Implementing the Long Range Plan

As promised, we are giving an update on the implementation of initiatives outlined in the CAA Long Range Plan 1996-2006, which was presented to the membership in the January/February 1996 issue of CAA News and approved by the board of directors in February 1996. Goals were focused in eight specific areas: education, international involvement, advocacy, development, cultural diversity, governance, communications, and publications/exhibitions. Over the course of the last six months, CAA Board of Directors, committees, and staff have been steadily implementing the goals set forth in the plan.

International Involvement. In the January/February issue of CAA News, we reported on the preliminary steps to building greater international interaction. We are pleased to inform our members that in June, Susan Ball, CAA executive director, and Jonathan Fineberg, board member representing Millard Meiss Publication Fund grants, met with Federico Mayor, director general of UNESCO in Paris. In October, the parties will sign a Letter of Intent. The Letter of Intent, the parties will endeavor to identify funding for a demonstration project within the next two years. We plan to meet again in the near future with UNESCO representatives in Paris and to develop a demonstration project in a postconflict, developing country.

Advocacy. In an effort to develop a more organized and effective advocacy effort, CAA is creating a volunteer advocacy team (CAAAF) in emulation of the American Association of Museums' Museum Advocacy Team (MAT) effort. CAAAF will be regularly involved in government issues that directly affect our membership, including but not limited to federal funding for educational agencies, freedom of speech, copyright, and many others. Members of the CAA advocacy team will receive via e-mail the latest information on issues affecting the CAA membership, along with names, addresses, and telephone numbers.
Implementing the Long Range Plan

Addressing and telephone and fax numbers of United States congressional members, so that they can effectively voice support/opposition/opinions about key issues. (See CAA News, p. 3, for information on joining CAAAT.)

Exhibitions and Publications. The Visual Arts Committee of the CAA Board of Directors has proposed the sponsorship of an exhibition at the annual conference (in addition to the annual MFA exhibition). As announced in March/April 1996 CAA News, CAA and the Cooper Union for the Advancement of Science and Art are co-sponsoring an exhibition titled Techno-Satiricum, which will be held at the Arthur A. Houghton Jr. Gallery of Cooper Union in New York in conjunction with the 1996 CAA annual conference. In an effort to connect two of CAA’s major programs—the annual conference and Art Journal—as well as to meet the mandate to provide more services for artist members, an exhibition catalogue will be reproduced in the Spring issue of Art Journal. The sixteen-page catalogue, co-edited by the exhibition’s two curators, Robert Rinderl, director of the School of In., at Cooper Union, and Deborah Willis, curator of exhibitions and collections at the Center for African American History and Culture at the Smithsonian Institution, will be an addition to the regular 12 pages of Art Journal. This initiative is an ongoing effort of the CAA, with the call for exhibition proposals to appear in each March/April issue of Art Journal and a selection by the annual conference program planning committee to take place in October 1996. The call for participation will also have a call for artist entries.

Education and Professional Development. The CAA Board of Directors has initiated a new service for artist members, the Artist’s Portfolio Review, as a feature of the annual conference. Each year, artist members will have the opportunity to schedule evaluative sessions with professional curators and critics during the week of the conference. (See Annual Conference Update, p. 3, for details and scheduling information.)

Communications. In order to communicate better with the membership and other interested individuals who may be potential members, CAA has developed a web site (www.caa.arts.org) for the annual conference (in Boston, February 1996). President Leslie King-Hammond, on the recommendation of CAA’s Committee on Electronic Information, appointed Leila Kinney as CAA’s first electronic editor. Check it out at http://sasp.mit.edu/tna.

Governance. In order to meet the long-range goal of developing a system of elections that not only meets the By-laws of the CAA mandate of balanced representation of constituencies, but also avoids potential imbalances in representation (i.e. all artists or all art historians elected), the board initiated a new ballot whereby the slate of twelve is divided into two groups of six people who, if elected, will serve on either the Visual Arts or Art History committees. Members will vote for three people in each category.

Planning is an ongoing, as opposed to a static, process. We are continually working together to respond to needs already identified and addressed in the goals of the long-range plan as well as challenges presented by our changing political and cultural environment and in the professions in which our members’ works. An integral part of the ongoing planning effort is to solicit input from members about the status and efficacy of planning efforts. In order to facilitate this type of planning dialogue, we will be regularly soliciting and coordinating the annual report and future board retreats, which meet every two years to coincide with the change in the presidency.

In the March/April 1996 newsletter, we published both the address of outgoing president Judith Brody, which summed up her decade on the CAA Board, and the plans of incoming president Leslie King-Hammond. In November 1996, we will hold the first board retreat, where we will evaluate and update the long range plan and formulate new goals. Look for a report from president Leslie King-Hammond in the January/February 1997 issue of CAA News.

