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CAA  
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September 2001

College Art Association  
275 Seventh Avenue  
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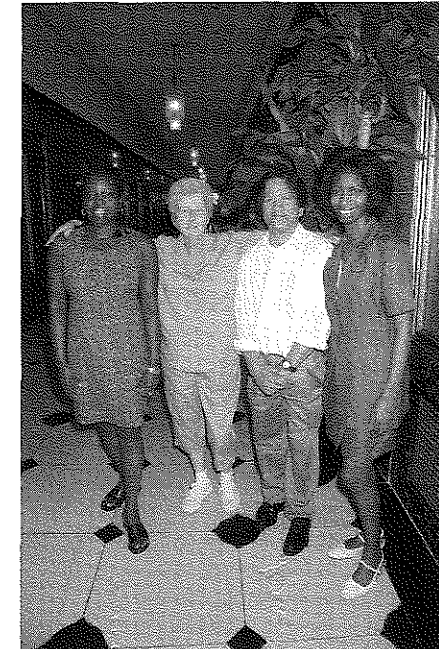
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CAA  
NEWS

## CAA STAFFERS 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 have 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 Member Services. Since then, she has completed a Master's degree in Business Computer Information Systems and a Bachelor's of Business Administration 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 in 1999. She is now an



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

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 Member Services as an assistant, rose to supervisor, and since last year has been Manager of the department. In the span of eleven years, Doreen has witnessed the

movement from a manual system—where all membership, accounting, and registration information was stored in countless manila folders tucked away in filing cabinets—to the complete digitization of all records. She says, "If you can survive that, you can survive anything." Another survival feat is working the Annual Conference. Although she laments the long hours because she can't see the host cities as much as she would like, she enjoys meeting long-time members and getting to know new ones. Many of you know her as the person who has solved registration glitches for you. When members see her name tag, their eyes light up; they often say how glad they are to be able finally to put a face to a name and voice they know well. Doreen enjoys dealing with the variety of personalities and tasks in membership, CAA staff, and the vendors with whom she works. It keeps her on her toes: "You have to think fifty-two ways. Your views have to be wide, since no two situations are the same."

Long-time conference-goers will certainly recognize Onofre Beltran, better known as OB, from the Registration desk. From the smile on his face, you would never know that he had worked twelve hours the day before. "San Francisco was one of my favorite conferences—the place and the weather were so amazing. And even after work in the late hours, there were lots of great places to eat." OB has worked in Finance, Administration, and Member Services for the past thirteen years and was recently promoted to Bookkeeper. CAA was OB's first job when he arrived in the United States from the Philippines in 1987; he earned his Bachelor's degree in Business Administration, majoring in Accounting,

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CAA News is published six times per year by the College Art Association, 275 7th Avenue, New York, NY 10001; [www.collegeart.org](http://www.collegeart.org).

Editor-in-Chief Susan Ball  
Associate Editor Christopher Howard

Material for inclusion should be sent via email to Christopher Howard at [caanews@collegeart.org](mailto:caanews@collegeart.org). Black-and-white photographs may be submitted to the above street address for consideration. They cannot be returned.

Printed on recycled paper  
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## CAA Staffers Keep the Wheels Turning

CONTINUED FROM PAGE 1

at the University of the East in Manila. He too remembers the Jurassic days when accounting was done with handwritten entries in big ledger books, and when balances were added by hand.

CAA's longest worker is twenty-three-year veteran Theresa Smyth, Director of Operations, who declares, "It's never boring—I like my job, always have." She is responsible for member services, conference-registration operations, and *Careers*, CAA's job-placement publication. Thanks to her staying power, Theresa brings a long institutional memory to CAA—an invaluable asset. Her direct knowledge of every facet of CAA's core services and operations is unparalleled among the staff and Board of Directors. While providing an important link to the organization's past, she is also open to innovations and dedicated to delivering good service. Former CAA Business Manager and Associate Director Minerva Navarrete suggested that she come to the organization because of their previous excellent working relationship in the Order Services department at Rockefeller University in New York. Member Services and Theresa obviously proved to be a good fit. Her department enjoys her relaxed management style and a flexible work environment. In fact, as an organization, CAA takes pride in recognizing the importance of its staff's family commitments and outside interests, especially

those that are art-related. Many of our staff members are active as teachers, writers, curators, and artists.

The most often-recognized staff member is of course Executive Director Susan Ball, who has led CAA for fifteen years. The first Executive Director to hold a doctorate in art history, Susan earned her Ph.D. at Yale University with a dissertation on the French purist artist Amadée Ozenfant. She had many years' experience in the visual arts as a professor, scholar, museum professional, and nonprofit arts administrator before coming to CAA. "Although I love to travel to other cities, New York began to hold a special significance for me long before I lived here: I attended my first CAA conference in New York in 1974, when I was a graduate student; I got my first job after interviewing at the conference in New York in 1978; and I started working for CAA three weeks before the 1986 New York conference."

Susan notes, "CAA is blessed with having earned the loyalty of many employees for long periods of time." She recalls that when she came aboard, CAA had seven full-time staff, 6,000 members, an endowment of \$1 million, and a \$750,000 budget. Now thirty people work in the New York office, membership has grown to more than 14,000, and the budget is just over \$4 million. "Growth," Susan observes, "does not happen overnight. And it certainly can't happen in any organization without the commitment of skilled and dedicated people like Lavinia, Doreen, OB, and Theresa. We are lucky to have them."



In the driver's seat since 1986: CAA Executive Director Susan Ball

## FROM THE EXECUTIVE DIRECTOR

### New Member Services and CAA Projects Spur Dues Increase

On July 1, 2001, the beginning of the new fiscal year, CAA's Finance Committee presented a balanced budget to the full Board of Directors, which reviewed and approved it. This budget reflects ambitious plans to expand and improve our current services to members and to embrace new audiences. Some of these new initiatives will be readily visible to members, while others have a long-term goal to strengthen CAA's presence in the arts and academic communities, forge productive partnerships with other organizations, and advocate for art history and art practice in the public sphere.

We recognize that the Internet and electronic communications have affected all areas of our members' and our own work. Art historians—whether academic, museum-based, or independent—communicate on listservs, write and publish online, and increasingly rely on electronic archives for research. Visual artists use the Internet and email not only for these reasons, but also as an extraordinary new medium for art making itself. CAA has roles to play in all these areas, facilitating research, fostering conversations, publishing texts and images, and more. Like the Internet itself, our wish list is infinitely expandable.

Among our largest new projects, therefore, is the development of a new integrated database-management system that will permit us to receive dues and other payments online, as well as orders for publications, address corrections, and other needs; and host specialized listservs, authors' and researchers' queries, and the like. The cost of this new system is substantial and will be underwritten partly by fundraising and other revenue-generating activities; as always, however, we depend very heavily on membership dues for any new initiative. The present increase will therefore materially support this project.

During the initial period, you may not see immediate changes to the website. Please visit [www.collegeart.org](http://www.collegeart.org) and [www.caareviews.org](http://www.caareviews.org) regularly and look for early signs of progress and development. As an initial step, we are currently arranging for the entire run of the *Art Bulletin*, from its first issue through 1998, to be scanned and archived online through the nonprofit JSTOR project. When this work is complete, back issues and articles will be available on a database with a wide range of search fields. Watch future issues of *CAA News* for updates on this project.

Also growing rapidly is our fledgling e-journal, *CAA.Reviews*. This second website is already an important and influential venue for book and exhibition reviews and soon will begin offering critical essays and other features. A generous three-year start-up grant from The Andrew W. Mellon Foundation has just ended, and the maintenance and growth of *CAA.Reviews* now becomes the responsibility of CAA. Under the terms of the Mellon grant, we must charge a fee for access to the website; we have incorporated this fee into the dues increase so that it will remain accessible to members as a membership benefit and to the public on a pay-for-use basis.

Two enhancements to the Annual Conference were created to benefit specific CAA member constituencies—senior scholars and visual artists. Both the Distinguished Scholars' Session and Art's Place were introduced in Chicago in 2001. In 2002, the Scholar's session will include a panel on the renowned art historian and critic Leo Steinberg. Chaired by David Rosand, the participants will include Sam Edgerton, Rosalind Krauss, and Steinberg himself.

Part lounge and part theater, Art's Place, CAA's "conference within a conference," will expand from one to three days of stimulating, flexible, and innovative programming. This year, the

Annual Artists' Interviews feature Judy Pfaff and John Moore.

Beyond these particular new initiatives, we are also working on myriad small improvements to member services and to our print publications. For example, we hope to provide members with up-to-date guidelines on the ever-changing laws regarding intellectual-property copyrights, picture permissions for publication and the classroom, and related issues. We are working to improve our liaison with art-book publishers and museums on your behalf.

These are only some of the improvements under way at CAA. We are active, as always, in arts advocacy, support for young scholars and artists, support for scholarly publishing, and many of the other issues, public and professional, that concern you. We will continue to report periodically on our expanding activities in the pages of *CAA News*. It scarcely needs to be noted that in addition to these special projects, the normal costs of doing business, such as rent, postage, and utilities, continue to increase; this too is reflected in our budget for Fiscal Year 2002 and in the Board's decision to increase dues.

We work hard to maintain dues at a reasonable level and have kept increases as low as possible. We are especially concerned to keep student membership rates low. Although this year we must raise this rate, we have now divided the category into different income levels. Likewise, the rates for retiree membership and associate membership—the category for our colleagues in fields other than art history and the visual arts—also now increase, and the option to receive both the *Art Bulletin* and *Art Journal* increases to reflect more accurately the real costs of production and postage for additional mailings.

Members will not bear the cost of new and improved services alone. Advertising rates in CAA's publications and fees and tickets for nonmember services at the Annual Conference have also been raised. We are also substantially increasing our own efforts to attract sponsorships, subventions, and grants. Equally critical to our success is the fact that hundreds of members serve on CAA boards and committees in a voluntary capacity, helping with governance and enriching us intellectually. You contribute articles and art to publications; you organize sessions and

deliver papers and addresses at the Annual Conference; you serve as mentors and portfolio reviewers. You—the artists, critics, curators, museum professionals, and art historians—provide the energy, ideas, and sustenance that drive CAA

—Susan Ball, Executive Director

## 2001 FELLOWS NAMED

CAA proudly announces our fellowship recipients for 2001. CAA administers seven grants through the Professional Development Fellowship Program (PDFP), funded with the generous support of the Nathan R. Cummings Foundation, National Endowment for the Arts, National Endowment for the Humanities, Geraldine R. Dodge Foundation, and Terra Foundation for the Arts.

CAA initiated the PDFP in 1993 to help students bridge the gap between their graduate studies and professional careers. The program's main purpose 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 aims 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 strengthens and diversifies the profession as a whole.

Here's how the grants work: PDFP recipients receive awards of \$5,000 toward the completion of their M.F.A., Ph.D., or terminal M.A. degrees in the 2001–2002 academic year. Then CAA assists the fellows in the following year,

as they pursue postgraduate employment at museums, art institutes, galleries, nonprofit organizations, colleges, or universities. CAA also subsidizes the fellows' first-year salary through matching grants to their hiring institutions.

All recipients receive complimentary CAA memberships and travel grants to attend CAA's 2002 Annual Conference. There, they are paired with mentors who will help them navigate the conference and provide advice as they pursue their professional goals during their fellowship term. At the conference, recipients will give a presentation about their work during a session entitled "Work-in-Progress: 2001 Professional Development Fellows."

**Paul Chan** is a National Endowment for the Arts grant recipient. He was born in Hong Kong, and his family immigrated to the United States in 1981. Growing up in Omaha, NE, Chan showed an early interest in political protests: for an elementary school Halloween, he dressed up as Ronald Reagan and his sister wore a plaid dress and a Margaret Thatcher rubber mask; their costumes confused fellow students and scared the other parents. In high school, Chan joined Vietnam veterans to protest against the Gulf War.

Chan received his B.F.A. in Video/Digital Arts from the School of the Art Institute of Chicago in 1996. He is currently working on his M.F.A. at the Milton Avery Graduate School at Bard College in Annandale-on-Hudson, NY. His work uses video and new-media technologies to crystallize history and its discontents into forms expressive of his political beliefs and personal longings. Some of Chan's work can be found at [www.nationalphilistine.com](http://www.nationalphilistine.com). His CD-ROMs and digital-video pieces have been screened in New York as well as in new-media festivals and exhibitions worldwide.



