CAAS TAFSTAFFERS KEEP THE WHEELS TURNING

CAA is an organization with 14,074 members, 2,003 institutional members, and 42 affiliated societies; so it must have a big powerhouse staff operating out of New York, right? Not quite. In reality, everything that CAA does—from publications to the Annual Conference—is done by a staff of thirty. In the nonprofit as much as in the corporate world, finding and retaining long-term employees can be difficult. CAA News regularly informs readers about the arrival of new staff members, but unfortunately we often neglected to update you on our long-time workers—until now. This spotlight on CAA ten-year-plus veterans is our way of celebrating their commitment and loyalty and saying thank you for a job superbly done.

Lavinia Diggs Richardson came to CAA ten years ago this month. She began, like so many talented people, in Membership. Since then, she has completed a Master’s degree in Operations Research at Baruch College in New York. Lavinia worked on the transfer of the Member Services department in-house and was appointed CAA’s Manager of Information Technology/Statistics. She is now an expert in electronic database systems and will oversee the implementation of our planned integrated database-management system, now in development. This is one of the largest projects we have undertaken in recent years; it will eventually provide CAA members with online access to many CAA services, from membership renewal to conference registration to ordering back issues of our journals.

Doreen Davis also started out in Membership Services as an assistant, rose to supervisor, and since last year has been promoted to Bookkeeper/Payroll; and Lavinia Diggs Richardson, Manager of Information Technology/Statistics.

Ten-year plus CAA staff members (from left): Doreen Davis, Manager of Member Services; Theresa Smyth, Director of Operations; Onofre Beltran, Bookkeeper/Payroll; and Lavinia Diggs Richardson, Manager of Information Technology/Statistics.

CONTINUED ON PAGE 2

INSIDE: INFORMATION ABOUT DUES INCREASES: See page 3
In the driver's seat since 1986: CAA Executive Director Susan Ball
deliver papers and addresses at the Annual Conference; you serve as mentors and do reviews. You—the artists, critics, curators, museum professionals, and art historians—are the professionals you support. This year, you have provided a pre-1900 art exhibition, a Student's Symposium, a Cultural Heritage Conference, a panel discussion, a seminar, an exhibition, and a workshop. You have also provided a venue for students to present their research and an opportunity for them to network with professionals in the field.

As you can see, the CAA 2001 Annual Conference was a success. We are grateful for your support and look forward to working with you again next year.
JOIN A CAA COMMITTEE

CAA PIPS Committees
CAA urges its members to join one of our five 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 members as well as to recommend programs and the adoption of statements that further CAA's goals. Joining a CAA committee is also a good way to meet other members.

How it works: Committee members serve a three-year fixed term (2002–2005) with at least one new member rotating onto a committee each year. Each committee is composed of a maximum 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. CAA encourages the participation of female, older adult, and disabled artists in its committees.

CAA thanks the members who served on the PIPS Juries. The visual-artist jury included past fellowship recipient Rebecca Albee, Stetson University, Deland, FL; CAA Board member Yng Soon Min, University of California, Irvine, and Gregory spotted Cree, School of the Art Institute of Chicago and Ofelia Garcia, William Paterson University of New Jersey, Wayne, NJ. The art-historian jury comprised past fellowship recipient Rocío Aranda-Alvarez, Jersey City Museum; CAA Board member Allison Hilton, Georgetown University, Washington, DC; and Elizabeth Greisman, Terra Foundation for the Arts in Chicago.

CAA is grateful for the long-term support of its funders, without whose programs would be impossible. CAA is also thankful to its numerous individual supporters who have contributed to the funding of these fellowships. You can too support this important program by purchasing a signed, limited-edition print by the renowned artist, Faith Ringgold, or Kiki Smith. All proceeds go toward the PIFP and truly make a difference.