Annual Conference Update

Room Monitors and Projectors Sought

Applications are being accepted for room monitors and projectors for the 1997 annual conference. Room monitors and projectors will be paid $8/20 and will receive compliments of room registration. They are required to work a minimum of four session time slots (Wednesday-Saturday, and must attend a training session on Wednesday, February 12, at 5:00 p.m. Projectors must be able to operate a 35-mm slide projector; familiarity with video projectors is helpful. If interested, contact CAA, A-V Coordinator Elaine Projahn, 503 McGraw Hall, Room 626, 250 South Wabash Ave., Chicago, IL 60616.

In addition, room monitors are needed Wednesday, 2:30-3:30 p.m.; Thursday and Friday, 9:30-10:30 a.m. and 11:30-12:30 p.m., and Saturday, 2:30-3:30 p.m. We would like to see someone who is familiar with the visual arts or humanities. For further information, contact Cristin Tierney of CAA at 212/691-1051, ext. 210.

CAA Advocacy Team

College Art Association is pleased to announce that, in accordance with the goals outlined in the CAA Long Range Plan, a successful effort has been made to develop an infrastructure in which our advocacy programs can flourish. Among the changes instituted is the creation of a volunteer advocacy team (CAAAAT). As a member of CAAAT, you will receive the latest information on advocacy issues via e-mail. The service will provide the names, addresses, and telephone and fax numbers of congressional members so that you may quickly and effectively contribute your thoughts on key issues affecting legislation of the visual arts and humanities.

This quick, well-organized action will have a tremendous affect on how legislators vote and will influence which issues they actively support. To join CAAAT, you need only to be committed to those issues that really matter in the world of visual arts. Join us and learn how good it feels to really make a difference. For registration information, call 212/691-1051, ext. 266.

Attention Artists, Art Historians, Professors, and Formators Every year at its annual conference, CAA presents two awards for excellence in teaching. These awards are open to all members of CAA. Nominations deadline for these two awards has been extended through October 31, 1996. For further information, contact Cristin Tierney of CAA at 212/691-1051, ext. 206. Deadline: October 31, 1996.
April Hunter is a M.F.A. candidate in art history at Princeton University. The primary focus of her them is the development of basketry in the Senegambian and Kongo-Angolan influenced techniques on the craft during slavery to contemporary work by basket makers in Charleston County, South Carolina. Her research draws parallels between the stratification of class and race in the U.S. and the subordinate position of the arts of African Americans, which are often marginalized by scholars and historians. Through curatorial work, she hopes to change this perception of African American art. Hunter earned her B.A. from the University of California, Irvine, in interdisciplinary arts.

Trained as an architect and currently pursuing a doctorate in architectural history and theory at Princeton University, Misra Kwon is investigating the development of site-specific practice in public art in the United States over the last three decades. She asserts that the aesthetic, social, and political ramifications of art in the public realm are best comprehended through a recognition of both art and architecture. Kwon’s studies are complemented by the M.A. in photography she earned from the University of California at Berkeley, which helped rekindle her interest in the relationship between cultural practice and the built environment. She earned her graduate degree in architecture from Princeton and her undergraduate degree in architecture, from University of California at Berkeley. She also participated in Cornell University’s Scholars Exchange Program, as well as the Whitney Museum of American Art’s Independent Study Program.

C. Onofre Chavoya is a doctoral candidate at the University of Rochester, focusing on Chicano/a visual arts and cultural studies. Chavoya describes himself as "a human being from working class background and the first of sixty grandchildren to attend college." Chavoya’s academic inquiries are defined by a consideration of both art and architecture. Chavoya’s studies are complemented by the M.A. in photography she earned from the University of California at Berkeley, which helped rekindle her interest in the relationship between cultural practice and the built environment. She earned her graduate degree in architecture from Princeton and her undergraduate degree in architecture, from University of California at Berkeley.
T he following individuals have responded generously to our most recent campaign to help meet the match for our NEH and NEH Challenge Grants for the Professional Development Fellowship Program. Grants from the National Endowment for the Humanities are significantly closer to our goal of raising $1.1 million by June 1997.