Media from the University of Florida in

**Brody Condon** is a Geraldine R. Dodge Foundation grant recipient. He received his B.F.A. in Sculpture/Electronic

Gainesville. He is working on his M.F.A. at the University of California, San Diego. His work addresses the relationship between popular media and distressing psychological events (and the recalled memory of them), as well as the fine line between fabricated and lived experience. Condon uses the strategies of reverse engineering and the exploitation of glitches to transform popular computer games in an effort to reclaim popular media for art. The finished visual products take the form of digital prints, video installations, and video games played as performance. They also end up as playable games for the "mod" community, a small Internet subculture of young, aspiring game developers. Through this group Condon acquired his game-conversion technique.

Condon was born in Mexico to American parents and was raised in and near several rural towns in northeast Missouri during the family-farming crisis of the 1980s. He occupied his time wandering around dilapidated barns and a flat rural landscape. His other means of escape was to play video games constantly, exploring another flat, expansive space. Condon's work began with rearranging hay bales into architectural structures, creating fantasy worlds for role-playing games, and programming short and violent text-based games on a handed-down Texas Instruments TI-99 (an early home computer); his present art practice investigates the cultural implications of everyday objects and vernacular electronic imagery.

**Chitra Ganesh** is a Nathan Cummings Foundation grant recipient. She is currently pursuing her M.F.A. at Columbia University in New York. Her interests combine South Asian history, digital media, art history, and studio practice. Collage, photography, and digital manipulation figure prominently in her process of constructing paintings. She uses cut-up photographs to explore the ways in which mass-mediated images converge to constitute what we understand as historical fact, assembling disparate elements to create a collision of time and space. Such disjunctions raise questions about where femininity, colonialism, and violence intersect in visual culture.

Ganesh is actively involved with the South Asian arts community in New York. She is a member of the Board of Directors of the South Asian Women's

Creative Collective, a community-based arts organization dedicated to the visibility of diasporic South Asian women's art. She organized Coded Bodies, a video and performance event at Exit Art, a gallery in SoHo, in conjunction with the exhibition *Paradise Now*. Ganesh is also working on a billboard project about HIV for Crossing the Line. With an arts collective known as SLAAAP!, she is helping produce visual materials on HIV/AIDS awareness for Asian communities in New York.



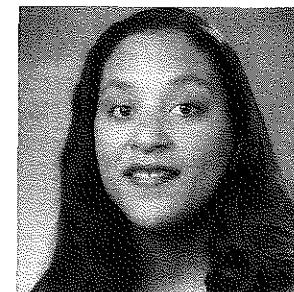
**Kerry Morgan** is a Terra Foundation pre-1940 American Art Scholarship recipient. She graduated

with honors from Smith College in Northampton, MA, with a B.A. in Art History and History. Kerry received her M.A. in the Department of Art History at the University of Kansas in Lawrence, where she will be completing her Ph.D.

In her dissertation, entitled "From the Courtroom to the Gallows: Picturing Justice in American Visual Culture, 1850–1880," Morgan explores the production of both high- and low-art objects that responded to and reinforced the visibility of the law in the decades preceding and following the Civil War. By looking at the themes and tools available for picturing the legal system—and by extension, picturing justice—she addresses not just *what* the images conveyed about the law, but *how* specific representational practices lent themselves to constructing those meanings. The dissertation brings together a number of prominent as well as lesser-known painters, sculptors, illustrators, and photographers, such as Tompkins Harrison Matteson, Thomas Satterwhite Noble, John Rogers, Thomas Nast, and Alexander Gardner. Their works participated in a wider cultural discourse on the nature of crime and punishment during a period of intense social upheaval.

During the past several years, Morgan's research has been supported by travel grants and awards from the Department of Art History at the University of Kansas and by a Henry

Luce/American Council of Learned Societies Doctoral Dissertation Fellowship in American Art. In addition to teaching and research-assistant positions at the University of Kansas, she interned at the Smith College Museum of Art, Denver Art Museum, and Nelson-Atkins Museum in Kansas City, MO. For two years, Morgan was a Curatorial Assistant at the Iris and B. Gerald Cantor Center for Visual Arts at Stanford University in California. She recently became the Curator of Collections at the Krannert Art Museum at the University of Illinois, Urbana-Champaign.



**Shalon Parker** is a National Endowment for the Humanities grant recipient. She received

her B.A. from the University of California, Santa Cruz, with a double major in Art History and History. She earned her M.A. in the History of Art Department at the University of California, Berkeley, where she is now a Ph.D. candidate. Parker is interested in nineteenth-century visual culture in France. Although her undergraduate and graduate studies focused on avant-garde artistic practices, her thesis probes the careers of academic artists who painted the female nude at the end of the nineteenth century. In her dissertation, entitled "A Tradition Gone Awry: The Salon Nude in Fin-de-Siècle France," she investigates how key Salon painters of the female nude such as Jules-Joseph Lefebvre and Raphaël Collin attempted to reverse the widespread perception among art critics that the genre had entered a period of irreversible decline by the 1890s.

Parker worked as a teaching assistant at the University of California, Berkeley, and taught an undergraduate seminar entitled "Reading and Writing about Visual Experience." She completed internships at the Corcoran Gallery of Art in Washington, DC, and The Metropolitan Museum of Art in New York and is currently an evening gallery guide for the Meetings and Events Department at the San Francisco Museum of Modern Art. She won a

Ford Foundation Dissertation Fellowship and a University of California Dissertation-Year Fellowship and recently served as the coordinator for the 16th Annual Empowering Women of Color Conference. After completion of her degree, she plans to pursue a career in university teaching or museum curatorial work.



**Charles Pearo** is a Terra Foundation pre-1940 American Art Scholarship recipient. A native of Minneapo-

lis, MN, Pearo completed a diploma at the Sorbonne in French language and civilization and earned a degree (*licence ès lettres*) in language studies at the University of Paris in 1973. He taught English as a second language and language acquisition in Paris and Montreal. He also headed a research and development program for the Quebec government in language evaluation and testing. As Archivist and Vice President of the Historical Harp Society of the United States, Pearo developed an interest in the representation of musical instruments in paintings, which led to a passion for art history. He completed his B.A. and M.A. in Art History at McGill University in Montreal. Pearo was a teaching fellow in the Ph.D. program at the University of Pittsburgh, where he taught introductory- and upper-level courses in art history and designed curricula for teaching assistant/teaching fellow training programs. In addition, he is a lecturer at Pittsburgh's Carnegie Museum of Art in community-outreach programs and public-lecture series. Pearo's research interests focus on academic art, expatriate artists, and American colonies in France. He is in the final stages of his Ph.D. dissertation, entitled "Elizabeth Jane Gardner (1837–1922): Tracing the Construction of Artist Identity." Pearo is concurrently preparing a catalogue raisonné on the artist and has catalogued the Gardner family art collection. Once he obtains his degree, he wants to bring this rich source of art-historical material to the public through an exhibition of Gardner's paintings and create a book that highlights her work and unique



position among expatriate women artists. His career objectives include combining museum work with teaching art history.



**Evelyn Carmen Ramos** is a Nathan Cummings Foundation grant recipient. After graduating from New

York University with a degree in Art History and Psychology, she became a museum educator. At the Brooklyn Museum of Art, she worked on increasing museum accessibility for underserved constituencies, including Latino, West Indian, older adult, and disabled audiences. Wanting to explore these issues on a deeper level, Ramos pursued graduate studies in art history at the University of Chicago with a focus on modern Latin American art. She studied how visual culture constructs racial knowledge. In her master's thesis, "'A Painter of Modern Life': Victor Patricio de Landaluze and Nineteenth-Century Cuban Politics," Ramos explored the relationships among primitivism, nationalism, and the politics of race in modern Dominican art. For her dissertation, Ramos shifts her attention to Cuba in the nineteenth century, a period that saw the simultaneous fight against Spanish colonialism and the struggle for slave emancipation. Concentrating on the work of the Spanish émigré painter and caricaturist Victor Patricio de Landaluze, her dissertation explores the relationships between art and politics by analyzing why and how representations of women and Afro-Cubans dominate Landaluze's diverse body of work.

Ramos wants to continue exploring issues of race and representation and the relationships between art and politics in both curatorial and educational contexts. She also intends to advance new formulations of "American" art by combining her interests in African American and Latin American art. Ramos interned at The Metropolitan Museum of Art, Brooklyn Museum of Art, DuSable Museum of African American History in Chicago, and the Art Institute of Chicago. She also received prestigious fellowships from

the University of Chicago and the American Association of University Women.

With such a highly competitive pool of applicants, the visual-artist and art-historian juries also chose to award honorable mention to the following individuals: **Deirdre Ford Aikin**, M.F.A., Maryland Institute, College of Art, Baltimore, MD; **Armon A. Means**, M.F.A., Cranbrook Academy of Art, Bloomfield Hills, MI; **Rhea Anastas**, Ph.D., Columbia University, New York; and **Guisela Latorre**, Ph.D., University of Illinois, Urbana-Champaign.

CAA thanks the members who served on the PDFP juries. The visual-artist jury included past fellowship recipient **Rebecca Albee**, Stetson University, Deland, FL; CAA Board members **Yong Soon Min**, University of California, Irvine, and **Gregory Sholette**, 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-Alvarado**, Jersey City Museum; CAA Board member **Alison Hilton**, Georgetown University, Washington, DC; and **Elizabeth Glassman**, Terra Foundation for the Arts in Chicago.

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

You too can support this important program by purchasing a signed, limited-edition print by the renowned artists **Sam Gilliam**, **Faith Ringgold**, **Miriam Schapiro**, or **Kiki Smith**. All proceeds go toward the PDFP and truly make a difference.

The deadline for completed 2002 applications is January 31, 2002. To request information on our print series or to receive the guidelines and application for the 2002 fellowships, contact Stephanie Davies, Fellowships Coordinator, at 212/691-1051, ext. 242; [sdavies@collegeart.org](mailto:sdavies@collegeart.org). You may also send an S.A.S.E. to CAA, PDFP, 275 7th Ave., New York, NY 10001. Please visit [www.collegeart.org/caa/career/fellowship.html](http://www.collegeart.org/caa/career/fellowship.html).

—Stephanie Davies, Programs Coordinator

## JOIN A CAA COMMITTEE

### CAA PIPS Committees

CAA urges its members to join one of our diverse, active 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 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 Annual Conference in February. All new members will be introduced to their committees at committee business meetings held at the conference.

The following is a brief description of CAA's PIPS committees. For more information about them, including a list of recent projects, please visit [www.collegeart.org/caa/aboutcaa/committees/pips/pipslist.html](http://www.collegeart.org/caa/aboutcaa/committees/pips/pipslist.html).

**The Committee on Cultural Diversity** recognizes and supports the contributions, talents, possibilities, and needs of individuals whose cultural, ethnic, racial, 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 the 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 visual arts as an essential aspect 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, aesthetics, and art criticism and the interface between 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 also develops policy and formulates public positions on international issues that affect CAA's members and maintains an active relationship with the United Nations and UNESCO through the pursuit of cooperative initiatives in such areas as culture and higher education.

**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. It also exercises influence and shares efforts in issues of mutual interest, particularly in matters of presentation, preservation, conservation, access for 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 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** 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, connoisseurship, and teaching in the arts. To this end, we publicly recognize 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

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 appointments 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/caa/aboutcaa/awards\\_comm.html](http://www.collegeart.org/caa/aboutcaa/awards_comm.html).

**Alfred H. Barr, Jr., Award.** Presented for museum scholarship to the author(s) of an especially 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.

**Arthur Kingsley Porter Prize.** Presented for a distinguished article published in the *Art Bulletin* during the preceeding

### HOW TO JOIN A COMMITTEE

Nominations for committee memberships should include a brief statement outlining the individual's qualifications and experience and a c.v. Self-nominated persons and past awards recipients are encouraged to apply. Please send all materials to Michael Aurbach, Vice President for Committees, c/o Marta Teegen, Manager of Governance, Advocacy & Special Projects, CAA, 275 7th Ave., New York, NY 10001. *Deadline: November 1, 2001.*

living 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 Annual Conference on the recommendation of individual awards 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 (2002–2005) with at least one new member rotating onto 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 members in good standing.

calendar year by a scholar who is under thirty-five years of age or has received the doctorate not more than ten 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 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 Conser-**

vation. 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 between September 1, 2000, and August 31, 2001.

