Practice and Museum Personalities between the Two World Wars**, sponsored by the Sterling and Francine Clark Art Institute in Williamstown, MA, will take place on September 23, 2000. For further information, please contact Events Coordinator, Sterling and Clark Institute, 225 South St., Williamstown, MA 01267; 413/458-2303, ext. 324.

**Everyday Modernisms: History of the Social in Modern Design, Architecture, & Landscape** will focus on links between modern design and social reform. The symposium will take place at the University of California, Riverside, on September 29–30, 2000. For more details, contact the Center for Ideas and Society; 909/787-3987.

**Curating Now: Imaginative Practice/Public Responsibility** will be the theme of a symposium organized by the Philadelphia Exhibitions Initiative. The symposium will take place on October 14, 2000, at the Pennsylvania Academy of Fine Arts and on October 15 at the Institute of Contemporary Art. For further information, visit <http://philexin.org>, or contact PEI at [philexin@bellatlantic.net](mailto:philexin@bellatlantic.net).

**The 20th-Century Sculpture Symposium** will take place on October 15, 2000, at the Indianapolis Museum of Art. In conjunction with the museum's exhibition *Crossroads of American Sculpture*, the symposium will feature critics, scholars, and artists and will include panels *The Midwest in the 1950s* and *California in the 1960s*. For additional information, contact the IMA Educational Division at 317/920-2648; <http://ima-art.org>.

**The Delaware Valley Medieval Association** announces a 1-day conference on France's role in the Crusades and Crusader kingdom, to be held on October 21, 2000. Those seeking more information should contact Dorothy Shephard, Treasurer of the DVMA, 118 Library Pl., Princeton, NJ 08540; [dshep25784@aol.com](mailto:dshep25784@aol.com).

**Rave Reviews—or Not: Critical Responses to American Art, 1826–1925**, organized by the National Academy of Design, will take place on October 21, 2000. For further details, call 212/396-4880, ext. 225; <http://www.nationalacademy.org>.

**Performative Sites: Intersecting Art, Technology, and the Body**, held by Penn State University, will address technological culture and its impact on the human body and identity and will feature renowned and emerging performance artists, theorists, educators, and scholars. The symposium will take place on October 24–28, 2000 at the Penn State Conference Center Hotel, Penn State University, State College, PA.; <http://www.oureach.psu.edu/C&I/performativesites/>.

**Interpreting Christian Art**, sponsored by Baylor University, will investigate the role of the visual arts in the theology and liturgy of the Christian church. The symposium will take place on October 26–28, 2000. For more information, contact Heidi J. Hornik, Dept. of Art, Baylor University, Waco, TX 76798-7263; 254/710-4548; [Heidi\\_Hornik@baylor.edu](mailto:Heidi_Hornik@baylor.edu).

**Cellini: Artist, Artisan, Author**, hosted by the Bard Graduate Center on October 28, 2000, will investigate the history of the decorative arts, design, and culture. For more information, contact the Bard Graduate Center, 38 W. 86th St., New York, NY 10024; 212/501-3004; [generalinfo@bgc.bard.edu](mailto:generalinfo@bgc.bard.edu).

**Innovations in Museum Education: Developing School Programs in Art Museums**, a seminar focusing on the development of programs and partnerships for schools and students in art museums, will be held at the Aldrich Museum of Contemporary Art, Ridgefield, CT, on November 1–3, 2000. Contact Nina Carlson at 203/439-4519; [gernal@aldrichart.org](mailto:gernal@aldrichart.org). *Registration deadline: October 15, 2000.*

**Art—Body—Mind: An Integration** is an interdisciplinary symposium focused on the arts as a form of embodied thinking, sponsored by the College of Fine Arts at Ohio University. It will take place November 2–5, 2000 at Ohio University. Contact Power Boothe; 740/593-4290; [boothe@ohio.edu](mailto:boothe@ohio.edu).

**The Northeast Popular Culture/American Culture Association (NEPCA)** will hold its 23rd annual conference on November 3–4, 2000, at Springfield College, Springfield, MA. For more information visit <http://www.wpi.edu/~jphanlan/NEPCA.html>, or contact Carol Mitchell, Springfield College, Dept. of History, Springfield, MA 01109; [carol\\_mitchell@spfldcol.edu](mailto:carol_mitchell@spfldcol.edu).