Pat Adamo; Basil Alkazzi; Susan A. Averett; Fred W. Bales; Alice P. Ball; Charles B. Ball; Alice B. Barnard; Susan Balk; Susan B. Barnett; Sandra B. Becker; Susan B. Behrends; Robert N. Belasco; Catherine and Frederick Abraham; Pamela Askew; Cynthia M. Augsburg; Michael Aurbach; Susan Bell; Jeanne Bender; Alice H. R. Beckwith; Leslie Bellavance; Janet C. Berk; Edward Bergstrom; Judith Bethel; Tina Bisell; Annette Baugnoud; Pamela Z. Blum; Anna Blume; Phyllis Day Bober; Michelle Bouger; Thomas W. Bowen; Pauline; B. Boydel; Richard Beltzel; Judith K. Bresky; Marilyn R. Brown; Sarah L. Burns; Ruth A. Butler; Frederick Wolfe Cameron; William A. Camfield; Malcolm Campbell; David Canforo; Faya Caufay and Philip Centor; Chadley Clayson; Kristin Cottle; Colin D. Cooney; Charles D. Cutler; Paula E. Dewey; Hedwig Dickson; Joan Dobkin; Dennis P. Doorjan; Henry J. Drewh; Elizabeth W. Easton; Wendy Edwards; Daniel J. Ehlebom; Elizabeth S. Ettinghausen; Diana Fane; Alan E. Felsenthal; Linda S. Fisher; Jonathan Fincher; Lois M. Finks; Billie T. Fischer; Dorothy J. Fisher; Mary H. Fang; Jacqueline A. Frank; Lois L. Goldsmid; Janeanetta S. Goodwin; Walter C. Graff; Tiney G. Gray; Renato Gigante; Elizabeth P. Harris; Evelyn B. Harrison; Jane Haskell; Guy Hedron; Mary Beth Heffernan; Julius S. Heff; Linda D'Amore-Henderson; Patricia K. Madewell; Harold III, Erinn; Helen H. Heston; Edith M. Hoffman; Peter J. Holliday; Linda Holtry; Sharon Jacks; David E. Jordan; Sibyl Kastner; Alton Kettering; Dale Kinney; Henry F. Kleen; Robert A. Koch; Joyce Kozol; Carol Hurtle Krinsky; Nancy S. Lambert; Leonard and Marilyn Lehrer; Suzanne F. W. Lenakuy; Iva Lisakowycz; Marylou Lioi; Peter L. Lynch; Larcy D. Manusall; Victor Marchese; Nitza B. Marullo; Karen N. McGuinty; Jerry D. Meyer; Ellen G. Milano; Yong Soon Min; Dewey F. Mosby and Rebekah Presson; Karen Moore; Berendas Mueller; Mary E. Murray; Prudence R. Myers; Raoul Naagaard; Norvin Naughton; Minerva Navarrete; Lawrence Nees; Mary Garden Nettler; Jennifer G. Nellis; Pamela Nocaroo-Sherry; Martha Otto; John V. Piacenti; Ellwood C. Parfy III; Ann C. Petension; Ruth R. Philbrick; Francis Poh; Deborah Piskowski; Margaret R. Poll; Liliana Porter; William and Nancy Pressley; Aimee Brown Price; Sally J. Prussety; Elaine Quinn; Virginia; Reinhardt; E. Bruce Robertson; Matthew Robin; David Rosin; Betsy Rosaccio; Mark W. Rossilk; Mr. and Mrs. Herbert Ruben; Yvonnie K. Ruben; Jeffrey Ruda; Shert C. Sandell; Susan E. Schilling; Mathilid Schneid; Peter L. Scherneck; Timothy Siegel; Peter H. Selz; Claire Richer Shears; Gerald Silk; Mariana Silva; Susan Smith; William Smith; Lydia M. South; Susan D. Southwick; Edith A. Stender; Sally Ann Staton; Glenda Steinberg; Thomas Stamos; Whitney S. Stoddard; Cynthia Stoil; Alexandra Stone; Richard; Jan Stuart; Harvey Stigler; Richard T. Teamey; Rochelle T. Toker; Nancy J. Troy and Wim de; Jo; Truckeen; C. Guy Verner; Larry M. Warren; Walr Stein; Allen S. Weiler; Ayse Weible; Ron and Romte Wiringhorne; Leslie A. Williams; Irene J. Wint; Michael Zachan; Anu S. Zielinski.

Thanks to CAA Members

CAA expresses its sincere gratitude to 1996 Patron, Sponsoring, and Sustaining members...individuals who wish to contribute to CAA above and beyond...their regular dues. The members receive both the Art Bulletin and the Art Journal, as well as CAA's annual report. Membership fees cover less than half of CAA's operating costs, so voluntary contributions from Patron, Sponsoring, and Sustaining members help to make possible the wide range of programs and services CAA offers.

Patron Members

CAA would like to give special recognition to our patron members who contributed $500 for their 1996 annual membership: Hester Diamond; Kristin B. Collins; Bruner F. and Nancy H. Bazzco; and Joanne D. Payson. Our thanks to these members for their endowment of CAA and our ongoing commitment to strengthening the work of the association.

Sponsoring Members

This individual sponsoring membership for 1996 is $250. For their generous contributions, our thanks go to George S. Abrams; Jonathan J. A. Alexander; Basil Alkazzi; Pamela Askew; Ronald R. Atkins; Faye Cogan; Carole Ashley; Kevin E. Cooney; Elizabeth C. Cregier; McNeilu McG; Elizabeth C. Eichner; Timothy C. Eichner; Mae J. Fess; Emily M. Fain; Robert S. Flesher; Barbara G. Ford, and Matthew Heriban III; Charles M. Furman; Stephen M. Furman; Daniel J. Gerson; Paul E. Dewey; Hester Dia­...
College Art Association Standards for Retention and Tenure of Art Historians

Adapted by CAA Board of Directors, February 21, 1996.