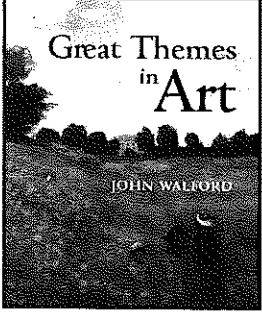
**Distinguished Artist Award for Lifetime Achievement.** A peer award celebrating the career of an artist member.

**Distinguished Teaching of Art Award.** Presented to an artist of distinction who has developed a philosophy or technique of instruction based on his or her experience as an artist and has encouraged his or 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 or 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 between September 1, 2000, and August 31, 2001. Attention is paid to the range of criticism that appears throughout the country.

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## REPORT FROM THE SEPC

CAA's Students and Emerging Professionals Committee (SEPC) was established in February 1998 as the Student Committee. In the spring of 2000, the committee adopted its current name in order to be more inclusive of the needs of recently matriculated students facing the challenges of entering the professional art world.

The committee endeavors to encourage cross-disciplinary interaction between students and recent graduates in studio art, art history, and art-education programs. One of our greatest achievements in pursuit of this goal during the past year has been the establishment of the Mentor Online pilot program. This program allows the committee's constituents to contact visual-arts professionals (art historians, visual artists, curators, museum professionals, and gallery directors) to respond to questions dealing with conducting job searches, presenting work, and other professional concerns via email. To contact a mentor, or become a mentor, please address your inquiry to the Project Coordinator at [onlinementor@hotmail.com](mailto:onlinementor@hotmail.com). Students seeking a mentor should indicate whether they would like to communicate with an art historian or a visual-arts professional. They will then be given individual contact information for a Mentor Online. Please do not send specific questions to the Project Coordinator. When students contact their mentors, they are asked to indicate that they received the mentor's name from SEPC's Mentor Online program. Please write to the Project Coordinator at the above email address with any problems or difficulties using this service.

The committee was also active at the 2001 Annual Conference in Chicago. In order to assist students attending the conference, the committee published a guide to Chicago that highlighted affordable restaurants and accommoda-

tions. The committee's listserv again featured a "Host a Student in the Conference City" program, which allowed members visiting the conference to contact Chicagoans willing to host other students free of charge during the event. Also, our session for Chicago, "What Do We Mean Art, History?" was well-received. In the cross-disciplinary panel, we discussed the similarities and differences in the theory and practice of art and art history.

Next year's session in Philadelphia will, like the Mentor Online project, focus on "Building a Career." We will also produce a city guide for conference participants and we hope to continue the student hosting program. Any CAA student or emerging professional who wishes to join our listserv can send an email message to [STUDENTMEM-L-SUBSCRIBE@listserv.collegeart.org](mailto:STUDENTMEM-L-SUBSCRIBE@listserv.collegeart.org). Do not type anything in the subject line or message body. If you have questions or would like to suggest other projects to the committee, please send your ideas to Dara Sicherman, SEPC Chair, at [sicherman@nycmail.com](mailto:sicherman@nycmail.com).

—Julia M. Hechtman and John Neff, SEPC Committee members

## THANKS TO MEMBERS

CAA expresses its gratitude to 2001 Patron, Sponsoring, and Sustaining members—individuals who 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 we offer.

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# 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 23, 2002. It marks CAA's return to this city after almost two decades. The city has witnessed a remarkable resurgence, especially with the addition of many works 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](http://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 in historical 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 three days and feature the Annual Artists' Interviews with Judy Pfaff and John Moore, as well as concurrent art demonstrations and talks of special 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 architectural walks and a guided tour of the Pennsylvania Convention Center's art collection to the Woman's Caucus on Art Awards Breakfast and an evening of gallery visits. The post-conference 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 Baltimore Museum of Art; the Winterthur Museum, Garden & Gallery in Delaware and the Brandywine 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 geared to issues that concern beginning and midcareer professionals.

The conference will be launched on Wednesday evening, February 20, with convocation and the presentation of CAA's Awards for Excellence; the ceremony will be followed by a gala at the Philadelphia Museum of Art. Anne d'Harnoncourt, Director of the Philadelphia Museum of Art, will deliver the convocation 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!

## Projectionists Sought

Applications are now being accepted for projectionist positions for the 2002 Annual Conference. Successful applicants will be paid \$10 per hour and receive complimentary registration. Projectionists are required to work a minimum of four 2 1/2 hour program sessions, from Thursday, February 21, to Saturday, February 23, and attend a training meeting at 7:30 AM on Thursday. Projectionists 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 U/P Coordinator, c/o Conference Coordinator, CAA, 275 7th Ave., New York, NY 10001. **Please note that CAA is no longer seeking Ushers.** *Deadline: January 1, 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 10001. *Deadline: January 1, 2002.*

## Artist's Portfolio Review

The 2002 Artist's Portfolio Review offers 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 for Thursday, February 21, and Friday, February 22. Interested artists should complete the Artist's Portfolio Review coupon on the next page; the coupon may be copied and distributed. Be sure to indicate whether the work to be reviewed will be on slides or video. All applicants must be CAA members in good standing for 2002. Participants will be chosen by a lottery of the applications received by the deadline; all applicants will be notified by mail in January. Send completed coupon to Artist's Portfolio Review, CAA, 275 7th Ave., New York, NY 10001. *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 candid advice on how to conduct a thorough job search, present work, and prepare for interviews. The workshops will take place on Thursday, February 21, and Friday, February 22. Workshops are by appointment only; all participants must be CAA members in good standing for 2002.

To apply, complete the Career Development Workshops coupon on the next page. Participants will be chosen by a lottery of applications received by the deadline; all applicants will be notified by mail in January. CAA will make every effort to accommodate all applicants; however, workshop participation is limited. Send coupon to Career Development Workshops, CAA, 275 7th Ave., New York, NY 10001. *Deadline: November 2, 2001.*

## Meet the Candidates Session

In its effort to enable more CAA members to participate in the annual Board of Directors election process, the "Meet the Candidates" session will again be held as a freestanding event on Friday, February 22, from 4:45 to 5:45 PM. By scheduling this important session without the competition of concurrent events and activities, we encourage greater attendance and communication and provide more opportunities for

participation between CAA's members and the Board of Directors. This session will affect Friday's portion of the conference schedule, which will begin earlier, at 7:00 AM, and end later, at 8:30 PM. The candidates for election to the board will be announced at [www.collegeart.org](http://www.collegeart.org) and ballots will be mailed at the end of the year. We urge all members to attend. Come, listen to those who will represent you, and 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 wall often divides academics and museum professionals, and to pay closer attention to an area of increasing interest to the whole field.

Offsite sessions, held on Saturday, February 23, will be hosted by the following institutions: 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 Andrew McClellan; and "A Question of Place: Philadelphia's Artistic Landscape," chaired by Sylvia Yount.

Other sessions devoted to museological issues include "Preparing Art Historians for Museum Work," chaired by Erica E. Hirshler; "Collecting in the Early Middle Ages," chaired by Melanie Holcomb and Christina Neilsen; "Museums and Globalization," chaired by Ruth E. Iskin and Saloni Mather; "What's New: Inventing Museums of Modern and Contemporary Art," chaired by Jeffrey Weiss; and "The 'Golden Age' of American Collecting," chaired by Eric Zafran and Aaron De Groft. CAA's Museum Committee will sponsor a session entitled "World War II Art Restitution Claims in Museums: Issues and Practices," chaired by Andrea S. Norris and Teri J. Edelstein. Most

## 2002 Artist's Portfolio Review Registration

Thursday, February 21, and Friday, February 22, 2002

Name \_\_\_\_\_

Address \_\_\_\_\_

City/State/Zip \_\_\_\_\_

Email \_\_\_\_\_

Phone \_\_\_\_\_ Member ID# \_\_\_\_\_

Discipline/medium \_\_\_\_\_

I will bring: ☐ 35-mm slides ☐ VHS video

Complete and return to: Artist's Portfolio Review, CAA, 275 7th Ave., New York, NY 10001. *Deadline: November 2, 2001.*

session chairs are museum professionals. Check the Preliminary Program for details. All museum sessions are marked with a special museum icon for easy identification.

## Design Forum meeting and session

CAA affiliated society **Design Forum: History, Criticism, and Theory (DF)**

will hold both a business and organizational meeting and a discussion session at the conference in Philadelphia. DF, originally founded in 1983, nurtures and encourages the study of design history, criticism, and theory and fosters better communication among the academic and design communities. The group is currently calling for participation in three upcoming events.

## 2001 Career Development Workshops

Thursday, February 21, and Friday, February 22, 2002

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

### Studio Art

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

### Other

- ☐ Curatorial
- ☐ Architectural History

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 2, 2001.*

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, or 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-length panel at the Annual Conference in 2003, which will be held in New York. Persons who would like to propose a subject, theme, or question for panelists to address and who are willing to serve as session chair(s), should their proposal be selected, are invited to send, as soon as possible, a one-page, double-spaced abstract to [cgorman@siu.edu](mailto:cgorman@siu.edu) or the mailing address listed above. Additional information about the group and the upcoming meeting in Philadelphia will be posted to [www.siu.edu/~artdesn/designforum.htm](http://www.siu.edu/~artdesn/designforum.htm). To join DF's mailing list, write to Carma Gorman at [cgorman@siu.edu](mailto:cgorman@siu.edu), or at the mailing address above.

### 2002 Call for Participation

*National Council of Art Administrators*  
**Agony and the Ecstasy: The Electric Chair**  
Judith Thorpe, University of Connecticut; Joe Lewis, School of Art and Design, Fashion Institute of Technology, 7th Ave. at 27th St., New York, NY 10001-5992; [lewisjoe@fitsuny.edu](mailto:lewisjoe@fitsuny.edu).

The role of department chair is fluid and constantly expanding. Expected to

advocate for their departments and maneuver through the often-uncharted waters of academe, chairs juggle many academic and nonacademic responsibilities, including internal and external partnership-building, contract negotiation, construction/facilities management, development and fundraising, entrepreneurship, and technology resources. This session will explore current and former attempts by department chairs to address their multitask environments. Panel participants will share their successes and failures by using case-study methodology. Some possible topics are building new or renovating old facilities, creating something from nothing, financial and programmatic development, the self-study process and reaccreditation, and student/faculty grievance mediation. This is not a "how to" but a "how I did it" session. No challenge is too large or issue too small for this session's review.

### Professional Practices Committee

**Doing Research in the 21st Century: Practical and Professional Issues**  
Irina D. Costache, Chair, Professional Practices Committee, Art Dept., California State University, Northridge, 18111 Nordhoff St., Northridge, CA 91330-8300; [iccosta@earthlink.net](mailto:iccosta@earthlink.net) (email preferred).

The Professional Practices Committee (PPC) invites CAA members to participate in this special session devoted to research in the twenty-first century. This session will initiate a constructive dialogue about the essential issues facing artists, art historians, and museum professionals in their research and to develop guidelines based on these findings. To make this dialogue more inclusive and effective, the session will comprise 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 5-7 minute presentation followed by discussion. All presenters will be listed on the PPC page at

[www.collegeart.org](http://www.collegeart.org). Members of the PPC will determine the presenters for this session and will reply to all applicants by December 3. Participation in this panel does not prevent a CAA member from serving in any capacity in another session in 2002 or 2003. *Deadline: October 30, 2001.*

### 2002 CAA Committee on Women in the Arts Annual Recognition Awards Ceremony

The Awards Ceremony of 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 \$20; tickets purchased onsite are \$25. 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 Broude, Mary Garrard, Elsa Honig Fine, Samella Lewis, Linda Nochlin, and Carolee Schneemann. What better way to show your support for women's achievements in the arts—not to mention greeting the dawn (yes, there is joy in that, really!)—than to attend this gala affair? The 2002 award winners will be announced in the November issue of *CAA News*.