**Woman's World, 1880-1920: From Object to Subject** will examine changing perceptions of women in American society from 1880 to 1920. The symposium will take place November 3–4, 2000, at Reynolda House, Museum of American Art, Winston-Salem, NC. For more information please contact Kathleen Matthews-Barnes; 336/725-5326, ext. 133.

**The Cult of the Statuette in Victorian Britain**, hosted by the Henry Moore Institute, Leeds, UK, will occur on November 6, 2000. The symposium will investigate the revival of sculpture in the late Victorian era, focusing primarily on the production and consumption of statuettes. For more details contact Liz Aston, 0113/246-7467; [liz@henry-moore.ac.uk](mailto:liz@henry-moore.ac.uk).

**Viewpoint 2000: Critical Mass**, presented by the Dept. of Art and Art History at the University of Texas at Austin, will be held on November 9–11, 2000. In commemoration of the Tenth Anniversary of the Department of Art and Art History's *Viewpoint* Lecture Series, the event will bring together critics and curators who will participate in panel discussions and seminars surveying the last 10 years of contemporary art. For further information, contact Michael Mogavero, *Viewpoint* Program Director; 512/471-1852; [mogavero@mail.utexas.edu](mailto:mogavero@mail.utexas.edu).

**There's Something about Mary: The Virgin Mary in the Visual Arts**, a 1-day symposium focusing on the role of the Virgin Mary in art as a means of shaping belief, stimulating devotion, teaching faith, forming community, and forging consensus, will take place November 11, 2000 at the Jewett Art Center, Wellesley College, MA. To receive registration materials by mail, please send your name and address to

[jdobe@wellesley.edu](mailto:jdobe@wellesley.edu), or leave a message at 781/283-2065.

**The Eight Colloquium on Ancient Mosaics** of the North American branch of AIEMA (Association Internationale pour l'Étude de la Mosaïque Antique), co-sponsored by Clark University's European Center in Luxembourg and the Centre Alexandre-Wiltheim in Luxembourg, will take place November 18–19, 2000, at the Crowne Plaza Hotel, Worcester, MA. Specialists will present recent scholarship in the area of ancient and medieval mosaics. Additional information can be found by visiting "Antioch" lectures on the website: <http://www.worcesterart.org>.

**The FATE Biennial Conference** will be held on March 21–24, 2001, in Boston, MA. The Massachusetts College of Art will be the host institution.

**The 27th Annual Conference of the Associates of Art Historians** will be held in Oxford, England, on March 29–April 1, 2001. The conference theme, "Making Connections," is intended to prompt debate on the formation and breaking of links among peoples, institutions, media, and periods. More information can be obtained by visiting <http://www.aah.org.uk> or by contacting Andrew Falconer, 70 Cowcross St., London, UK EC1M 6EJ; 0207/490-3211; fax: 0207/490-3277; [admin@aah.org.uk](mailto:admin@aah.org.uk).

## RESOURCES & OPPORTUNITIES

*For the most up-to-date and expanded list of resources and opportunities, consult [www.collegeart.org](http://www.collegeart.org).*

### Awards

**The American Institute for Conservation of Historic and Artistic Works (AIC) and Heritage Preservation** are seeking nominations for their joint Award for Outstanding Commitment to the Preservation and Care of Collections 2001. Nominees should be not-for-profit organizations of any size responsible for cultural property that may include collections, historic sites, and structures. Nominations may be sent to AIC, 1717 K St., NW, Ste. 200, Washington, DC 20006; 202/452-9545, ext. 15; fax: 202/452-9328; [mdennis@aic-faic.org](mailto:mdennis@aic-faic.org). *Deadline: November 15, 2000.*

### Calls for Entries

**The University of Northern Iowa** seeks to commission a water sculpture/fountain for the

new food marketplace of Redeker Center. For prospectus, contact UNI Water Sculpture, Dept. of Art-104 KB, University of Northern Iowa, Cedar Falls, IA 50614-0362; fax: 319/273-7333; [galleriofart@uni.edu](mailto:galleriofart@uni.edu); <http://www.uni.edu/artarch>. *Deadline: September 8, 2000.*

**The Dublin Arts Council** is requesting entries for the 2001 Visual Arts Series. The call is open to all visual artists in any media. To be considered for exhibition, please include your name, address, telephone number, as well as available dates for exhibition during the calendar year 2001, an artist statement and résumé, 10 35-mm slides representative of the work to be exhibited, a slide list, and S.A.S.E. large enough to return information and slides. Submissions should be sent to Jessica Fagan, Program Coordinator, 37 W. Bridge St., Dublin, OH 43017. For more information, contact Natacha Worthington,