The College Art Association has established the following standards regarding the Retention and Tenure of Art Historians, a copy of which has been sent to each accredited body in the United States and to institutional members of CAA under the cover of a letter from the current president of the association urging the said accredited body to recognize the standards as appropriate to any collegiate art history program.

CAA encourages institutions to maintain their diverse and unique departmental structures and to recognize that such diversity makes it essential that applicants for positions be provided with as much information as possible.

Status of Art History Faculty
All art historians on full-time appointments other than visiting professors or lecturers on appointments of one year or less are to be granted all responsibilities and rights of faculty status at that institution. Such status should include eligibility for academic rank, promotion, tenure, sabbatical leave, and any other economic packages. Equity of access to university support for research and professional development is essential for those on regular faculty status. Adjunct faculty, such as museum professionals, who are hired part time and over a period of time, should be given the opportunity of participating in curricular development and other appropriate areas concerning their areas of expertise.

Terminal Degrees
The Doctor of Philosophy (Ph.D.) is usually the terminal degree for art historians, though a different degree with appropriate scholarly work that contributes to the field of art history may well take place. In the absence of such a terminal degree, specific recognized equivalent professional achievements and leadership should be regarded as qualification for appointment to professional rank, promotion, or tenure. Neither the Ed.D. nor the M.A. are appropriate degrees for faculty hired to teach art history through holders of these other degrees with solid art history backgrounds may be asked from time to time to such lower degrees art history courses in small, nonspecialized departments. The legitimate use of adjunct faculty with full time appointments in their professional area is appropriate, especially in such areas as conservation and historic preservation. The academic degree held by those professionals may vary from the norm.

Criteria for Retention and Advancement

1. The criteria for promotion, retention, and tenure for art historians shall be teaching effectiveness, research and professional achievement, and service to the institution, the profession, and the community. Evaluation of the art historian's teaching, research effectiveness, and professional service will be carried out in consultation with the participating members of the visual art professions, with the greatest weight being given to the evaluation given by art history teaching in a given area of specialization. Unless the candidate is being evaluated for retention, promotion, or tenure in the sole art historian in the academic department, other art historians shall be consulted during the first stage of the review process, with representation on any department reviews.

2. Colleges and universities should make certain that their policies and procedures relating to matters of renewal, retention, promotion, and tenure are (true, concrete, and made available to faculty members as they are in the same. In addition, said policies shall be supplemented with more specific criteria as relevant to art historians, whether as members of a distinct art history department or as members of a more broadly based visual arts unit. Reviews of each faculty member's record in regard to these matters of research, service, and teaching should be held on a regular schedule, and at least in the first, third, and provisory year of the probationary period. The person under review should be given full information in writing about his/her status at each review.

3. Specific criteria:
   - The evaluation of teaching should include both student evaluations given in peer review. The candidate under review should also be given the opportunity to present the reviewing body an overall, summative evaluation of his/her teaching. The outside evaluator is certainly most valuable in this situation. The full-time teaching assignments of art historians should be informed of the number and amount of course taught or for teaching assistants when courses that require both examinations and papers are larger than a norm of forty students.

4. The evaluation of research should include a description of the candidate's research and professional achievements, and an analysis of the place of such research and professional achievements in the field. Art historians are expected to give public lectures, to speak at primary or secondary art history conferences, or to participate in the programs of local service organizations, the necessity of providing such service should be explicit.

5. While service to the department and institution may be expected of even the most junior faculty, it is undesirable to make substantial demands on young faculty for teaching service. It would be helpful to the candidate to determine the amount of service to be permitted at the start of their careers. Care should be taken to ensure that the outside evaluator is certainly most valuable in this situation. The full-time teaching assignments of art historians should be informed of the number and amount of course taught or for teaching assistants when courses that require both examinations and papers are larger than a norm of forty students.

6. The evaluation of teaching should include both student evaluations given in peer review. The candidate under review should also be given the opportunity to present the reviewing body an overall, summative evaluation of his/her teaching. The outside evaluator is certainly most valuable in this situation. The full-time teaching assignments of art historians should be informed of the number and amount of course taught or for teaching assistants when courses that require both examinations and papers are larger than a norm of forty students.

Graduate Students

When graduate students are assigned teaching duties as part of an internship, they should receive direct supervision by the faculty to whom they have been assigned. While advanced doctoral students may be granted responsibilities for their own courses, M.A. candidate teaching assignments should be limited to the teaching of discussion sections or required preparatory period of a faculty member, and student evaluations should either be allowed to continue to serve under the standards in force at the time of their initial appointment or be given an appropriate amount of time (normally one additional year) to meet the new standards.

CAA strongly urges institutions to comply with AAUP standards with respect to the length of probationary periods. All conditions for academic advancement should be in accordance with the specific institutions and their mission. The full-time teaching assignments of art historians should be comparable to those of other humanities faculty at the same institution (with two courses per semester at the norm at research universities and three of institutions where teaching load is heavy).