### Free Awards Breakfast Tickets Available

Because of its mission to be as inclusive as possible, CWA will continue to make free mentoring tickets available to CAA members registered at the conference who would otherwise not be able to attend the gala. These tickets are funded by CAA members who wish to support this important event. If you would like to make it possible for a colleague to attend the Awards Ceremony, please complete the 2002 CWA Mentor Donor Form on the next page and return it with payment to CAA, Attn: Theresa Smyth, 275 7th Ave., New York, NY 10001. The number of free tickets will depend on the number of mentor donations. Thanks for your generous support! *Deadline: December 28, 2001.*

If you are interested in receiving a free Awards Ceremony ticket, please fill out the 2002 CWA Mentoring Ticket

Form below and send it to CAA, Attn: Theresa Smyth, 275 7th Ave., New York, NY 10001. To qualify, you must be both registered at the conference and a CAA member in good standing for 2002.

Ticket recipients will be selected by lottery and notified by January 18, 2002. We are happy to see as many people as possible join us! *Deadline: December 28, 2001.*

## Affiliated Society News

### Women's Caucus for Art

The Board of Directors of the Women's Caucus for Art (WCA) has unanimously approved the recommendations of the nominating committee to award the WCA 2002 Lifetime Achievement Award to the following women: **Camille Billops**, artist, New York; **Judith Brodsky**, artist (and CAA President from 1994 to 1995), New Jersey; **Muriel Magenta**, artist, New Mexico; **Linda Nochlin**, historian (and winner of the 1998 CAA Committee on Women in the Arts Recognition Award), New York; and **Marilyn Stokstad**, historian (and CAA President from 1979 to 1980), Kansas. The awards will be presented in Philadelphia at the WCA National Conference in February 2002.

### AIC Presents National Preservation Awards

The American Institute for Conservation of Historic and Artistic Works (AIC) and the Heritage Foundation have presented their joint 2001 Awards for Outstanding Commitment and Care of Collections to four organizations that demonstrate innovative and exemplary approaches to caring for collections. This year's winners are unusual in that

2002 Ticket Donor Form	
I wish to donate _____ number(s) of Mentoring Tickets for the Annual Recognition Awards Ceremony @ \$20 per ticket.	
CAA Paid 2002 Member ID # (required) _____	
Name _____	
Address _____	
City/State/Zip _____	
Email _____	Phone _____
Payment Method	
<input type="checkbox"/> Check	<input type="checkbox"/> MasterCard <input type="checkbox"/> 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 28, 2001.	

only one actually owns the collection for which it cares. Past winners have been primarily museums, but this year the awards go to organizations.

**Central Park Conservancy**, founded in 1980, has helped the City of New York transform Central Park from a state of derelict and disrepair to one of health and modernity. The Conservancy has restored more than two-thirds of the park's landscapes and facilities.

The congregation of the historic **Judson Memorial Church** on Washing-

ton Square in New York has made an exemplary effort to preserve its John La Farge stained-glass windows, protect its Renaissance-revival exterior, and restore its original Stanford White design.

Using the data compiled from Save Outdoor Sculpture's (SOS!) national survey, the **Sculpture Center** of Cleveland, OH, has funded, managed, and executed four successful outdoor sculpture preservation programs, resulting in the preservation of forty works throughout Cleveland since 1996.

2002 CWA Mentoring Ticket	
I would like to be included in the lottery for a free Mentoring Ticket.	
CAA Paid 2002 Member ID # (required) _____	
Name _____	
Address _____	
City/State/Zip _____	
Email _____	Phone _____
Selection will be by lottery, and ticket holders will be notified by January 18, 2002. Return form by December 28, 2001.	



Dedicated to the development and preservation of natural-history collections, the **Society for the Preservation of Natural History Collections** has made a sustained, strategic effort to improve the level of care provided to these quite fragile collections in North America and around the world.

Lawrence L. Reger, President of the Heritage Foundation, said, "I commend these organizations that have taken up the mantle of ensuring that our artistic, historical, and scientific heritage survives for future generations." CAA extends its heartiest congratulations to the recipients!

AIC is a CAA affiliated society. At the Annual Conference, the Heritage Foundation joins CAA in presenting the Award for Distinction in Scholarship and Conservation.

### CCPAAH Cuba Program

This summer marked the third Community College Professors of Art and Art History (CCPAAH) Cultural Exchange program in Cuba. Participating in the trip were CAA members Ben and Brooke Cameron, Greg Hendren, and CCPAAH president Tom Morrissey. CCPAAH is developing links for future study programs in the arts at several cultural institutions throughout Cuba and has a fourth and fifth trip planned for January and July 2002.

Also, national traveling exhibition of contemporary Cuban art is being organized by CCPAAH and will coincide with CAA's Annual Conference in Philadelphia. Several venues have already been selected in 2002 and 2003. Interested college and university venues and persons interested in Cuban research or in this exhibition should write to Tom Morrissey, Community College of Rhode Island, Lincoln, RI 02865; [tmorrissey@ccri.cc.ri.us](mailto:tmorrissey@ccri.cc.ri.us).

Find it at...  
[www.collegeart.org](http://www.collegeart.org)

## Advocacy Update

### New Leadership at the Federal Cultural Agencies

In a brief announcement on July 23, 2001, the White House formally nominated Bruce Cole, 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). Martin, 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 Marta Casals Istomin, President of the Manhattan School of Music and former Artistic Director of the Kennedy Center from 1980 to 1990; Peter Hero, President of the Community Foundation Silicon Valley; and Alvin S. Felzenberg, 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 Moran, Director, Mid-America Arts Alliance; George White, former Director of the

Eugene O'Neill Theater Center in Waterford, CT; Tom Bernstein, a New York businessman; Lynne Munson, administrator at the NEH under Lynne Cheney (wife of Vice President Dick Cheney); Dean Anderson, a former Smithsonian Institution official now at the Woodrow Wilson International Center for Scholars in Washington, DC; former U.S. Senator Alan Simpson; Orlando, FL, Mayor Glenda Hood; and Colleen Jennings-Roggensack, a college professor and former NEA staff member now Executive Director of Public Events at Arizona State University in Tempe.

### Fair Market Value Tax Deduction for Artists

In July's Advocacy Update, it was reported that a bill for a better tax deduction for charitable gifts of artworks by artists might be attached to a House bill called the Community Solutions Act of 2001. Unfortunately, this did not happen. The next step will be to try to include the tax-deduction bill in the minimum-wage bills that will most likely be introduced in the House and Senate later this year. For updates on the status of this important legislation or to find out what sort of action is needed in terms of contacting your elected officials to support this, please see CAA's advocacy page at [www.collegeart.org/caa/advocacy/index.html](http://www.collegeart.org/caa/advocacy/index.html).

### CAA Joins the Network for Education and Academic Rights

In July of this year, CAA was one of twenty-one education-related organizations from around the world that joined the Network for Education and Academic Rights (NEAR). NEAR posts information on its website, [www.nearinternational.org](http://www.nearinternational.org), concerning human rights in education and breaches of academic freedoms. It also sends alerts to member organizations so that they in turn can inform their respective members. CAA's participation in NEAR is in keeping with its long-standing commitment to the support of academic freedom. In 1970, CAA adopted the American Association of University Professors' 1940 *Statement of Principles on Academic Freedom and Tenure* with 1970 *Interpretive Comments*, which promotes public understanding and support of academic freedom and tenure and agreement upon procedures to assure these protections in colleges and universities.

## CAA News

### Call for Submissions to Art Journal

What would you do with six pages in *Art Journal*? The *Art Journal* Editorial Board invites writers and artists to submit articles, interviews, conversations, and other texts, as well as proposals for forums and artist 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/AJ/AJgdlnscontrib.htm](http://www.collegeart.org/caa/publications/AJ/AJgdlnscontrib.htm) for guidelines. For queries, please write to Michelle-Lee White, Editor, at [mwhite@collegeart.org](mailto:mwhite@collegeart.org).

### Citations Sought

To update CAA's Bibliography for a Culturally Inclusive Art History, the Cultural Diversity Committee seeks submissions of citations of works (books and articles) published that address multicultural and critical theories. Essays dealing specifically with conceptualizing the meaning of diversity, including ideas that address the meaning of "multiculturalism," are especially welcomed. We would also like articles written by artists whose ethnicity, gender, origin, or religion places them "outside" of the mainstream. Please submit citations to Beatriz Arnillas, [beatriz@aggieculture.tamu.edu](mailto:beatriz@aggieculture.tamu.edu); Amy Kirschke, [Amy.H.Kirschke@Vanderbilt.edu](mailto:Amy.H.Kirschke@Vanderbilt.edu); or Melanie Herzog, [mherzog@edgewood.edu](mailto:mherzog@edgewood.edu).

CAA's Bibliography for a Culturally Inclusive Art History is available online at [www.collegeart.org/caa/aboutcaa/committees/pips/cultural/culturalbiblio.html](http://www.collegeart.org/caa/aboutcaa/committees/pips/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](http://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](mailto:publications@collegeart.org). Reminders and full instructions will be sent to Ph.D. depart-

ment heads in September. For more information, write to the Publications Assistant at the email address listed above. *Deadline: December 1, 2001.*

## 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 show, and medium (or website address of online exhibits). Omission of membership number from your submission will prevent your listing from being published. Black-and-white 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. Please mail to Solo Member Exhibitions, CAA News, 275 7th Ave., New York, NY 10001; [caanews@collegeart.org](mailto:caanews@collegeart.org).*

### ABROAD

**Mark Staff Brandl.** Galleria Turchi, Montalchino, Siena, Italy, August 11–September 20, 2001. Painting and drawing.

**Michael McCarthy.** Association des Beaux-Arts de Cannes, Cannes, France, June 1–24, 2001. Collagraphy.

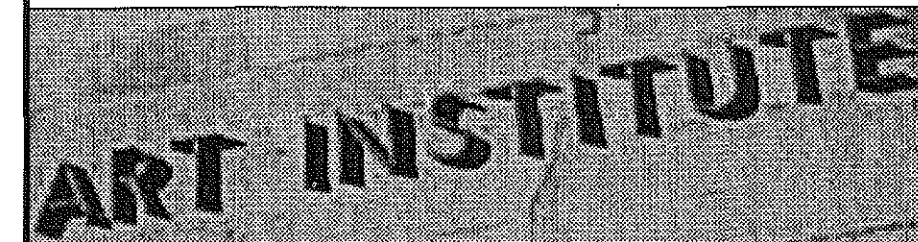
### MID-ATLANTIC

**Anthony Apesos.** F.A.N. Gallery, Philadelphia, July 6–29, 2001. *New Paintings*.

**Diane Burko.** Locks Gallery, Philadelphia, September 7–October 6, 2001. *The Volcano Series*. Painting and Iris prints.

**Babette Martino.** Hahn Gallery, Chestnut Hill, Philadelphia, September 7–October 3, 2001. *Aura of Extended Light*. Painting.

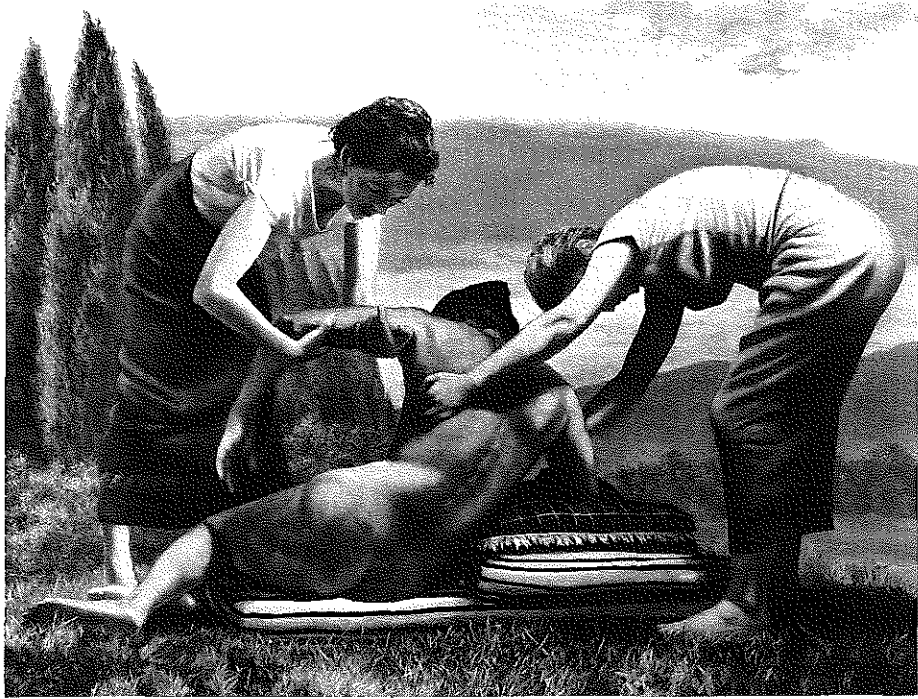
## So what do you



## 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](http://www.collegeart.org/caa/publications/careers/dull.html)





**Anthony Apesos, *Osiris + His Two Sisters*, 2000, oil on canvas, 46 x 60"**

**Rachel Selekman.** Delaware Center for the Contemporary Arts, Wilmington, DE, July 11–August 26, 2001. *New Sculpture*.