The deadline for completed applications is January 31, 2002. To request information on our portfolio or to receive the guidelines and application for the 2002 fellowships, contact Stephanie Davies, Fellowship Coordinator, at 212/691-1051, ext. 242, sdavies@collegeart.org. You may also write to S.A.S.E. to CAA, P.O. Box 3674, Bloomfield Hills, MI; Rhea Anastas, Ph.D., Columbia University, New York; and Guisela Latorre, Ph.D., University of Illinois, Urbana-Champaign.

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CAA Women's Caucus
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The Committee on Cultural Diversity recognizes and supports the contributions, identities, and cultural, ethnic, gender, and sexual preferences and differences of individuals whose cultural, ethnic, and sexual preference differ from the majority. It promotes the increased inclusion of these groups within CAA and the field as a whole.

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

The Education Committee promotes the visualization of an equal society and the subject of human activity, both as a creative endeavor and the subject of historical inquiry and criticism. It focuses on pedagogy at the higher-education level in art history, studio, and aesthetics, and art education in the research and practice of teaching and learning.

The Committee on Intellectual Property monitors and interprets copyright legislation for the benefit of CAA's various constituencies. It seeks to offer educational programs and opportunities for discussion and debate in response to copyright legislation that affects educators, scholars, museum professionals, and artists.

The International Committee develops relationships between CAA and organizations and institutions in foreign countries that have similar goals and activities. It develops and formulates public positions on international issues that affect CAA's members and maintains contacts with the United Nations and UNESCO through the pursuit of cooperative initiatives, especially in the areas of culture and higher education.

The Museum Committee monitors the activities of public and private institutions in the visual-arts sector, particularly in acquisition, deaccession, and exhibition policies and procedures. It also exercises influence and shows efforts in issues of mutual interest, particularly in matters of presentation, preservation, conservation, access for public, scholars, and education of the public.

The Professional Practices Committee responds to specific concerns of the membership in 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 monitors 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 represents students and emerging professionals within the larger CAA and academic framework. The committee is composed of student and recent-graduate members of CAA.

CAA Awards Committees
CAA urges its membership to submit nominations and self-nominations for openings on CAA awards committees. At all times, CAA encourages the highest standards of scholarship, practice, commissioning, and teaching in the arts. To this end, we publicly recognize achievements by individual artists, art historians, curators, and critics by regularly rewarding a number of annual awards, several of which are named for distinguished members of the profession. These awards are made to

As a collective body, the committee is expected to provide a national perspective for the award. 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 recommendations prior to the Annual Conference.

The following is a brief description of CAA's Awards Committees. For more information on our awards committees, including a list of recent recipients, please visit www.collegeart.org/awards_committees.html.

Alfred H. Barr, Jr., Award. Presented for museum scholarship to the author(s) of an exceptionally distinguished catalogue in the history of art, published between September 1, 2000, and August 31, 2001, under the auspices of a museum, library, or collection.

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

Artist Award for a Distinguished Body of Work. Exhibition, Presentation, or Performance. A peer award given to an artist for exceptional work through exhibitions, presentations, performances, or work mounted between September 1, 2000, and August 31, 2001.

CAA/Heritage Preservation Award for Distinction in Scholarship and Composi-
A A's Students and Emerging Professionals Committee (SEPC) held its 2001 Afghan Pilgrimage:以外の文化 with the theme of “A Journey to the Heart of the World” featuring a panel of experts in Afghan culture and history. The event was held at the A's headquarters in New York City on September 21st. The event featured an opening reception, a panel discussion with the experts on various aspects of Afghan culture and history, and a dinner at a local restaurant.

The committee was also active in supporting a number of projects throughout the year. They organized events such as the Afghan Pilgrimage, and worked closely with the A's staff and members to promote the goals of the committee.

The committee's last event featured a host of speakers from different fields who shared their insights on various aspects of Afghan culture and history. The speakers included Dr. Jane Smith from the University of Colorado, Dr. John Doe from the Harvard University, and Dr. Jane Smith from the Smithsonian Institution.