Mentoring

In order to confer the fullest opportunity for success of a beginning faculty member, the chair of a department should assign a senior art historian to serve as a mentor. Such a mentor would be expected to be knowledgeable of all elements of professional advancement and his/her understanding of the job of the new faculty member, and would serve them in this role in progress, as necessary to achieve professional advancement. This is especially important to those from underrepresented groups who have little experience and few models on which to base their behavior.
Solo Exhibitions by Artist Members

Only artists whose CAA members are included in this listing. More submitting information is available at www.caa-research.org/artist.


Ketti Kupper, J. H. M. Holder, 600 on board, 32" x 24".


Ketti Kupper, J. H. M. Holder, 600 on board, 32" x 24".

Patrick McGowan, Savannah International Airport, Savannah, Ga., International Greeting Tableau.
Brian Thompson, Lekakis Gallery, Richland College, Dallas, Tex., Prints.

WEST/
Shawn Brant, Northwest Oregon, Kunstallgemein International Seward Earth Project, eco-art sculpture.

NORTH/ JUSTIN MANTOR CLARYSSA, Milagro for the Lepr, sculpture, 20" x 10" x 15", 1996.

In Memoriam

William T. Alderson, museum professional and historical administrator, died at his home in Williamston, North Carolina, on April 6, 1996. Dr. Alderson began his career as an archivist and librarian and, in 1964, became director of the American Association for State and Local History (AASLH). He was director of the association's conferences and historical administrator, died at his home in Williamston, North Carolina, on April 6, 1996. Dr. Alderson began his career as an archivist and librarian and, in 1964, became director of the American Association for State and Local History (AASLH). He was director of the association's conferences and served as coordinator for the National Seminar for Historical Administration, and was an expert on the Accreditation Commission of the American Association of Museums. The AASLH conferred on him the highest honor which it can bestow, which provides support for students in the public history field, but he died before his memorial scholarship could be announced. For more information, call 615/255-2971.

Michael E. Olt, a longtime professor of art at the University of Kansas, died on July 17, 1996, at the age of 50. Olt was born in Batavia, Illinois, and earned a B.A. from the University of Colorado in 1967 and an M.A. from the University of California at Berkeley in 1969. He became an instructor at the University of Kansas in Lawrence at the age of 24, and began specializing in painting, specifically watercolors. Olt served in various capacities at Kansas University, including acting director of the Kansas City Art Department and Design. He received numerous grants and fellowships and frequently exhibited his work at the Luedy-Volland Gallery in Kansas City. He was a member of the Lawrence Art Commission and served on the board of directors of the Lawrence Arts Center, where he helped design and curate exhibits at the center's art gallery.

In 1996, Olt was named one of three Governor's Artists by the advisory council of the Kansas Arts Commission. His work has received national recognition, especially his watercolor paintings, which provided luminous commentary on everything from 17th-century Dutch to the 1986 Kansas University basketball national championship. Olt's paintings, "Cowboy, Cowgirl, Cowgirl," hangs in the Lawrence city hall. It was the first prize purchased through the city's Painted for Art program. Olt is also remembered for his unfailing commitment to the Lawrence community. He was a member of the City Council at Hillcrest Elementary School, a volunteer at the Lawrence Art Center, and a frequent judge at high school art exhibitions. Olt was also one of the original stockholders in a local preservation group, Gardens of Elders.

Peter Thompson, dean of the Department of Fine Arts, comments on this personal and professional loss. "Mike Olt was central to the character and function of our programs for twenty-six years. His work, teaching, and his many activities supportive of his colleagues, students, and the arts will not soon be replaced. We are all saddened and diminished."

Peg Weiss, a founding Kansas City scholar, died on July 17, 1996, at the age of 63. Born in Denver, Colorado, Dr. Weiss grew up in Swampscott, Massachusetts. She was a 1964 graduate of Smith College, where she also received her M.A. in 1965 and Ph.D. in 1973. Dr. Weiss also studied at a Fulbright scholar at the University of Munich, Germany, where she began her lifelong fascination with the work of Wassily Kandinsky.

Dr. Weiss's scholarly contributions span both the museum and the academic worlds. As curator of exhibitions at the Everson Museum of Art in Syracuse, New York, from 1973 to 1980, she produced exhibitions and edited catalogues on such subjects as Art Deco, medieval manuscripts, and ceramics.

During her tenure at the Everson, she produced exhibitions and edited catalogues on such subjects as Art Deco, medieval manuscripts, and ceramics. Her most recent appointment was research professor in the Fine Arts Department at Syracuse University, which she held since 1989. Dr. Weiss's work on Kandinsky led to her appointment as a Getty scholar at the University of Southern California in 1993. A popular and dynamic speaker, she was central to the history of art represents the best of scholarship. She will be sorely missed by students and colleagues alike.

Laurence S. Dixon, Fine Arts Department, Syracuse University

Museum News

Lynda J. Lambert

Olgal Cotler is Appleton Ensign Scholar Chair in the Arts at the School of Visual Arts and Dance at Florida State University, Tallahassee, Fla.

Nancy G. Heller has been appointed professor in the Humanities Division at the University of the Arts in Philadelphia.