**Stan Smokler.** West Chester University, West Chester, PA, September 5–October 3, 2001. *Made in the U.S.A.* Sculpture.

#### MIDWEST

**Jill Downen.** Beelke Gallery, Purdue University, West Lafayette, IN, August 23–September 15, 2001. *Anxious Architecture*. Installation.

**Diane Lancia.** McHenry County College Art Gallery, Crystal Lake, IL, June 6–July 14, 2001. Mixed media.

**Patrick Luber.** Farnham Gallery, Simpson College, Indianola, IA, August 27–September 28, 2001. Sculpture.

**Carolyn H. Manosevitz.** University of Minnesota, Minneapolis, MN, April 21–August 27, 2001. *After the Shoah: Healing through Art*.

**Ron Morosan.** Grey Gallery, Detroit, MI, November 10–December 8, 2001. *From Multiplex to Idea, and the Nature of Encounter*.

**John Sabraw.** Thomas McCormick Gallery, Chicago, October 19–November 24, 2001. *New Paintings*.

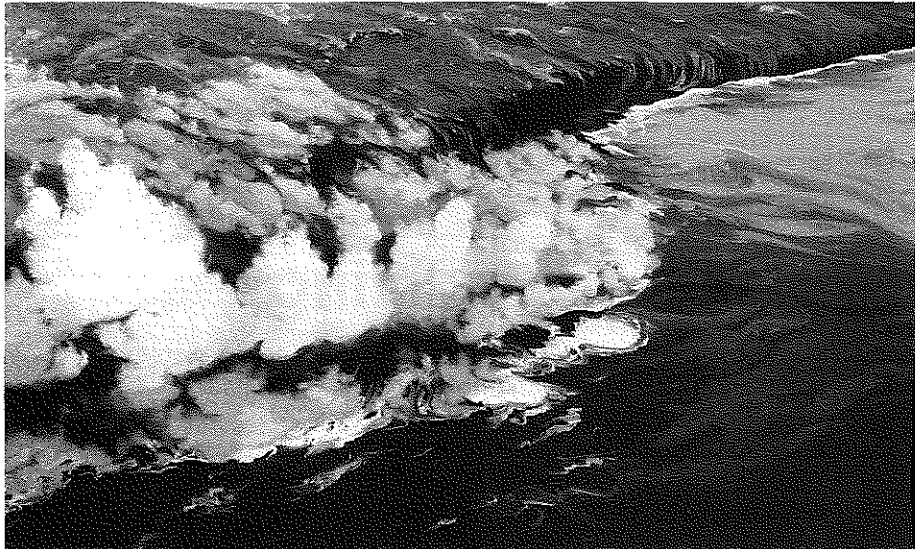
#### NORTHEAST

**Anthony Apesos.** Newton Free Library, Newton, MA, April 3–29, 2001. *Osiris Paintings*.

**Susan Bee.** Ben Shahn Galleries, William Paterson University of New Jersey, Wayne, NJ, October 22–November 30, 2001. *Ice Cream Sunday*. Painting and work on paper.

**Marjorie Blackwell.** Art Resources Transfer, Inc., New York, June 27–July 28, 2001. Painting.

**Jacqueline Ann Clipsham.** Hunterdon Museum of Art, Clinton, NJ, July 29–September 9, 2001. *Forty Years of Work*.



**Diane Burko, *Palami Pali (October Fight—2000) #2*, 2001, oil on canvas, 50 x 81"**

**Aaron Fry with Sally McLaughlin.** The Gallery@Green Street, Boston, August 15–September 12, 2001. *Real*. Installation.

**Holly Lane.** Schmidt Bingham Gallery, New York, September 5–October 6, 2001; Lyman Allyn Art Museum, Connecticut College, New London, CT, October 13–December 16, 2001. *Small Miracles*.

**Ron Morosan.** Germaine Keller Gallery, New York, October 20–November 10, 2001. *From Multiplex to Idea, and the Nature of Encounter*.

**Deborah Randall.** Doll-Anstadt Gallery, Burlington, VT, August 1–September 1, 2001. *Love Nest: New Paintings*.

**Scott Sherk.** Kim Foster Gallery, New York, April 28–May 26, 2001. *Borrowed Light*. Sculpture.

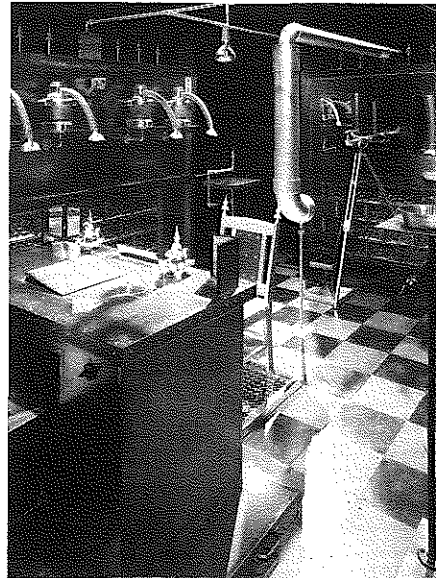
**Meryl Taradash.** Robert Moses Plaza, Fordham University at Lincoln Center, New York, April 5–October 4, 2001. Sculpture.

**Alison Weld.** Pacifico Fine Art, New York, October 4–28, 2001.

#### SOUTH

**Michael Aurbach.** Malone Gallery, Troy State University, Troy, AL, August 27–September 27, 2001. Sculpture; Eagle Gallery, Murray State University, Murray, KY, October 12–November 11, 2001. *The Administrator*. Installation.

**Susan Chorpenning.** Chinati Foundation, Marfa, TX, June 2001. *Marfa Ruins and Chinati Field*. Installation.



**Michael Aurbach, *The Administrator*, 2001, mixed-media installation, 8 x 18 x 12'**

#### WEST

**Julia A. Fenton.** Mark Woolley Gallery, Portland, OR, September 4–29, 2001. *Doth Corrupt*. Installation and drawing.

**Jann Nunn.** Space 743, San Francisco, April 11–May 19, 2001. *As She Seems*. Installation, performance, and video; and Garren Auditorium, University of California, San Diego, CA, June 28, 2001. *The Bradfords Tour America*. Film (with U. B. Morgan).

## PEOPLE IN THE NEWS

### In Memoriam

**Catherine Fehrer**, an internationally recognized authority on the famous Académie Julian in Paris, died on May 23, 2001. Fehrer 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. Fehrer researched neglected collections at the Archives Nationales and Bibliothèque Nationale in Paris and established a working relationship with André Del Debbio, who had acquired the women's ateliers of the Julian and still owned an enormous cache of archival and artistic material.

She wrote the catalogue for a legendary exhibition at the Shepherd Gallery in New York in 1989, which included an extensive and invaluable list of students and faculty and several seminal articles. Fehrer 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 Ecole des Beaux-Arts in Paris (which did not admit women until 1897). Her experience, research, and connections were crucial in the organization of *Overcoming All Obstacles: The Women of the Académie Julian*, presented at the Dahesh Museum of Art in New York in 2000, with Gabriel P. Weisberg as guest curator.

Her work with Del Debbio guaranteed a proper reception for Weisberg when he went to Paris to see what could be gathered 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 whether he would continue the search for information on Julian and his wife, Amélie Beaury-Sorel. Fehrer was a pioneer, an intellectual pathfinder, and the clear model of the independent researcher.

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 on an important era for the professionalization of women artists. —J. David Farmer, *Director, Dahesh Museum of Art*, and Gabriel P. Weisberg, *Professor of Art History, University of Minnesota*

### Academe

**Ruthann Godollei** has been appointed Dean of the Fine Arts Division at Macalester College in St. Paul, MN.

**Rona Goffen** of Rutgers University, New Brunswick, has been chosen as Professeur Invité at the Ecole des Hautes Etudes en Sciences Sociales in Paris for spring of 2002.

**Lubomir Konecny** has been named Director of the Institute of Art History at the Academy of Sciences of the Czech Republic in Prague.

**Allison Levy** has accepted the position of Assistant Professor of Art History in the Dept. of Art at Wheaton College in Massachusetts.

**Richard Metzgar** has been named Assistant Professor in the Art Dept. at the State University of New York, Oswego.

**Kristin Schwain** has been appointed Assistant Professor in the Dept. of Art History and Archaeology at the University of Missouri, Columbia.

**Laura Strand** has been awarded tenure and promoted to Associate Professor of Art in the Art and Design Dept. of Southern Illinois University in Edwardsville.

**David Underwood** has been promoted to Chairperson of the Art Dept. at Carson-Newman College in Jefferson City, TN, and will remain the Director of the school's Omega Gallery.

Auburn University has announced three new appointments in the Dept. of Art: **Joseph Ansell**, Professor and Head of the Dept.; **Samantha Lawrie**, Assistant Professor of Graphic Design; and **Christopher McNulty**, Assistant Professor of Sculpture.

Rice University in Houston, TX, has made the following appointments and promotions in the Dept. of Art and Art History: **Marcia Brennan**, Assistant Professor of Modern and Contemporary Art; **Joseph Manca**, Full Professor; **Hamid Naficy**, Full Professor and Chair of the Dept. of Art and Art History, succeeding **William Camfield**; and **Todd B. Porterfield**, Associate Professor of Modern European Art.

The Art Dept. of Smith College in Northampton, MA, has made the following appointments: **Barbara Lattanzi**, Harnish Visiting Artist in Digital Media; **John Peffer**, Assistant Professor of African Art and Architecture; and **Anna Sloan**, Mellon Postdoctoral Fellow in Islamic Art and Architecture. In addition, **Brigitte Buettner** has been named Priscilla Paine Van der Poel Associate Professor of Art History, **John Davis** has been appointed Alice Pratt Brown Professor of Art, **Barbara Kellum** has been promoted to Professor, and **Dana Leibsohn** has been promoted to Associate Professor with tenure. Davis was also elected Chair of the dept.

The State University of New York, Binghamton, has announced the following selections for the Dept. of Art History: **Karen-edis Barzman**, Acting Chair of Art History for the 2001–2002 academic year; **Abidin Kusno**, Assistant Professor of Southeast Asian Architecture and Urbanism; and **Nancy A. Um**, Assistant Professor of Islamic Art and Architecture.

Wichita State University has named the following as Visiting Assistant Professors in the School of Art and Design: **Heather Boyce-Broddle** in Graphic Design, **Artur Golczewski** in Modern and Contemporary Art History, **Matt Kelleher** in Ceramics, **Charlotte Loveland** in Art Education, **Duat Vu** in Painting and Drawing, and **Mary Werner** in Foundation and Painting.

### Museums

**Gregg Hertzlieb** has been selected as Director of

the Brauer Museum of Art at Valparaiso University in Valparaiso, IN.

**Susan Krane** has been named Director of the Scottsdale Museum of Contemporary Art in Arizona.

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

**Dulce Roman**, formerly Curatorial Assistant at the Harn 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. Grove** as Associate Curator of Contemporary Art and **Constantine Petridis** as Assistant Curator of African Art.