Public Relations Coordinator; 614/889-7444; [natacha@dublinarts.org](mailto:natacha@dublinarts.org); <http://www.dublinarts.org>. *Deadline: September 15, 2000.*

**Central Missouri State University** is seeking submissions for its 16th Annual Greater Midwest International Exhibition. The exhibit is open to all artists 21 years of age or older. All work must be completed within the last 3 years and not previously exhibited at the Central Missouri State University Art Center Gallery. Artists may submit up to 3 works for a nonrefundable fee of \$25.00. 2D works are to be represented by 1 35-mm slide; 3D works are to be represented by 2 slides. Entries should be sent to Central Missouri State University, Art Gallery, GMI XVI, c/o Morgan Dean Gallatin, Director, 217 Clark St., Warrensburg, MO, 64093-5246. *Deadline: October 14, 2000.*



## THE METROPOLITAN MUSEUM OF ART 2001-2002 FELLOWSHIPS

The Metropolitan Museum of Art offers annual resident fellowships in art history and conservation to qualified graduate students at the pre-doctoral level, as well as to postdoctoral researchers. Fellowship applications for short-term research for senior museum curators and conservators are also considered. The fellowship period is usually for one year. Projects should relate to the museum's collections. The fields of research for art history candidates include Asian Art; Arts of Africa, Oceania and the Americas; antiquities; arms and armor, costumes; drawings, illuminated manuscripts; paintings, photographs, prints, sculpture, textiles and Western Art. Some art history fellowships for travel abroad are also available for students whose projects involve first-hand examination of paintings in major European Collections. Conservation fellows may work with paintings; paper (including photographs); objects (including sculpture, metalwork, glass, ceramics, furniture and archaeological objects); textiles; musical instruments and costumes. It is desirable that applicants for the conservation fellowship program should have reached an advanced level of experience or training.

The application deadline for art history fellowships awarded for the 2001-2002 year is November 3, 2000.

The application deadline for conservation fellowships awarded for the 2001-2002 year is January 5, 2001.

For application procedures and further information, please contact Marcie Karp, Coordinator for Fellowships and Academic Programs, The Metropolitan Museum of Art, 1000 Fifth Avenue, New York, New York 10028-0198. Telephone: (212)650-2763, Fax: (212)396-5168 Email: [marcie.karp@metmuseum.org](mailto:marcie.karp@metmuseum.org)

THE METROPOLITAN MUSEUM OF ART  
1000 Fifth Avenue, New York, New York 10028-0198

paid advertisement



**A.I.R. Gallery** is accepting entries for its 4th Biennial. The competition is open to all women artists in all media (no free-standing sculpture). Anne Ellegood of the New Museum will be juror of the exhibition. For prospectus, send S.A.S.E. to A.I.R., 40 Wooster St., New York, NY 10013, Attn: Sylvia Netzer. For more information, visit <http://www.airnyc.org>. *Deadline: October 30, 2000.*

**Slow Art Productions** extends an invitation to enter the 11th Annual Emerging Artists Competition. The exhibition is open to all artists working in all mediums. Artists may submit up to 5 35-mm slides and a nonrefundable fee of \$30.00. For submissions that include more than 5 slides, please include \$5.00 for each additional slide. For more information, email [prospectus@slowart.com](mailto:prospectus@slowart.com). Entries and S.A.S.E. should be sent to Limner Gallery, 870 Ave. of the Americas, New York, NY 10001. *Deadline: October 30, 2000.*

The **University of Wisconsin-Parkside** is accepting entries for its 14th Annual Parkside National Small Print Exhibition. All original print mediums, including monoprints, may be submitted. Prints should not exceed 18" in height, width, or depth. For prospectus, send S.A.S.E. to Doug DeVinny, Parkside National Small Print Exhibition, Art Dept., University of Wisconsin-Parkside, Kenosha, WI 53141; 262/595-2581; [devinny@uwsp.edu](mailto:devinny@uwsp.edu). *Deadline: November 4, 2000.*