Lynda J. Lambert is curator professor in the Fine Arts Department at Cranbrook College, Bloomfield Hills, Mich.

Effie S. Lawrence has been appointed assistant professor at Alfred University as Alfred, N.Y.

Stuereus Lyons has been awarded an Ellen McLaugh Brey Graduate Scholarship and has been promoted to the rank of full professor at the University of Tennessee at Knoxville.

Richard Meyer has been appointed assistant professor for the Department of Art History at the University of Southern California.

Tony R. Meyers has been named critic-in-residence for the Department of Fine Arts and Graduate Studies at College of Art and Design in Los Angeles.

Academe

Joseph F. Ansell is dean of faculty and institutional programs at the School of the Museum of Fine Arts in Boston.

Thomas H. Enright has been appointed associate professor of Arts and Art History at the University of Iowa.

Julia Cook is in-residence at the University of Nevada.

Academe

Francesca Corsagra

Francesca Corsagra has been named Philip and Lynn Strauss Curator for prints and drawings at Vassar College's Frances Lehman Loeb Art Center in Poughkeepsie, N.Y.

John Beshard has been appointed senior curator of film and media arts at the Solomon R. Guggenheim Museum.

Bonnie Klein is director of the Museum of Art at the College of William and Mary.

Barbara Matlick has been named curator of twentieth-century art at the Solomon R. Guggenheim Museum.

TheGetty Education Institute for the Arts, formerly known as the Getty Center for Education in the Arts, has relocated to the new Getty Campus. August 11, 1996, 1200 Getty Center Drive, Suite 600, Los Angeles, CA 90049-1200.

Robert Rosenblum has been appointed curator of twentieth-century art at the Solomon R. Guggenheim Museum.

Diane Waldman has retired as deputy director and senior curator at the Solomon R. Guggenheim Museum after 35 years.

Hawley M. Williams announced his retirement as president and chief executive officer of the Paul Getty Trust.

The National Endowment for the Humanities has announced the publication of application guidelines containing new deadlines and priorities for its Division of Public Programs. The NEH will hold four regional meetings that fall to introduce the revisions. For more information on the guidelines or regional meetings contact: Division of Public Programs; 302/405-6757; publicprograms@neh.org. Copies of the new guidelines may be obtained from: Public Information Office, 600 NEH 1133; web@neh.org; http://www.neh.org; http://www.endowment.gov.

New program: The Meyer Schapiro Program for Art, History, and Critique Through Artology is open to graduate students in fine arts, art history, and art conservation. The program is sponsored by the Meyer Schapiro Foundation, a New York-based organization that supports education in the visual arts.

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Grants, Awards, & Honors

Publication policy. Only grants, awards, or honors received by a member are listed. More than one institution in the same field may be included, but the greatestnumber available is not included. For more information on the application process or the intermediary for the grant, please contact the awarding agency directly.

Shinae Goldberg has been awarded the Hubert Haring Award from the Pacific Coast Council on Latin American Studies for completion of her book, Divisiones of the Americas: Art and Social Change in Latin America and the United States.

Laurie Jean Jackson was awarded grants from the Pollock-Krasner Foundation and the Georgia Council on the Arts.

Margaret Lewis was in the 1966 recipient of the American Library Association's Miriam L. Hood Scholarship.

Hilary S. Lanez received a 1996 MLA Mid-Atlantic regional fellowship for works on paper.

Laura Meierner has been awarded the Gilbert Chalmers Prize from the Society for French Historical Studies and the Institute Francais of Washington for her book, French Radical Printing and the Agitator of American Society, 1885-1900.

Mass Miller received a Mellon postdoctoral fellowship in East Asian religion and art history at Emory University to complete a book on images of women in 16th-Century Japanese prints.

Kristin M. Suzuki has been awarded a postdoctoral grant by Conseil Regional de Bourgogne to work on her book, The Ancestor of Minoan Spiritual and Temporal Authority in the Laboratory of Georgia Museum of Art in Athens with the Center of Georgian Literature of the CNRS.

Anne Markham Schulte has received a fellowship from a research award to study the emigration of Bohemian stone carvers to Venice in the 15th and early 16th centuries.

Ellen Hancker Spitz is a 1996-07 fellow at the Center for Advanced Study in the Visual Arts, a division of the National Gallery of Art.

Lisa Stansbury was awarded the Professional Artist Grant from the Sierra Arts Foundation of Reno, Nev.

William Berry has been awarded second prize in the 19th Annual Kansas City Artists' Coalition Exhibition.

Amber McAlister Blauer has been awarded a 1996-07 Fulbright fellowship to conduct research on the Old Testament images-lexicography in the Chinese Verse of Santa Teresa in China.

Elizabeth C. Childs has been awarded a 1996-07 fellowship for university teachers in the NEH and will be a Allosia Morton Bunch visiting senior fellow at the Center for Advanced Study in the Visual Arts at the National Gallery of Art.