The committee is grateful for the support of its members and looks forward to continuing its work in the future. They hope to organize more events and projects in the coming year to promote Afghan culture and history.

The committee's last event was held on November 21st at the A's headquarters in New York City. The event featured a panel of experts in Afghan culture and history, and a dinner at a local restaurant. The committee is grateful for the support of its members and looks forward to continuing its work in the future. They hope to organize more events and projects in the coming year to promote Afghan culture and history.
Annual Conference Update

Look for Preliminary Program

The 2002 Annual Conference will be held at the Philadelphia Marriott and Pennsylvania Convention Center from February 20 to February 22, 2002. It marks CAA's return to this city after almost two decades. The conference has witnessed a remarkable resurgence, especially with the addition of many worlds of public art. Some things have not changed: Philadelphia has not lost its historical charm, quality of life, and human scale.

In October, CAA members will receive the Preliminary Program. It will also be posted at www.collegeart.org. The booklet will list all of the regular program sessions as well as trade-and book-fair information. Business meetings, special sessions, receptions, special events, and postconference tours. With more than 120 panels, Paper sessions, named area studies, studio art, and contemporary issues, this year’s program promises to be a stimulating one.

Art’s Place, introduced at the 2001 conference in Chicago, will expand to Philadelphia. Art’s Place is a member-driven program designed to encourage artists to interact with one another and members with a special interest to artist members. In addition, the Kress Foundation-funded Annual Artists’ Interviews with Judy Dater and John Moore, as well as concurrent art demonstrations and discussions, will be of interest to artist members. In addition, the Kress Foundation-Funded Annual Distinguished Scholar’s Session will be devoted to Leo Steinberg.

Numerous special events will range from architecture walks and a guided tour of the Pennsylvania Convention Center’s art collection to the Women’s Caucus on Art Awards Brunch and an evening of gallery visits. The postconference tours, scheduled for Sunday, February 24, will include visits to the museums, libraries, and new academic facilities of the University of Pennsylvania, the Walters Art Museum in Baltimore, and the Philadelphia Museum of Art, the Wintemute Museum, Garden & Gallery in Delaware and the Byrdcliffe and Delaware Museums; and the Barnes Collection, near Philadelphia.

CAA’s placement and mentoring activities for professional and career development will be expanded to include an afternoon of roundtable discussions and the presentation of CAA’s Awards for Excellence; the conference will be followed by a gala at the Philadelphia Museum of Art. Anne Womanre, Director of the Philadelphia Museum of Art, will deliver the keynote address.

For great savings, use the insert in the Preliminary Program to register for the conference in advance. We look forward to seeing you in Philadelphia!

Projectors Sought

Applications are now being accepted for projectors whose services are essential for the 2002 Annual Conference. Successful applicants will be paid $10 per hour and receive complimentary registration. Projectors are required to work a minimum of four 2-1/2 hour program sessions, from Thursday, February 21, to Friday, February 22, and attend a training meeting at 7:00 AM on Thursday. Projectors must be able to operate a 35-mm slide projector; familiarity with video and overhead projectors is preferred. Send a brief letter of interest to a Projector Coordinator, c/o Conference Coordinator, CAA, 275 7th Ave., New York, NY 10011. Deadline January 2, 2002.

Room Monitors Sought

Room monitors are needed for two of CAA’s mentoring programs, the Artist’s Portfolio Review and the Career Development Workshops, as well as for several offsite sessions. Room monitors will be paid $10 per hour and 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 10011. Deadline January 2, 2002.

Artist’s Portfolio Review

The 2002 Artist’s Portfolio Review offers artist members the opportunity to have slides or VHS format video of their work reviewed by curators and critics in private, twenty-minute consultations. Application forms are scheduled for Thursday, February 21, and Friday, February 22. Interested artists should complete the Artist’s Portfolio Review application forms and send them by mail to the conference address. All applicants must be CAA members in good standing. Applicants will be notified by mail in January. Send completed application to Artist’s Portfolio Review, CAA, 275 7th Ave., New York, NY 10011. Deadline November 2, 2001.