## Organizations

**Michael Aurbach**, Professor of Art at Vanderbilt University in Nashville, TN, and CAA's Vice President for Committees, has been reelected to a second term on the Board of Directors of the Southeastern College Art Conference.

**Kim Igoe**, formerly Program Director in the Museum Advancement & Excellence Dept. at the American Association of Museums (AAM), has been appointed Vice President for Policy and Programs at AAM.

**Jeffrey Larris** has tendered his resignation as Executive Director of the American Craft Council in New York.

# GRANTS, AWARDS, & HONORS

*Only grants, awards, or honors received by individual members are listed. Submit name, membership number, institutional affiliation, title of the grant, award, or honor, and use or purpose of grant to [caanews@collegeart.org](mailto:caanews@collegeart.org).*

**Marjorie Blackwell**, Assistant Professor of Art at Monmouth College in Illinois, has recently completed a commission for the Metropolitan Transit Authority's Art for Transit program in New York. Her 150-foot-long glass mural is located at the Mount Vernon East Station of the

Metro-North Railroad's New Haven Line. Blackwell also has received a Wells Foundation grant to establish a Macintosh-based graphic-design lab at Monmouth College.

**Judith K. Brodsky**, Professor at Rutgers University, New Brunswick, NJ, founding Director of the Rutgers Center for Innovative Print and Paper, and CAA President from 1994 to 1995, has received a Certificate of Honor from the Tyler School of Art at Temple University in Philadelphia.

**Sarah Cohen**, Associate Professor of Art History at the State University of New York, Albany, has won the Congress on Research in Dance 2001 Award for Outstanding Scholarly Dance Publication for *Art, Dance, and the Body in French Culture of the Ancien Regime* (Cambridge University Press, 2000).

**Jonathan Crary** has been awarded the 2001 Lionel Trilling Book Award, presented by the 2001 Academic Awards Committee of Columbia University's Columbia College in New York, for *Suspensions of Perception: Attention, Spectacle, and Modern Culture* (MIT Press, 1999).

**Jim Duignan** has received grants from the Illinois Arts Council and DePaul University's Office of Sponsored Programs and Research. They will be used for a sound- and video-artist residency at the Stockyard Institute in Chicago.

**Vanalyne Greene**, Professor at the School of the Art Institute of Chicago and CAA Vice President for External Affairs, has won the John Armstrong Chaloner Rome Prize Fellowship in Visual Arts.

**Mille Guldbeck**, Assistant Professor of Painting at Bowling Green State University in Ohio, has been awarded an Ohio Arts Council Individual Artist Fellowship for 2001 to create new work.

**Jodi Hauptman**, Assistant Professor in the Dept. of Art History at the University of Delaware, has received the Charles C. Eldredge Prize for Distinguished Scholarship in American Art from the Smithsonian American Art Museum for her book *Joseph Cornell: Stargazing in the Cinema* (Yale University Press, 1999).

**Ruth E. Iskin**, a member of CAA's Arthur Kingsley Porter Prize Committee, has been awarded a Mellon Fellowship in the Humanities Forum at the University of Pennsylvania, Philadelphia, for 2001-2002. Her Humanities Forum project and teaching will focus on art, new technologies, and mass media.

**Christina Kiaer** has been given Columbia University's 2001 Phillip and Ruth Hettelman Award, which is awarded to junior faculty who have distinguished themselves as teachers and demonstrated serious scholarly potential.

**Elaine A. King**, Professor of History of Art & Theory at Carnegie Mellon University in Pittsburgh, has been awarded a Smithsonian Institution Short Term Research Fellowship through the National Portrait Gallery in

Washington, DC, to continue her research on portraiture in the U.S. from 1960 to 2001. In addition, under an IREX Travel Grant, she spent time in Prague and Budapest last May, interviewing colleagues and observing how the demise of Communism affected cultural change during the last decade for a forthcoming article.

**Evonne Levy**, Associate Professor in the Dept. of Fine Art at the University of Toronto, has been awarded a Berlin Prize. She will receive a postdoctoral fellowship in residence at the American Academy in Berlin for fall of 2001 to work on her forthcoming book, entitled *The Jesuit Style: Art History and Politics, 1842-1945*.

**Victor Margolin** was named a University Scholar at the University of Illinois, Chicago. The award comes with a research fund that can be used during the next 3 years; his principal project will be a world history of design.

**David Morgan** has received a 2001-2002 fellowship from the National Endowment for the Humanities and the Franklin Research Grant from the American Philosophical Society in support of his research on the history of the religious tract in the U.S.

**Diane O'Donoghue**, a teacher in the Dept. of Visual and Critical Studies at Tufts University/School of the Museum of Fine Arts, Boston, and faculty member of the Boston Psychoanalytic Society and Institute, has been named the Fulbright/Sigmund Freud Society Visiting Scholar of Psychoanalysis at the University of Vienna for 2001-2002.

**Judith Barbour Osborne**, Adjunct Associate Professor at Drexel University in Philadelphia, has received an Independence Foundation Fellowship for the production of a limited-edition artist's book in collaboration with a poet.

**Mark Pompelia**, Curator of Visual Resources for the Art and Art History Dept. of Rice University in Houston, TX, has been elected Vice President of the Visual Resources Association and Associate Editor of its journal.

**Shilpa Prasad**, a Ph.D. candidate in the Dept. of the History of Art at Johns Hopkins University in Baltimore, has been awarded the American Academy in Rome Samuel H. Kress Two-Year Predoctoral Rome Prize Fellowship in the History of Art. She will be completing her doctoral dissertation, entitled "Guercino's 'Theatricality': Performance and Spectatorship in Seventeenth-Century Painting."

**Kathleen Pyne**, Associate Professor of Art History at the University of Notre Dame in Indiana, has received a stipend from the Georgia O'Keeffe Museum Research Center in Santa Fe, NM. She will be completing a book, entitled *Modernism and the Feminine Voice: The Search for "Woman in Art."*

**Daniel D. Reiff** has been awarded the 2001 Historic Preservation Book Prize from the Center for Historic Preservation at Mary Washington College in Fredericksburg, VA, for

*Houses from Books: Treatises, Pattern Books and Catalogs in American Architecture, 1738-1950, A History and Guide* (Penn State Press, 2001).

**Cynthia Elyce Rubin** has been chosen as Project Director for a South Dakota Humanities Council Grant made to the Middle Border Museum in Mitchell, SD, for continued study of the early Norwegian American immigrant photographer O. S. Leeland.

**Joseph H. Seipel**, Associate Dean of Academic Affairs, Director of Graduate Studies for the School of the Arts, and former chair of the Dept. of Sculpture at Virginia Commonwealth University in Richmond, has been recognized by the International Sculpture Center with the 2001 Outstanding Sculpture Educator Award.

**Dana Self**, curator at the Kemper Museum of Contemporary Art in Kansas City, MO, has been asked to serve as a member of the Museum Grants and Policy Panel for the National Endowment for the Arts. She and 10 others will review more than 100 grant applications from arts organizations in the funding categories of Creativity and Organizational Capacity. Self has also been nominated by a group of her peers to attend the Curator's Conference at Bard College in Annandale-on-Hudson, NY.

**Carolyn E. Tate** of Texas Tech University in Lubbock, has been chosen as a resident Fellow of Pre-Columbian Studies at Dumbarton Oaks in Washington, DC, and a Senior Fellow at the Center for the Study of World Religions at Harvard University in Cambridge, MA. Her research project is entitled "Gods? Cults? Deities?: Reconsidering Olmec Spiritual Belief and Practice."

The Getty Grant Program has awarded a grant to **Corine Schleif** and **Volker Schier**. They will undertake research for their project entitled "Katerina's Windows," which explores donation, devotion, art, and music as seen through the eyes of the late-medieval Birgittine nun Katerina Lemmel.

The Metropolitan Museum of Art in New York has awarded fellowships to the following CAA members: **Kirk T. Ambrose**, **Kate Ezra**, **Kathleen Foster**, **Jacqueline Lyle Humphrey**, **Simon Kelly**, **Jaclynne Kerner**, **Soyoung Lee**, **Shi-yee Liu**, **Taryn Matusik**, **Sofia Sanabrais**, **Scott Schweigert**, **Kristel Smentek**, **Elizabeth Stone**, and **Bette Talvacchia**.

The New York Foundation for the Arts has given fellowships to the following CAA members: **Elia Alba**, **Diane Bertolo**, **Barbara Broughel**, **Karen Finley**, **Eve Andree Laramée**, **Cyrilla Mozenter**, **Alejandra Munizaga**, and **Victoria Palermo**.

The Pollack-Krasner Foundation, Inc., has bestowed grants on CAA members **Ron Baron** and **Susan J. Sauerbrun**.

The Text and Academic Authors Association awarded its 2001 McGuffey Longevity Award and a Textbook Excellence Award to **Christin**

**Mamiya** and **Fred Kleiner** for the 11th edition of *Gardner's Art through the Ages*.

Winterthur Museum, Garden & Library in Delaware has announced its 2001-2002 research fellowship winners. CAA member recipients are: **Wendy Bellion**, **Nancy Holst**, **Eleanor Hughes**, **Arlette Klaric**, **Robert Silberman**, **Lisa Strong**, and **Tom Wolf**.

**Joseph H. Seipel**, Associate Dean of Academic Affairs, Director of Graduate Studies for the School of the Arts, and former chair of the Dept. of Sculpture at Virginia Commonwealth University in Richmond, has been recognized by the International Sculpture Center with the 2001 Outstanding Sculpture Educator Award.

## INSTITUTIONAL NEWS & AWARDS

**The Barnes Foundation** in Merion, PA, has received a grant from the Henry Luce Foundation that will fund the first comprehensive inventory and assessment of the Barnes' holdings.

**The Brauer Museum of Art** of Valparaiso University in Valparaiso, IN, has received a grant from the Indiana Arts Commission through the Regional Partnership Initiative and the Northern Indiana Arts Association. The grant will help the museum stage an exhibition of artworks by Konrad Juestel.

**Center for Creative Studies** in Detroit, MI, has changed its name to College for Creative Studies.

**The College of William and Mary** in Williamsburg, VA, has received a Ford Motor Company Fund Grant to undertake projects to conserve at-risk artworks in the Muscarelle Museum of Art's permanent collection as well as fragile, rare books and manuscripts in Swem Library's Rare Book and Manuscript Collection.

**The College of William and Mary** in Williamsburg, VA, has received a Ford Motor Company Fund Grant to undertake projects to conserve at-risk artworks in the Muscarelle Museum of Art's permanent collection as well as fragile, rare books and manuscripts in Swem Library's Rare Book and Manuscript Collection.

## CONFERENCES & SYMPOSIA

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

### Calls for Papers

**The Sewanee Medieval Colloquium**, entitled "The Middle Ages in the Post-Medieval World: Reception and Interpretation," seeks papers for its colloquium to be held April 12-13, 2002.

Possible topics include, but are not limited to, the interpretation of medieval culture in the Renaissance; re-creating the Middle Ages in art and architecture; medievalism in the 19th century; the Middle Ages in popular culture; the Middle Ages in American culture; medieval studies in the 20th century and the new millennium; the history of scholarship on the Middle Ages; and teaching the Middle Ages, past and present. Send 2 copies of a 250-word abstract and 2 copies of a brief c.v. to Susan J. Ridyard, Sewanee Medieval Colloquium, University of the South, 735 University Ave., Sewanee, TN 37383-1000; [sridyard@sewanee.edu](mailto:sridyard@sewanee.edu). *Deadline: October 1, 2001.*

**The Nineteenth Century Studies Association** will hold its annual conference March 7-9, 2002, in Savannah, GA. For the theme of "Looking Backward, Looking Forward," they invite papers exploring any aspect of 19th-century culture's obsession with the past, the future, and its own place in history. Please send a 1-page, single-spaced proposal for a 20-minute paper, cover letter, and a 1-2 page c.v. Proposals for 1 1/2-hour panels should include a cover letter from the panel organizer indicating format and issues to be discussed as well each individual participant's proposals and c.v.'s. Mail to Janice Simon, Lamar Dodd School of Art, University of Georgia, Athens, GA 30602; [jsimon@arches.uga.edu](mailto:jsimon@arches.uga.edu). *Deadline: October 15, 2001.*

**The 8th Biennial Symposium of the Textile Society of America (TSA)**, to be held at Smith College in Northampton, MA, September 26-28, 2002, will be woven around the theme "Silk Roads, Other Roads." Silk will be the primary thread of the conference; other textile-related topics will be featured in concurrent sessions. TSA encourages presentations on textiles from all parts of the globe and from disciplines including, but not limited to, anthropology, archaeology, art, art history, conservation, cultural geography, design, economics, history, linguistics, theater, and the physical and social sciences. Direct involvement in the program by indigenous scholars and textile producers and users is especially welcome. For more information, contact cochairs Marjorie Senechal at 413/585-3862; [senechal@math.smith.edu](mailto:senechal@math.smith.edu), or Pam Parmal at 617/369-3707; [pparmal@mfa.org](mailto:pparmal@mfa.org); <http://textilesociety.org>. *Deadline: December 1, 2001.*

### To Attend

**Choosing the Arts: Creative Boston Women 1900/2000**, will be held at the Museum of Fine Arts, Boston, on September 29, 2001, in conjunction with the exhibition *A Studio of Her Own: Women Artists in Boston, 1870-1940*. It will explore the opportunities and challenges of being a women artist in Boston at the turn of the last century and at the start of the new millennium. For more information and registration, call 617/369-3498; [eroberts@mfa.org](mailto:eroberts@mfa.org).