Lisa Dean has been awarded a 1996-07 fullbright fellowship and a fellowship from the Biblical American Educational Foundation to research her dissertation, "The Visualization of History in the Hincastrian-Burgundian Court."

Jeanette D. Durham received a 2006-07 fellowship at the 1996 Munrow Studienrat Region at the Library of History at the Abbey of Muenster.

Jo Goeming has been awarded the Library Fellowship Award from the National Museum of Women in the Arts for her book for books and paintings, PMV Council.

Shaina Goldberg received the Hubert Haring Award from the Pacific Coast Council on Latin American Studies for completion of her book, Divisiones of the Americas: Art and Social Change in Latin America and the United States.

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Mass Miller received a Mellon postdoctoral fellowship in East Asian religion and art history at Emory University to complete a book on images of women in 16th-Century Japanese prints.

Kristin M. Suzuki has been awarded a postdoctoral grant by Conseil Regional de Bourgogne to work on her book, The Ancestor of Minoan Spiritual and Temporal Authority in the Laboratory of Georgia Museum of Art in Athens with the Center of Georgian Literature of the CNRS.

Anne Markham Schulte has received a fellowship from a research award to study the emigration of Bohemian stone carvers to Venice in the 15th and early 16th centuries.

Ellen Hancker Spitz is a 1996-07 fellow at the Center for Advanced Study in the Visual Arts, a division of the National Gallery of Art.

Lisa Stansbury was awarded the Professional Artist Grant from the Sierra Arts Foundation of Reno, Nev.

William Berry has been awarded second prize in the 19th Annual Kansas City Artists' Coalition Exhibition.

Amber McAlister Blauer has been awarded a 1996-07 Fulbright fellowship to conduct research on the Old Testament images-lexicography in the Chinese Verse of Santa Teresa in China.

Elizabeth C. Childs has been awarded a 1996-07 fellowship for university teachers in the NEH and will be a Allosia Morton Bunch visiting senior fellow at the Center for Advanced Study in the Visual Arts at the National Gallery of Art.

Lisa Dean has been awarded a 1996-07 fullbright fellowship and a fellowship from the Biblical American Educational Foundation to research her dissertation, "The Visualization of History in the Hincastrian-Burgundian Court."

Jeanette D. Durham received a 2006-07 fellowship at the 1996 Munrow Studienrat Region at the Library of History at the Abbey of Muenster.

Jo Goeming has been awarded the Library Fellowship Award from the National Museum of Women in the Arts for her book for books and paintings, PMV Council.

Shaina Goldberg received the Hubert Haring Award from the Pacific Coast Council on Latin American Studies for completion of her book, Divisiones of the Americas: Art and Social Change in Latin America and the United States.

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Washington, DC 9-15, 1997. Specialty groups will present information on AIC or the annual meeting, and Art History at the University of Texas and Texas Technical University, along with Richard Historic and Artistic Works (AIC) will hold its From Energy to Information: Representation in Museum. All participants must be members of the organization. For information, contact: Beth Depolo, 30 Bulletin Street, London 008254 (42) phone/fax 011 072 255 623.

For more information: direct inquiries to: Katy Dean, 39 West 8th Street, Madison, WI 50098; phone/fax 202/842-6482; fax 202/842-6733.

The National Gallery of Art Center for Advanced Study in the Visual Arts announces its 1997-98 fellowship program for postdoctoral researchers in all disciplines. Fellowships are awarded for 6-12 months of residency, with opportunities for associates who have completed Ph.D., but not full-fledged, work in any geographic area. Application form, application, information, and deadline: Contact: Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, DC 20006, 202/842-6482; fax 202/842-6733; http://www.capsa.net/casa. Deadline: October 1, 1995.
The American-Scandinavian Foundation (ASF) announces its 1997-98 research fellowship program, which is designed to encourage international research in the humanities and social sciences. Scholarships are available for seniors who will be at least 3 years beyond receipt of the Ph.D. For further information, contact: Stanford Humanities Center, Mariposa Street, New York, NY 10021; 212/751-7200. Deadline: November 15, 1996.

The Ansel Adams Research Fellowship is offered to scholars, museum professionals, candidates for advanced degrees, and independent researchers to carry out research in the archives, photograph collection, and library of the Center for Creative Photography at the University of Arizona. One $5,000 fellowship with the available residency of approximately 4 weeks. For further information, contact: Research Fellowship, Center for Creative Photography, University of Arizona, PO Box 210107, Tucson, AZ 85724. Deadline: November 1, 1996.

The American Academy in Rome announces the 1997-98 Rome Prize competition in the fields of architecture, landscape architecture, historic preservation, conservation, interior design, urban design, urban planning, graphic design, interior design, set design, the visual arts, archaeology, modern/contemporary studies, classical studies, post-Classical humanistic studies, and the history of art. Applications may be obtained by contacting: Programs Department, American Academy in Rome, 7 East 60th Street, New York, NY 10021; 1-212-727-7930. Deadline: November 15, 1996.