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..., how to... Do's and Don'ts for... and to pay close attention to an area of... The candidates for election to the board will be announced at www.collegeart.org and ballots will be mailed at the end of the year. We urge all members to attend, Come... and to make your voice heard.

Sessions for Museum Professionals

During the past few years, the Annual Conference Committee has made a determined effort to increase the number of museum sessions. Sessions have been scheduled in local museums and have addressed aspects of those museums’ permanent collections and temporary exhibitions. Museum professionals have been encouraged to propose or actively seek sessions that address questions within the field. By doing so, the committee strives to eliminate the will often divide academic... by a lottery of the applications... at the conference in Philadelphia. A raffle will be held on Saturday, February 23, and will be operated by the following institution: Pennsylvania Academy of the Fine Arts, Philadelphia Museum of Art, and Fabric Workshop and Museum.

The two sessions at the Academy address issues particular to our host city: The “Museums of Philadelphia,” chaired by Paul McCauley; and, “A Question of Place: Philadelphia’s Artistic Landscape,” chaired by Sylvia York.


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DF will sponsor a 1 1/2-hour business and organizational meeting to elect new officers and conduct other necessary business. Anyone interested in becoming an officer, in creating policies about membership, activities, and fees, or simply curious about DF, is strongly encouraged to attend.

DF will also sponsor a special 1 1/2-hour discussion session, entitled "Where Do We Go From Here?: The Future of Design Forum." It will be a brainstorming session at which participants will suggest both short- and long-term goals and activities that they would like DF to undertake. Those persons wishing to make short, five- to ten-minute informal statements about the past, present, and future of the organization are encouraged to send abstracts to the address below. The session will begin with three or four of these short statements and then be opened to the floor for discussion. Please send a one-page, double-spaced abstract to Design Forum, c/o Carma Gorman, School of Art and Design, Southern Illinois University, Carbondale, IL 62901-4301.

DF is also currently accepting proposals for session topics for a full- or half-day program of concurrent roundtable discussions, focusing on the following topics: comparative evaluation of museum and other scholarly publications; research issues for artists, including financial support, evaluation, and promotion; research issues for nontenured, adjunct, community-college, and teaching-university faculty; and research fellowships and grants for adjunct and nontenured faculty and museum professionals. Each participant will give a 5- to 7-minute presentation followed by discussion. All presenters will be listed on the PPC page at www.collegeart.org. Members of the PPC will determine the presenters for this session and will poll all applicants for a determination in this panel does not prevent a CAA member from serving in any capacity to another session in 2002 or 2003. Deadline: October 31, 2001.

2002 CAA Committee on Women in the Arts 1996-1997 Annual Recognition Awards Ceremony

The CAA Committee on Women in the Arts (CWA) will take place at the Philadelphia Marriott on Friday, February 22, 2002, at 7:30 AM. Advance tickets are $30; $25 if purchased onsite. The ticket form is located on the next page.

For the last six years, this event has been one of the highlights of the Annual Conference. In addition to providing convivial company and energizing food, the Awards Ceremony is a venue for honoring women who have made important contributions to the world of art. Past recipients have included Louise Bourgeois, Norma Breche, Mary Garrard, Elise E. Greene Fine, Camille Billops, artist, New York; Linda Nochlin, and Carolee Schneemann. What better way to show how an organization grows and matures than to attend this gala affair? The CWA award winners will be announced in the November issue of CAA News.

Free Awards Breakfast Tickets

Because the mission is to be as inclusive as possible, CWA will continue to make free mentoring tickets available to CAA members registered at the conference and a CAA member from serving in any capacity to another session in 2002 or 2003. Deadline: December 28, 2001.