**The Modern/Postmodern Dialectic: American Art and Culture, 1965-2000** is an online symposium taking place October 1-14, 2001, on the Georgia O'Keeffe Museum's website. It will



offer a continuation of the *Defining American Modernism* conference that transpired in July 2001. Visit [www.okeeffemuseum.org/center/symposium.html](http://www.okeeffemuseum.org/center/symposium.html).

**Public Art 101**, sponsored by the Seattle Arts Commission, is a conference that will provide information and inspiration about the creation and management of public-art programs. To be held October 3–5, 2001, in Seattle, WA, it will feature an overview of public-art funding and legislation models, describe how to initiate public-art projects and commission artists, and explore the practical aspects of developing projects from concept to ribbon-cutting. For registration information, call Venus Bravo de Rueda at 206/684-4186; [venus.bravoderueda@ci.seattle.wa.us](mailto:venus.bravoderueda@ci.seattle.wa.us); [www.cityofseattle.net/arts/workshop/publicart\\_101.htm](http://www.cityofseattle.net/arts/workshop/publicart_101.htm).

**East-European Art and Architecture in the 20th Century** will be held at the Massachusetts Institute of Technology in Cambridge, MA, October 5–6, 2001. Organized by the History, Theory, and Criticism section of the Dept. of Architecture, this conference will provide an opportunity to raise critical questions about the status of aesthetic practices during the 20th century in the former Communist Block countries, both before and after the Cold War designation of “Eastern Europe.” For further information, write to Mark Jarzombek at [mmj4@mit.edu](mailto:mmj4@mit.edu) or Juliana Maxim at [maxim@mit.edu](mailto:maxim@mit.edu); [http://architecture.mit.edu/disc\\_grp/htc/eeaa.html](http://architecture.mit.edu/disc_grp/htc/eeaa.html).

**Integrating Differences: Theories & Applications of Universal Design** is a symposium to be held October 18–20, 2001, at the Fashion Institute of Technology in New York that will present ideas about universal design. From entrances with ramps and extra-wide doorways to adjustable hand tools and customized clothing, universal design aims to create attractive products, environments, and communications that are usable by all people, without the need for adaption and specialization. For program information, call or write 212/217-3241; fax: 212/217-7910; [baezceli@fitsuny.edu](mailto:baezceli@fitsuny.edu); [www.fitnyc.suny.edu/universaldesign](http://www.fitnyc.suny.edu/universaldesign). For registration information, call or write 410/275-2329; fax: 410/275-8936; [fitsuny@dol.net](mailto:fitsuny@dol.net). *Deadline: September 30, 2001.*

**Laying Claim: (Re)Considering Artists of African Descent in the Americas**, a conference to be held October 25–27, 2001, at Colgate University in Hamilton, NY, will focus on the expression, criticism, and history of artists of African descent in the Americas. Thematic sessions will examine artistic production in many different media as well as issues related to popular and critical reception of artists and their works. For more information, write to Mary Ann Calo at [mcalo@mail.colgate.edu](mailto:mcalo@mail.colgate.edu); <http://merz.colgate.edu/layingclaimconference>.

**Ethics and the Arts Conference**, presented by the Joan and David Lincoln Center for Applied Ethics at Arizona State University in Tempe, is slated for October 28–31, 2001. A dynamic mix of arts professionals and academics, including

performers, artists, philosophers, critics, conservative and liberal watchdogs, authors, filmmakers, and curators will be involved in panels, roundtable discussions, and other events. For registration materials, call 480/727-7691.

**Symposium X** will take place at the Walters Art Museum in Baltimore, MD, November 9–11, 2001. Papers presenting recent research will cover a wide range of topics, themes, and issues related to the Walters’ exhibition *Desire and Devotion: Art from India, Nepal, and Tibet in the John and Berthe Ford Collection*. For information, call 410/547-9000; [www.thewalters.org](http://www.thewalters.org). *Deadline: October 5, 2001.*

**Fair-Use and Abuse: Images on the Internet**, sponsored by the Visual Resources Association and the Dept. of Art and Art Professions at New York University’s Steinhardt School of Education, will be held November 15, 2001. This roundtable discussion will concentrate on the educational use of images protected by copyright, intellectual-property, and other proprietary laws. For information, contact Kathleen MacQueen at 212/998-5718; [km16@nyu.edu](mailto:km16@nyu.edu), or Michelle Murray at 914/395-2300; [mmurray@slc.edu](mailto:mmurray@slc.edu).

## RESOURCES & OPPORTUNITIES

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

### Call for Entries

**Art in General** is seeking submissions of short videos for the 4th Annual Video Marathon to be held January 12, 2002. This 12-hour program is a venue for innovative video work produced by emerging and established makers. All submissions must be VHS or NTSC format tapes; do not send master tapes. Send a short description of the work and a résumé and label the tapes with titles of the works, dates, artist’s name, telephone number, and email address. Include an S.A.S.E. for the return of your materials; please do not use metered postage. For more information, call 212/219-0473, ext. 29, or write [jeanine@artingeneral.org](mailto:jeanine@artingeneral.org). Mail submissions to Video Series, Art in General, 79 Walker St., New York, NY 10013-3523; [www.artingeneral.org](http://www.artingeneral.org). *Deadline: September 28, 2001.*

**Target Gallery** seeks artwork for *Feast Your Eyes*, an exhibition about food and cuisine to be held January 9–February 24, 2002. The call is open to artists working in all media; entry fee is \$25 for 3 slides. For prospectus, send an S.A.S.E. to Target Gallery, 105 N. Union St., Alexandria, VA 22314; 703/838-4565, ext. 4; [targetgallery@erols.com](mailto:targetgallery@erols.com). *Deadline: October 1, 2001.*

**Eighth Annual Great Plains National**, sponsored by the Moss-Thorns Gallery of Art at Fort Hays State University in Hays, KS, seeks entries for this competition of small works, including painting, sculpture, mixed media, printmaking, drawing, and ceramic sculpture (no photography, jewelry, video art, installation, or performance). Entry fee is \$25. For prospectus, send an S.A.S.E. to Moss-Thorns Gallery of Art, Fort Hays State University, 600 Park St., Hays, KS 67601. *Deadline: November 1, 2001.*

**Target Gallery** requests work for an exhibition opportunity to be staged October 9–November 17, 2002. It is open to individual artists or groups of artists working in all media; entry fee is \$35. For entry form and requirements, send an S.A.S.E. to Target Gallery, 105 N. Union St., Alexandria, VA 22314; 703/838-4565, ext. 4; [targetgallery@erols.com](mailto:targetgallery@erols.com). *Deadline: November 1, 2001.*

**Tubac Center of the Arts** requests entries for *Arizona Aqueous XVII*, its annual juried watermedia exhibition to be held February 16–March 17, 2002. Encouraging the innovative use of water-based pigment or pigments on a paper product, this exhibition is open to U.S. residents 18 years of age and older. Send \$15 with slides for up to 4 entries and an S.A.S.E. to Tubac Center of the Arts, P.O. Box 1911, Tubac, AZ 85646; 520/398-2371; [artcntr@flash.net](mailto:artcntr@flash.net); [www.tubacarts.org](http://www.tubacarts.org). *Deadline: November 1, 2001.*

**Fifteenth Parkside National Small Print Exhibition**, to be held January 13–February 21, 2002, seeks work in all original print mediums, including monoprints. Work must not exceed 18 inches in height, width, or depth. For prospectus, send an S.A.S.E. to Doug DeVinny, Parkside National Small Print Exhibition, Art Dept., University of Wisconsin, Parkside, 900 Wood Rd., Kenosha, WI 53144; 262/595-2581; [devinny@uwp.edu](mailto:devinny@uwp.edu). *Deadline: November 9, 2001.*

**Columbia College** in Missouri seeks entries for *Paper in Particular*, its 23rd annual exhibition of work on or of paper open to all artists living in the U.S. Send \$15 entry fee and 3 slides to Ben Cameron, *Paper in Particular*, Columbia College, 1001 Rogers, Columbia, MO 65216; 573/875-7510; [www.colmo.com](http://www.colmo.com). *Deadline: November 21, 2001.*

**Slop Art** requests entries to its Slop’s Supermarket catalogue and traveling exhibition. Entrants receive several full-color catalogues. Enter 3 works in any media for \$19.99; send slides, video, or digital files. For prospectus, send an S.A.S.E. to Slop Entry, P.O. Box 410942, Kansas City, MO. 64141-0942; 816/472-7567; [info@slopart.com](mailto:info@slopart.com); [www.slopart.com](http://www.slopart.com). *Deadline: December 31, 2001.*

## CALL FOR ENTRIES

**Hopscotch: Associative Leaps in the Construction of Narrative**  
**February 1–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 running bison in the cave paintings of Lascaux to the hieroglyphic imagery of the Egyptians, and from religious triptychs to comic books, visual narrative intrigues the imagination and speaks to the viewer through personal introspection. This exhibition explores the connections that transform separate moments into a singular idea. Connecting time, space, change, and motion through serial narratives, the exhibition looks at the completion of thought using disparate images to develop a cohesive narrative. Works in the exhibition should forge links that need to be deduced by the viewer. Using multiple images or nondidactic sources, they should challenge the viewer to read within the white spaces.

Curated by Ellen Rosenholtz, 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 212/691-1051, ext. 12, or [memsvcs@collegeart.org](mailto:memsvcs@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 cued 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). Selected artists will be asked to furnish résumé, 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 \_\_\_\_\_ Video \_\_\_\_\_ Other \_\_\_\_\_

Are you a current CAA member? \_\_\_\_\_ Yes ID# \_\_\_\_\_ No \_\_\_\_\_

Questions: email [ellen@paintedbride.org](mailto:ellen@paintedbride.org)

**Send slides, statement, and S.A.S.E. to:**  
Hopscotch  
c/o: Ellen Rosenholtz  
Director of Programs  
Painted Bride Art Center  
230 Vine Street  
Philadelphia, PA 19106

**Zg Gallery, Inc.**, a new Chicago gallery opening in the River North Art District in 2002, seeks contemporary artists for exhibitions in painting and/or drawing. Submit slides for review with an S.A.S.E. to Zg Gallery, Inc., 535 N. Michigan Ave., Ste. 1614, Chicago, IL 60611; [ZgGallery@msn.com](mailto:ZgGallery@msn.com).