**Saint Vincent College** invites entries for its 1st Annual Catholic Arts Competition and Exhibition. The exhibition seeks to foster the arts of the Western Christian tradition; however, other artistic traditions of Christian subject matter will be considered. Participants may be professional or amateur artists, from any religious background, and must be 21 years of age or older. Submit 1 35-mm slide for each 2D work, and 4 slides for each 3D work along with a nonrefundable \$25.00 entry fee. To obtain more information as well as an application form, contact the Saint Vincent Gallery; 724/532-6600; [cochran@acad1.stvincent.edu](mailto:cochran@acad1.stvincent.edu). Send entries to the Saint Vincent Gallery, Catholic Arts Competition and Exhibition, Saint Vincent College, 300 Fraser Purchase Rd., Latrobe, PA 15650. *Deadline: November 17, 2000.*

The **University of Hawaii at Hilo** welcomes entries for the Pacific Rim International Print Exhibition. The exhibition is open to work in printmaking media, and to artists from the area of the Rim and the Basin of the Pacific Ocean who are 18 years of age or older. Artists should send no more than 2 35-mm slides of work, S.A.S.E., a nonrefundable \$25.00 entry fee, and an entry form. Inquiries and entries should be sent to Pacific Rim International Exhibition, Professor Wayne Miyamoto, Art Dept., University of Hawaii at Hilo, 200 West Kawili St., Hilo, HI 96720-4091; 808/974-7307; [wmiyamot@hawaii.edu](mailto:wmiyamot@hawaii.edu). *Deadline: November 21, 2000.*

**Pyramid Hill Sculpture Park** announces a call for entries to the Pyramid Hill International Maze Competition. The challenge of the project is to create a site-specific maze that is sculptural in configuration, engaging to a large, varied audience, handicapped accessible, durable, and low maintenance. The winning design will be built as a permanent installation at Pyramid Hill Sculpture Park. For prospectus/specifications, send S.A.S.E. to Pyramid Hill Sculpture Park, 222 High St., Ste. 205, Hamilton, OH 45011; <http://www.pyramidhill.org>. *Deadline: December 1, 2000.*

## Calls for Proposals

The **American Association for Higher Education (AAHE)** presents the AAHE Conference on Faculty Roles & Rewards, February 1-4, 2001, in Tampa, FL. The conference will focus on the theme, "The Changing Professoriate: New Technologies, New Generation." AAHE invites proposals for sessions and workshops, as well as suggestions for speakers. Submit a proposal letter (2 pages maximum) to 2001 FFRR Conference Proposals, AAHE, One Dupont Circle, Ste. 360, Washington, DC, 20036-1110; fax: 202/293-0073. Proposals may also be sent electronically by visiting the website at <http://www.aahe.org>. *Workshop proposal deadline: September 5, 2000. Session proposal deadline: September 11, 2000.*

## Grants and Fellowships

The **American Antiquarian Society (AAS)** is accepting applications for fellowships for historical research by creative and performing artists, writers, filmmakers, and journalists. The program is designed to enhance the ways in which history is communicated to the American people. At least 3 fellowships will be awarded for a residency of 4 weeks at the Society for any time between January 1 and December 21, 2001. For information about applying, contact the Artist Fellowship Program, American Antiquarian Society, 185 Salisbury St., Worcester, MA, 01609-1634; 508/363-1131; fax: 508/363-1128; [wyoung@mwaa.org](mailto:wyoung@mwaa.org). *Deadline: October 5, 2000.*

The **American Ceramic Circle** will award grants to individuals for scholarly papers based on original research in the history of ceramics. A.C.C. has primary rights to publish the papers and illustrations, if acceptable, in its journal, the *American Ceramic Circle Journal*. For an application form and more information, write to the American Ceramic Circle's Executive Director, Nancy Lester, 520 16th St., Brooklyn, NY 11215. *Deadline: October 15, 2000.*

The **Columbia Society of Fellows in the Humanities**, with grants from the Andrew W. Mellon Foundation and the William R. Kenan Trust, will appoint several postdoctoral fellows in the humanities for the academic year 2001-2. Those eligible must have received a Ph.D. between January 1, 1995 and July 1, 2001. Application forms can be obtained by writing to the Director, Society of Fellows in the Human-

ities, Heyman Center—Mail Code 5700, Columbia University, 2960 Broadway, New York, NY 10027. *Deadline: October 15, 2000.*