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New Leadership at the Federal Cultural Agencies

In a brief announcement on July 23, 2001, the White House formally nominated Lawrence White, Distinguished Professor of Fine Arts and Professor of Comparative Literature at the Hope School of Fine Arts at Indiana University in Bloomington, to chair the National Endowment for the Humanities (NEH). Arrangements for the transition from the chairmanship of William Ferris to Cole are under development, which means Cole will continue to teach during the fall semester at Indiana University. Ferris, whose four-year term expires in November, will continue as Chair until Cole takes over some time in December.

On July 12, 2001, the Senate confirmed Robert Martin to serve as Director of the Institute of Museum and Library Services (IMLS), Marty, who holds a Ph.D. in Philosophy and Library Science from the University of North Carolina, Chapel Hill, comes to the IMLS from Texas Woman's University in Denton.

In June of this year, William Ivey, Chair of the National Endowment for the Arts (NEA), announced his resignation effective September 30, 2001—eight months before the end of his four-year term. While the White House has yet to announce a new Chair for the NEA, the following individuals have been identified as possible candidates: Roy M. Goodman, a Republican member of the New York State Senate and chairman of that legislature's committee on the arts; cellist Martin Canio Lontoc, President of the Manhattan School of Music and former Artistic Director of the Kennedy Center from 1994 to 2000; Peter H. Nero, President of the Community Foundation Silcon Valley; and Alvin S. Pelzenberg, a scholar at the Heritage Foundation (who was Deputy Director of the NEA during the previous Bush administration). Other possibilities include Nancy Risque Rohrbach, former Director of the National Museum of Women in the Arts in Washington, DC; Henry Munro, Director, Mid-America Arts Alliance; George White, former Director of the Eugene O'Neill Theater Center in Waterford, CT; Tom Bennett, a New York businessman; Lynne Munson, administrator at the NEA; and Lynn Cherney (wife of Vice President Dick Cheney), a former Smithsonian Institution official now at the Woodrow Wilson International Center for Scholars in Washington, DC.

So what do you do for a living?

Submit a photograph of your place of employment to display on the cover of our national bimonthly job-listing publication, CAA Careers. The exposure may attract some of CAA's hottest arts professionals to an open position in your institution. Where else would they look? For more information, please visit

www.collegeart.org/CAA/publications/careers/dull.html

SOLO EXHIBITIONS BY ARTIST MEMBERS

Only artists who are CAA members are included in this listing. Group shows are not listed. When submitting information, include name, membership number, venue, city, dates of exhibition, title of exhibition, contact phone number and website address of exhibition (if available). Instructions for submitting information are available online at www.collegeart.org/CAA/about/committees/plps/cultural/culturalbiblio.html.

Dissertation Listing Procedure

Current dissertation topics are listed annually in the June issue of the Art Bulletin and online at www.collegeart.org/CAA/publications/index.html. CAA requests that a representative from each Ph.D.-granting institution send a listing of the dissertation titles of that school's Ph.D. students to publications@collegeart.org. Reminders and full instructions will be sent to Ph.D. depart.

Events in the News

CAA News

Call for Submissions to Art Journal

What would you do with six pages in Art Journal? The Art Journal Editorial Board invites written and artist statements, curator's essays, artist-submitted articles, interviews, conversations, and other texts, as well as proposals for forums and arts projects. Founded in 1941, Art Journal is a quarterly devoted to twentieth- and twenty-first-century art. One of the most vital, intellectually compelling, and visually engaging periodicals in the field, it publishes contributions by art historians, artists, curators, and critics—and is quickly becoming the place to be seen and read. Art Journal is committed to providing a serious forum for scholarship and exploration in the visual arts and seeks to broaden the kinds of writing and artist projects it publishes. Step into the spotlight! Send in your submissions now! Mail to Janet A. Kaplan, Executive Editor, CAA, 275 7th Ave., New York, NY 10001. Please consult www.collegeart.org/CAA/publications/ajl/publications/contrib.htm for guidelines. For queries, please write to Michelle-Lee White, Editor, at mlwhite@collegeart.org.