## Call for Journal Contributions

*Intersections: Yearbook for Early Modern Studies* is seeking papers for "Volume III: The Low Countries as Crossroads of Religious Beliefs." In the early modern era, the Low Countries were important for religious and philosophical ideas, thereby serving as an intermediary among the various parts of the Western world. This volume for 2003 will be devoted to this intertraffic of the mind; its multidisciplinary approach will focus on the exchange of ideas and the interactions among faiths in the Low Countries (and their colonies) between 1550 and 1750. Contributions should focus on the ideas themselves, as expressed in word and/or image, between these years, rather than on case studies. Scholars from all disciplines are invited to send a 1-page proposal. The editors will invite 20 authors to submit their contribution by December 31. Articles should be in English and must not exceed 15 pages (6,000 words, notes included). For more information and to mail proposals, write to G. van Gemert, German Dept., P.O. Box 9103, NL-6500 HT Nijmegen, the Netherlands; [G.v.Gemert@let.kun.nl](mailto:G.v.Gemert@let.kun.nl). *Deadline: October 31, 2001.*

## Call for Participants

The **History of Museums Group** invites expressions of interest from scholars, museum professionals, and others regarding the creation of an association that will facilitate research and scholarly discussions on the history of museums, museum display, temporary exhibitions, and related topics. Purposes for such an association include holding conferences; sponsoring print or online publications for disseminating information about published and archival sources useful for museum-history research, other organizations, conferences or events of interest, and calls for papers; enabling cross-disciplinary exchanges among scholars studying museums or similar collecting institutions associated with a range of fields, including anthropology, art, natural history, science, and technology; encouraging the identification and preservation of institutions and archival sources as well as access and permission to publish information from those sources for qualified researchers outside the institutions. We are collecting names for a survey of interested parties to plan our next steps. To contribute thoughts and ideas, send your name and address or email to Jeffrey Abt, Dept. of Art and Art History, 150 Art Bldg., Wayne State University, Detroit, MI, 48202; [j.abt@wayne.edu](mailto:j.abt@wayne.edu), or Annie V. F. Storr, Museum Projects in Public Service, 8411 Queen Annes Dr., Silver Spring, MD 20910; [avfstorr@aol.com](mailto:avfstorr@aol.com).

## Catalogues Raisonnés

**Stephen C. Foster**, an author and curator, is creating a comprehensive, twofold catalogue

and monograph on Franz Kline that will concentrate on the artist's post-1946-47 work. He has established [www.franzkline.org](http://www.franzkline.org) in order to facilitate participation of individuals and organizations holding works by Kline or who have been historically involved with Kline. For more information, contact Tiffany Demaray, 666 Walnut St., Des Moines, IA 50309; 515/288-7007; fax: 515/280-1548.

**Spanierman Gallery** is looking for works, unpublished letters, papers, diaries, and photographs by or regarding Winslow Homer for its forthcoming catalogue raisonné. For more information, contact Spanierman Gallery, 45 E. 58th St., New York, NY 10022-1617; 212/832-0208; fax: 212/832-8114; [jsalerno@spanierman.com](mailto:jsalerno@spanierman.com); [www.spanierman.com](http://www.spanierman.com).

## Grants and Fellowships

The **Foundation for the Advancement of Mesoamerican Studies** announces its annual grant competition to assist scholarly investigations of ancient cultures of Mesoamerica (limited to present-day Mexico, Guatemala, Belize, Honduras, and El Salvador). Applicants may be working in such fields as anthropology, archaeology, art history, epigraphy, ethnohistory, history, linguistics, or multidisciplinary studies involving combinations of these fields. For a brochure outlining policies, grant categories, and requisite qualifications and application forms, download from the website or write to FAMSI, 268 S. Suncoast Blvd., Crystal River, FL 34429-5498; fax: 352/795-1970; [famsi@famsi.org](mailto:famsi@famsi.org); [www.famsi.org](http://www.famsi.org). *Deadline: September 30, 2001.*

**American Ceramic Circle (ACC)** awards grants to individuals for the preparation of scholarly papers based on original research in the history of ceramics. Grants provide assistance for costs such as travel and photography. The resulting research will be considered for a slide-illustrated lecture at a future ACC conference. ACC has primary rights to publish the papers and illustrations, if acceptable, in its journal. For an application form and more information, write to Nancy Lester, 520 16th St., Brooklyn, NY 11215; fax: 718/768-7716; [nlester@earthlink.net](mailto:nlester@earthlink.net). *Deadline: October 15, 2001.*

The **Princeton Society of Fellows in the Liberal Arts** offers 3-year postdoctoral fellowships for recent Ph.D.s (received after January 1999) to pursue research and teach half-time. For details, visit [www.princeton.edu/~sf](http://www.princeton.edu/~sf). *Deadline: October 15, 2001.*

**Dumbarton Oaks** offers project grants and residential fellowships in the areas of Byzantine Studies, including related aspects of late Roman, early Christian, Western medieval, Slavic, and Near Eastern studies; pre-Columbian studies (of Mexico, Central America, and Andean South America); and studies in landscape architecture. For full details and an application, write to Office of the Director, Dumbarton Oaks, 1703 32nd St. NW, Washington, DC 20007; [www.doaks.org](http://www.doaks.org). *Deadline: November 1, 2001.*

The **Metropolitan Museum of Art** (see classified on the next page.

The **American Academy in Rome** annually awards up to four 11-month Rome Prize fellowships in architecture, design, historic preservation and conservation, landscape architecture, literature, musical composition, visual arts, ancient studies, medieval studies, Renaissance and early modern studies, or modern Italian studies. Winners pursue independent projects at the Academy. Applicants must demonstrate at least 3 years of professional commitment and be currently engaged in studio work. Application fee is \$25. For guidelines and information, call or write Programs Dept., American Academy in Rome, 7 E. 60th St., New York, NY 10022-1001; 212/751-7200; fax: 212/751-7220; [info@aarome.org](mailto:info@aarome.org); [www.aarome.org](http://www.aarome.org). Please state specific field of interest when requesting information. *Deadline: November 15, 2001.*

The **American Research Institute in Turkey (ARIT)** offers several fellowships for scholarly research and language study in Turkey for U.S.-based scholars and graduate students. ARIT fellowships support individual research projects in ancient, historical, and modern times in all fields of the humanities and social sciences; fellowships must be carried out in Turkey. For applications and information, write to ARIT, University of Pennsylvania Museum, 33rd and Spruce Sts., Philadelphia, PA 19104-6324; 215/898-3474; 215/898-0657; [leinwand@sas.upenn.edu](mailto:leinwand@sas.upenn.edu); <http://mec.sas.upenn.edu/ARIT>. *Deadlines: November 15, 2001, February 1, 2002, and March 5, 2002.*

The **Sainsbury Research Unit** for the Arts of Africa, Oceania & the Americas at the University of East Anglia in Norwich, UK, invites applications for Visiting Research Fellowships, tenable during the 2002-2003 academic year. Holders of doctorates in this field are eligible to apply; in exceptional cases, advanced doctoral candidates may be considered. For more information, contact the Admissions Secretary, Sainsbury Research Unit, Sainsbury Centre for Visual Arts, University of East Anglia, Norwich NR4 7TJ, UK; 0044 (0) 1603-592498; fax: 0044 (0) 1603-259401; [admin.sru@uea.ac.uk](mailto:admin.sru@uea.ac.uk). *Deadline: November 15, 2001.*

The **Council on Library and Information Sciences (CLIR)** offers 10 fellowships funded by the Mellon Foundation for graduate students enrolled in a doctoral program in the U.S. Successful candidates will have completed all doctoral requirements except dissertation and must be ready to begin research between June 1 and September 1, 2002. As fellows, they will conduct dissertation research primarily in original source material in the holding of archives, libraries, historical societies, museums, or related repositories, write the dissertation, and receive a Ph.D. in a humanities field. For application forms and information, write to Mellon Fellowships, CLIR, 1755 Massachussetts Ave. NW, Ste. 500, Washington, DC 20036; 202/939-4750; fax: 202/939-4765; [info@clir.org](mailto:info@clir.org);

[www.clir.org/fellowships/fellowships.html](http://www.clir.org/fellowships/fellowships.html). *Deadline: December 1, 2001; November 15, 2001 for non-U.S. applicants.*

The **Georgia O'Keeffe Museum Research Center** sponsors research in American modernism from 1890 to the present by awarding stipends to historians in the fields of art, architecture and design, literature, music, and photography and to museum or other professionals who wish to have or extend curatorial experience. The Center offers 6 stipends annually, one to a qualified individual in each historical discipline and one to a scholar or museum curator interested in organizing an exhibition on American modernism at their. For applications, procedures, and more information, call or write to Georgia O'Keeffe Museum Research Center, 217 Johnson St., Santa Fe, NM 87501; 505/946-1002; fax 505/946-1093; [center@okeeffemuseum.org](mailto:center@okeeffemuseum.org); [www.okeeffemuseum.org](http://www.okeeffemuseum.org). *Deadline: December 3, 2001.*

## Scholarships

**American Ceramic Circle (ACC)** offers space-available symposium scholarships in the amount of registration fees to graduate and undergraduate students and museum interns whose studies relate to the history of ceramics. Applicants must be recommended by a faculty or museum supervisor. The 48th ACC symposium will take place in Providence, RI, on November 8-11, 2001. Send letter of application and letter of recommendation to Anita Ellis, 953 Eden Park Dr., Cincinnati, OH 45202; 513/639-2940. *Deadline: October 15, 2001.*

# Classifieds

*Do you want to guarantee that your event or listing will be published by CAA News? We accept classified ads of a professional or semiprofessional nature. \$1.50/word for members (\$15 minimum); \$2.50/word for nonmembers (\$25 minimum). Classified ads must be paid in advance of publication. CAA News also accepts boxed display advertising. Call or write Christopher Howard, Associate Editor, at [caanews@collegeart.org](mailto:caanews@collegeart.org) or 212/691-1051, ext. 220, for details.*

## For Rent

**Umbria.** Rustic farmhouse with basic amenities. Near Gubbio. Sleeps 6+, Beautiful landscape. September-May. Contact 518/279-9290; [nogna4@aol.com](mailto:nogna4@aol.com).

## Miscellaneous

**Independent researcher** seeks letters, personal information, and whereabouts of paintings by William Turner Dannat (1853-1929), American expatriate painter. Contact [jmjoel@erols.com](mailto:jmjoel@erols.com).

**Want to buy:** Used Charles Brand etching press. Please contact Kelly at 512/263-7861.

## Opportunities

**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; [ccs@bard.edu](mailto:ccs@bard.edu); [www.bard.edu/ccs](http://www.bard.edu/ccs).

The **Metropolitan Museum of Art** offers annual fellowships in art history and conservation to qualified graduate students at the predoctoral 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, 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 to be awarded for the 2002-2003 year is November 2, 2001. The application deadline for conservation fellowships to be awarded for the 2002-2003 year is January 4, 2002. For application procedures and further information, please visit the museum wesite at [www.metmuseum.org](http://www.metmuseum.org) or 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: [grants.education@metmuseum.org](mailto:grants.education@metmuseum.org).

# Datebook

**September 14, 2001**

Deadline for session proposals for the 2003 Annual Conference in New York

**October 1, 2001**

Deadline for applications for Millard Meiss Publication Fund subsidies

**October 1, 2001**

Deadline for submissions to the November 2001 issue of *CAA News*

**October 26, 2001**

Deadline for submissions to the December 2001 issue of *Careers*

**November 1, 2001**

Deadline to apply to serve on a CAA committee

**November 2, 2001**

Deadline for applications for the Artist's Portfolio Review and Career Development Workshops at the 2002 Annual Conference

**November 30, 2001**

Deadline for submissions to the January 2002 issue of *CAA News*

**December 3, 2001**

Deadline for papers for the 2002 Annual Conference to be sent to session chairs

**December 21, 2001**

Deadline for paying 2002 calendar year membership dues to guarantee receipt of the January 2002 issue of *CAA News* and the February 2002 issue of *Careers*

**December 28, 2001**

Deadline for Early Bird registration for 2002 Annual Conference in Philadelphia

**December 28, 2001**

Deadline for receipt of mentoring ticket or donor form for the 2002 Women in the Arts Annual Recognition Ceremony

**December 28, 2001**

Deadline for submissions to the February 2002 issue of *Careers*

**January 1, 2002**

Deadline for letters of interest for projectionist and room monitor positions at the 2002 Annual Conference

**January 18, 2002**

Deadline for advance registration for the 2002 Annual Conference in Philadelphia

**February 1, 2002**

Deadline for submissions to the March 2002 issue of *CAA News*

**February 20-24, 2002**

90th Annual Conference in Philadelphia

**March 1, 2002**

Deadline for submissions to the April 2002 issue of *Careers*