The **German Federal Ministry for Education and Research (BMBF)** in conjunction with **TransCoop Program 2001** is offering grants to support joint research projects among German, U.S., and/or Canadian scholars in the fields of the humanities, social sciences, economics, and law. Applications for 2001 should be submitted jointly by at least one German and one U.S. and/or Canadian scholar, with each applicant holding at least a Ph.D. For further information, please contact Dr. Rolf Hoffmann or Dr. Beatrix Taumann; 0228-95677-0; fax: 0228-95677-19; [taumann@gaac.org](mailto:taumann@gaac.org). Applications may be sent to Stiftung Deutsch-Amerikanisches Akademisches Konzil, TransCoop Program, Jean-Paul-Strasse 9, D-53173 Bonn. *Deadline: October 30, 2000.*

The **American Institute for Yemeni Studies (A.I.Y.S.)** is accepting applications for pre- and postdoctoral fellowships. Information about the range of fellowship programs and application forms is available at the A.I.Y.S. website, at <http://www.aiys.org/fellowships>. Inquiries can also be directed toward Dr. Maria de J. Ellis, The American Institute for Yemeni Studies, P.O. Box 311, Ardmore, PA, 19003-0311; 610/896-5412; [mellis@sas.upenn.edu](mailto:mellis@sas.upenn.edu). *Deadline: November 15, 2000.*

The **American Research Institute in Turkey (ARIT)** is accepting applications for several different fellowships for research in Turkey. Please send inquiries and applications to the American Research Institute in Turkey, University of Pennsylvania Museum, 33rd and Spruce Streets, Philadelphia, PA 19104-6324; 215/898-3474; [leinwand@sas.upenn.edu](mailto:leinwand@sas.upenn.edu); <http://www.mec.sas.upenn.edu/ARIT>. *Deadline: November 15, 2000.*

The **Heritage Preservation** is pleased to announce the availability of Conservation Assessment Program (CAP) grants, which are designed to provide small museums with the expertise of conservation professionals. CAP assessors spend 2 days onsite and 3 days writing a report identifying the museum's collections, environmental conditions, and sites, from which long-range planning for improved collections care and fundraising for conservation can be derived. Applications are available by visiting <http://www.heritagepreservation.org>, or by contacting Kelsey Scouten, Conservation Assessment Program, Heritage Preservation, 1730 K St., NW, Ste. 566, Washington, DC, 20006-3836; 202/634-1422; [kscouten@heritagepreservation.org](mailto:kscouten@heritagepreservation.org). *Deadline: December 1, 2000.*

The **Huntington Library, Art Collections, and Botanical Gardens** welcomes applications for fellowships to support research in the history of British and American Art. Awards will also be considered in the areas of continental European art. Proposals will be judged in terms of value of the project, the ability of the scholar, and the degree to which the special strengths of the art

collections and library holdings will be utilized. Awards are considered for predoctoral as well as postdoctoral candidates. For further information, please write to Committee on Fellowships, The Huntington, 1151 Oxford Rd., San Marino, CA 91108; [cpowell@huntington.org](mailto:cpowell@huntington.org). *Deadline: December 15, 2000.*

The **Wolfsonian** at Florida International University is accepting applications for full-time research fellowships for the academic year beginning September 1, 2001. Wolfsonian fellowships are granted on the basis of outstanding professional or academic accomplishment and are limited to those with a master's degree. Applicants are encouraged to discuss their project with Wolfsonian staff prior to submission to ensure the relevance of their proposals. For additional information or an application, contact the Wolfsonian's Programs and Research Officer; 305/535-2632; fax: 305/531-2133; [research@thewolf.fiu.edu](mailto:research@thewolf.fiu.edu). *Deadline: December 31, 2000*

The **American Council of Learned Societies (ACLS)** announces the opening of the 2000-1 competition year for fellowships and grants. Updated information is posted on their webpage, at <http://www.acls.org/fel-comp.org>.

## Internships

Gen Art is seeking interns for fall 2000. If interested, please email [info@genart.org](mailto:info@genart.org).

## Online

**Art & Science Collaborations, Inc. (ASCI)**, a nonprofit that promotes the aesthetic application of digital technology, welcomes visitors to view *Digital 2000*, an exhibition of digital art by 23 artists that was selected from an international competition; <http://www.asci.org>.

[www.artscope.net](http://www.artscope.net), a Chicago-based Internet magazine for the visual and performing arts, invites viewers to log on to their site for access to gallery and theater reviews, as well as a variety of directories, calendars, and discussions.