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Citations Sought

To update CAA's Bibliography for a Culturally Inclusive Art History, the Cultural Diversity Committee seeks submitters of citations of works (books and articles) published that address topics such as race and ethnicity, gender, origin, or religion; or whose four-page term expires in November, will continue as Chair until Cole takes over some time in December. For more information please visit

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PEOPLE IN THE NEWS

In Memoriam

Catherine Jehoder, an internationally recognized authority on the famous Académie Julian in Paris, died on May 25, 2001. Jehoder was not a trained art historian but, after retiring from a long career as a scholar of French language and literature, undertook an intensive study of academic training methods, especially at the Académie Julian, where her father had studied. The Julian (as she called it) is mentioned in most books on late 19th- and 20th-century art but had not been the subject of a special study until she undertook the project. Jehoder researched neglected collections at the Archives Nationales and Bibliothèque Nationale in Paris and established a working relationship with André DelDobbo, who had acquired the woman's studies of the Julian and still owned an enormous cache of archival and material. She wrote the catalogue for a legendary exhibition at the Shepheard Gallery in New York in 1989, which included an extensive and invaluable list of students and faculty and several seminal articles. Jehoder was especially committed to recording the women who trained at the Julian, since it provided one of the earliest opportunities for women artists to receive the professional training that was then unavailable to them at the École des Beaux-Arts in Paris (which did not admit women until 1879). Her experiences, research, and connections were crucial in the organization of Overcoming All Obstacles: The Women of Académie Julian, presented at the Dahesh Museum of Art in New York in 2001, with Colleen P. Weisberg as guest curator.

Her work with DelDobbo guaranteed a proper reception for Weisberg when he went to Paris to see what could be gleaned from this impressive holding of material and works. As the exhibition of the Académie Julian came into focus, Fehrer’s spirit was the guiding force. The last time Weisberg talked with Fehrer, when she knew that she had a fatal illness, she still displayed the same iron will-power. She wanted to know what he had found in the South of France, in Rodolphe Julian’s birthplace, and when she would go there. She asked him to bring her the information on Julian and his wife, Annette Bousquet. Fehrer was a pioneer, an intellectual pathfinder, and the clear model of the independent modernist.

Following the exhibition, the Dahesh Museum received many communications about women artists who studied at the Julian but who had received little or no attention to date. Fehrer’s work, important in itself, continues to stimulate new research in an important era for the promotion and recognition of women artists.

David Farmer, Director, Dahesh Museum of Art, New York, announced the following appointments: Shanghai, China, has been selected as Director of Art and Art History; Maria Bonacini, Assistant Professor of Modern and Contemporary Art; Joseph Mannell, Full Professor; Homard Neff, Full Professor and Chair of the Dept. of Art and Architecture; Charles Back, Visiting Assistant Professor; and Todd F. Puttner, Associate Professor of Modern Eastern Art.

The Art Dept. of Smith College in Northampton, MA, has announced the following as Visiting Assistant Professors in the Dept. of Art: David Farmer; and Laura Underwood, Associate Professor of Art History, and Bibliotecae at the University of Missouri, Columbia.

The State University of New York, Binghamton, has announced the following selections for the Dept. of Art History: Kenneth Babayan, Acting Chair of Art History for the 2001-2002 academic year; Melissa Kasson, Assistant Professor of South Asian Architecture and Urbanism; and Nancy A. Kim, Assistant Professor of Islamic Art and Architecture.

The Rochester Institute of Technology has named the following as Visiting Professors in the School of Art and Design: Heather Reay-Booth in Graphic Design, Arturo Gómez in Medieval and Contemporary Art History, and Matt Kellhal in Ceramics, Carolene Lomard in Art Education, Duan Vo in Painting and Drawing, and Mary Weaver in Foundation and Painting.
Only grants, awards, or honors received by indivi-
duals or student chapters are listed. Submit name, number, status, institution, affiliation, title of the grant, award, or honor, and use as source of grant to
caasponsor@vger.org.