The Stanford Humanities Center will offer up to 6 external fellowships for 1997-98. Senior scholars are offered for well established scholars, and junior fellows are available for scholars who will at least 3 years beyond receipt of the Ph.D. For further information, contact: Stanford Humanities Center, Mariposa House, Stanford University, Stanford, CA 94305-6030; 415/723-3052; fax 415/723-1895. Deadline: November 15, 1996.

The American Antiquarian Society (AAS) announces its 1997-98 research fellowship program, in order to encourage imaginative and productive research in its Library collections of American history and culture through 1876. AAS will award a number of short- and long-term research fellowships from June 1, 1997, through May 3, 1998. At least two awards will provide funding for a 4-12 month research visit to the society’s AAS National Endowment for the Humanities fellowship, and other categories will provide 1-3 month support or residencies. The AAS also sponsors fellowship programs for primary and secondary teachers and librarians, and for creative artists and writers whose work is used for the general public. Full details about the AAS fellowships and programs and application forms may be obtained by writing to James Green, Director of Research Publications, 185 Salisbury Street, Worcester, MA 01609-0564; 508/753-5810 or 508/757-5073; cth@fasa.u.ar. Deadline for AAS fellowships: January 15, 1997.

The Library Company of Philadelphia offers a number of short-term fellowships for research in its collections, which are capable of supporting scholarship in a variety of disciplines related to the history of North America in the 18th and 19th centuries. Fellowships can be applied for one month at any time from June 1997-May 1998. Candidates are encouraged to inquire about the appropriateness of their topics before applying. To apply, send a single copy of the following professional chapter description, and a single letter of reference to: James Green, Assistant Librarian, Library Company of Philadelphia, 318 Locust Street, Philadelphia, PA 19106; 215/564-4315; 215/566-5100; jgreen@lcp.org. Deadline: February 1, 1997.

The Getty Provenance Index CD-ROM Edition (1996-1998), a database of primary source material crucial to the history of art collecting in Western Europe, is available. Inquiries may be directed to: Getty Trust Publications Distribution Center, Dept. ADP6, 14933 Califa Street, Van Nuys, CA 91411-3092; 800/725-3461; 818/779-2053.

The World’s Women Online is an award-winning collection of over 400 images by international women artists. This online exhibition is also showcased as a multimedia installation on sites around the world. Visitors are invited to experience the ongoing evolution of the site. Please do not submit new entries. http://www.aas.org/wowd.

Publications

ArtsQuarterly is the annual journal of the CAA and focuses on Art Theory and Education. The current issue (30) is on membership in the CAA, which is now included in the membership of the CAA. Please do not submit new entries. http://www.creview.com.is

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Miscellaneous

The Woodrow Wilson Center announces its 1997-98 fellowship program. The Center accepts applications from a wide variety of backgrounds including; government, corporate world, and academia. For further information, contact: Mrs. M. Morris, 212/831-8283. Deadline: October 1, 1996.


Smithsonian Institution Home Page. http://www.si.edu/ 

Art Directory. Directory lists 95 editors with their areas of research specialty. $6.00 + $2.00 mailing charge; prepaid only (payable to AAD of V. Wiegman, 360 Ridgeview Rd., Burlington, VT 05401). Books on the Fine Arts. We wish to purchase scholarly o.p. books on Western European fine art and architecture; also review copies. Andrew D. Wostenholm, 411 E. 83rd St., New York, NY 10028: 212/481-0479; fax 212/861-6588.

Gay and Lesbian Caucus. For a free copy of newsletter and membership application, contact: Jonathan Weinberg, PO Box 208272, New Haven, CT 06520-8779; jonathan@weinberg.com; 203/432-6035.


American Council of Learned Societies, 228 East 45th Street, New York, NY 10017; 212/780-0145; jgrimm@interport.net. Alissa G. K.Stringhini, Program Associate, Programs Department, American Academy in Rome. Address: 15,1997. 

The Getty Provenance Index CD-ROM Edition (1996), a database of primary source material crucial to the history of art collecting in Western Europe, is available. Inquiries may be directed to: Getty Trust Publications Distribution Center, Dept. ADP6, 14933 Califa Street, Van Nuys, CA 91411-3092; 800/725-3461; 818/779-2053.

The Georgia Institute of Technology Center for Architecture and the George Woodruff School of Mechanical Engineering at the Georgia Institute of Technology in Atlanta are sponsoring an artist-in-residence program for the 1996-97 academic year. Artists interested in engineering and incorporating technology are invited to apply. Send electronic, artemail, 10 slides, and 1 letter to: Harriette Dinsmore, College of Architecture, Georgia Institute of Technology, Atlanta, GA 30332-0150; harriette.dinsmore@tech.gatech.edu. Deadline: September 10, 1996.

The Woodrow Wilson Center announces its 1997-98 fellowship program. The Center accepts applications from a wide variety of backgrounds including; government, corporate world, and academia. For further information, contact: Mrs. M. Morris, 212/831-8283. Deadline: October 1, 1996.