The **Getty Research Institute** has launched a website devoted to the life and work of Russian artist El Lissitzky, located at <http://www.getty.edu/gri/digital/lissitzky>. The site contains images of Lizzitsky's work in typography, book design, exhibition design, and photography.

## Residencies

**Women's Studio Workshop**, an artist-run studio located in Rosedale, NY, is offering several residency opportunities. Facilities include printmaking, papermaking, artists' books, photography, letterpress, offset, and clay. For more information, visit their website at <http://www.wsworkshop.org> or call WSW at 914/658-9133.

## Miscellaneous

The **Museum Loan Network** will award new grants that enable museums to borrow objects of particular significance to local audiences and exhibit them in their permanent collection galleries. These initiatives make it possible for museum-goers to see long-term installations of art and objects of cultural heritage that are indigenous to the region and their communities. <http://loanet.mit.edu/index.html>.

*Aurora, The Journal of the History of Art* will be inaugurated in November 2000. *Aurora* will publish articles dealing with all time periods, cultures, media, and/or methodologies within the field of art history. For more information, contact Lilian H. Zirpolo, [lzirpolo@worldnet.att.net](mailto:lzirpolo@worldnet.att.net).

## Classifieds

**Academic on fellowship** in New York seeks sublet, small living space only, for November and/or December. 716/343-5946; [RABFAA@rit.edu](mailto:RABFAA@rit.edu).

**Master of Arts in Curatorial Studies:** The Center for Curatorial Studies at Bard College offers an innovative, interdisciplinary graduate program in the curating and criticism of contemporary art. The two-year program has two tracks, both leading to an M.A. degree in curatorial studies. Students admitted to the track in curatorial practice prepare exhibitions and catalogue essays for their final M.A. projects; students admitted to the track in criticism, the visual arts, and exhibition present a body of critical writing about recent art or a scholarly study of the history, practices, or institutions of exhibition. For information write or call The Center for Curatorial Studies, Bard College, Annandale-on-Hudson, NY 12504-5000; 845/758-7598; fax: 845 758-2442; [ccs@bard.edu](mailto:ccs@bard.edu).

## Corrections

In the July 2000 issue of *CAA News*, the URL for Mara Jevera Fulmer's online exhibition was incorrectly listed as <http://www.lookingglassdesign.com>. The correct URL only has one "g" in the middle: <http://www.lookinglassdesign.com>.

## Datebook

**September 15, 2000**

Deadline for receipt of session proposals for 2002 Annual Conference in Philadelphia

**October 1, 2000**

Deadline for receipt of applications for publication subsidies from the Millard Meiss Publication Fund to be considered at the Millard

Meiss Publication Fund Committee's fall meeting

**October 20, 2000**

Fall meeting of the Board of Directors, *Art Bulletin* and Monograph Series Editorial Board, *Art Journal* Editorial Board, and other CAA units will take place this weekend in New York; exact dates and times are available on the CAA website at [www.collegeart.org](http://www.collegeart.org).

**October 27, 2000**

Deadline for December issue of *Careers*

**November 1, 2000**

Deadline for nominations for membership in one of the Professional Interests, Practices, and Standards Committees or Awards Committees

**November 3, 2000**

Deadline for receipt of participation form for Career Development Workshops and Artist Portfolio Review Registration at the 2001 Annual Conference

**December 1, 2000**

Deadline for receipt of Ph.D. dissertation listings for 2001 June issue of the *Art Bulletin*

**December 1, 2000**

Deadline to apply for Room Monitor and Usher/Projectionist positions available at the 2001 Annual Conference in Chicago

**December 15, 2000**

Notifications sent to applicants of Career Development Workshops and Artist Portfolio Review Registration at the 2001 Annual Conference

**December 22, 2000**

Deadline for paying 2001 calendar year membership dues to guarantee receipt of the January 2001 issue of *CAA News* and the February 2001 issue of *Careers*

**December 29, 2000**

Deadline for February issue of *Careers*

**December 29, 2000**

Deadline for early bird registration for 2001 Annual Conference in Chicago

**December 29, 2000**

Deadline for receipt of mentoring ticket or donor form for 2001 Women in the Arts Annual Recognition Award Breakfast

**January 26, 2001**

Deadline for advance registration for 2001 Annual Conference in Chicago

**January 31, 2001**

Deadline for application to the Professional Development Fellowship Program

**February 28-March 3, 2001**

89th Annual Conference in Chicago

**February 20-24, 2002**

90th Annual Conference in Philadelphia