Marjean Blackwell, Assistant Professor of Art at Monmouth College in Illinois, recently
completed a research grant for the Metropolitan Transit Authority’s Art for Transit program in New York. Her ODU-funded glass relief piece
is located at the Mention Vernon East Station of
the Braeue Museum of Art at Valparaiso University in Valparaiso, IN.
Susie Krane has been named Director of the
Scottsdale Museum of Contemporary Art in Arizona.

Ellen D. Readner, formerly Deputy Director for Art at the Brooklyn Museum of Art in New York and Curator of Asian Art at the Whitney Museum in Baltimore, MD, has been selected to be Director of the National Museum of Women in the Arts in Washington, DC.

Dolce Roman, formerly Curatorial Assistant at the Harris Museum of Art at the University of Florida in Gainesville, has been appointed Acting Curator of Painting and Sculpture at the museum.

The Cleveland Museum of Art in Ohio has appointed Jeffrey D. Greve as Associate Curator of Contemporary Art and Constance Fortin as Assistant Curator of African Art.

Organizations

Gould Award has been awarded to Art at Vanderbilt University in Nashville, TN, and CAA’s Vice President for Committees, has been awarded a second term on the Board of Directors of the Museum Advancement Grants, and Awards, and Honors

Institutional News & Awards

The CAA has recently received a grant from Mrs. Henry F. Bennett Foundation that will fund the first comprehensive inventory and assessment of the Bennett holdings.

The Nineteenth Century Studies Association will hold its annual conference March 7-9, 2003 in Savannah, GA. For the theme: “Looking Backward, Looking Forward,” they invite papers exploring any aspect of 19th-century culture, its origin, the past, the future, and its place in history. Please send a 1-page, single-spaced proposal for a 20-minute paper, cover letter, and a 1-2-page cv for Proposals 1-2 pages in length should be sent to the panel organizer indicating format and issues to be discussed as well as each individual participants’ proposal’s and cv’s. M. M. Meidt, Simmons, Lame Dog School of Art, University of Georgia, Athens, GA 30602, simmonsch@uga.edu. Deadline: October 15, 2002.

The Eighteenth Biennial Symposium of the Textile Society of America (TSA), to be held at Smith College in Northampton, MA, April 25-27, 2003, will be wound around the theme “Silk: Royal Road to Power.” The focus of this symposium is on conference-related topics that will be featured in conferences and workshops. TSA encourages participation in conferences and workshops from all parts of the globe and from disciplines including art history, archaeology, art history, conservation, cultural history, economics, fashion, history, literature, and the physical and social sciences. Direct involvement in the program is a plus. For more information, contact Lisa Pinter, 437-5832, lsimone@smith.edu, or Pam Fariss, 437-4999, pfariss@smith.edu, http://weftsoe.org. Deadline: December 7, 2001.

To Attend

Chasing the Chronic Artistic Revolutions Women in Art at the Museum of Fine Arts, Boston, on September 29, 2001, in conjunction with the exhibition of the exhibition: Her Voice, Artistic in Boston, 1870-1970. It will explore the quandaries and challenges of being a working artist in Boston at the turn of the last century and at the start of the new millennium. Questions? Contact 617-266-1000, membership@mfa.org.

The Modern/Postmodern Dialectic American Art and Culture symposium taking place October 14-15, 2001, on the George O’Keeffe Museum’s website. It will
CALL FOR ENTRIES

Hopscotch: Associative Loops in the Construction of Narrative
February 16–March 16, 2002
at the Painted Bride Art Center
in association with College Art Association

The visual image is a complex mechanism of cues and references that transmit information through nonverbal means. From the cave paintings in the carry-paintings of Lascaux to the hieroglyphic images of the Egyptians, and from religious trivel in comic books, visual narrative intrigues the imagination and speaks to the viewer through personal introspection. This exhibition expresses the connections that transform separate moments into a singular idea. Conveying time, space, change, and motion through serial narratives, the exhibition looks at the completion of thought using separate images to develop a cohesive narrative. Works in the exhibition should join links that need to be deciphered by the viewer. Using multiple images or nondidactic sources, they should challenge the viewer to read within the white spaces.

Curated by Ellen Rosenholz, Director of Programs, Painted Bride Art Center.

Eligibility: The exhibition is open to all 2002 members of College Art Association. Please contact CAA directly for membership information at 212/699-1051, ext. 12, or mmavca@collegeart.org.

Entries: Open to all media. Please send up to ten labeled slides and a checklist of the work submitted, or a five-minute cue video of the work to be considered. A description of the work and any technical requirements should be included with your submission, along with your pertinent contact information (name, address, phone number, and email). Sekoted artists will be asked to furnish resume, artist statement, and additional slides for registry. Materials will only be returned if a self-addressed stamped box or envelope is provided.

Deadline: Materials must be received by November 1, 2001. Notification of acceptance will be sent by November 30, 2001. The Painted Bride will assist with shipping charges for artwork.

Name ____________________________

Home Address ____________________________

Home Phone ____________________________ Fax ____________________________ Email ____________________________

Work Address ____________________________

Work Phone ____________________________ Fax ____________________________ Email ____________________________

Artwork Submitted: __ Slides __ Film/Video __ Other __

Are you a current CAA member? __ Yes ID # __ No

Questions: email: ellen@paintedbride.org

Send slides, statement, and S.A.S.E. to: Hopscotch
Painted Bride Art Center
230 West Street
Philadelphia, PA 19106


**Call for Journal Contributions: Dilemmas: Thresholds for Early Modern Studies**

...and his colleagues, working in conjunction with one another and with other scholars, propose a new seminar for 2002. The seminar will focus on the theme of “Dilemmas: Thresholds for Early Modern Studies.” It is open to any scholar interested in the early modern period, whether from a historical, philosophical, or literary perspective. For further information, please contact the organizers at dilemmas2002@yale.edu.

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**Call for Participants: The History of Museums Group invites professionals, museum curators, and others regarding the creation of an association that will facilitate research and scholarly exchange in the field of museum history. The proposed association will facilitate the development of new research initiatives, encourage the exchange of information and ideas, and provide opportunities for professional development. For more information, please contact the organizers at historyofmuseums@gmail.com.**

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**Projects, Wayne steps. To contribute thoughts and ideas, send information, contact Timmy Dotman, 666 Wall St., Albany, NY, 12617. Fax: 518/764-2495. For guidelines and information, call or write to Wayne Stampsman, www.wayne-stampsman.com.**

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**Grants and Fellowships:**


For more information, contact the organizers at grants@internationalart.org. For guidelines and information, call or write to International Art, www.internationalart.org.

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**The Metropolitan Museum of Art offers an annual fellowship to art history students. The fellowship is open to graduate students who are currently enrolled in a doctoral program in the academic year 2002-2003. For more information, please contact the organizers at fellowships@moma.org.**

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**Classifieds:**

Do you want to know that your running or skiing will be published by CAA News? We accept classified advertisements for leading-edge, high-profile ideas. $5 per word for circulation (minimum $10). Deadline for submission is September 15, 2001. For more information, please contact the organizers at classifieds@CAA.org.**

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**For Rent:**

Unique studio in the Manhattan West Village for artists. The studio is located in a historic building, offering a beautiful, spacious and sunny environment. Interested parties should contact the organizers at contact@news.org.**

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**The Metropolitan Museum of Art (see Classifieds) offers a fellowship for art history students who have completed their first year of graduate school. The fellowship is open to students who are currently enrolled in a doctoral program in the academic year 2002-2003. For more information, please contact the organizers at fellowships@moma.org.**

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