

Thanks to Members

CONTINUED FROM PAGE 10

Jeffrey Larris, Jo Lauria, Claudia Lazzaro, Patricia J. Lefor, Leonard Lehrer, Dell Danielle Lemmon, Cathie Lemon, Madeline Lennon, Gail Levin, William W. Lew, Vernon L. Lidtke, Lucia S. Lilien, Denise T. Lisiecki, Rose-Carol Washton Long, Carla Lord, Beatus T. Lucey, Hans A. Luthy, Kent Lydecker, Patricia Mainardi, Michael Mallory, Richard L. Marciniak, James H. Marrow, Joan M. Marter, Sarah Blake Mc Ham, James W. Mc Manus, Jerry D. Meyer, Ruth K. Meyer, Creighton Michael, Ellen G. Miles, Elly Miller, Henry A. Millon, Barbara J. Mitnick, Cathy Montenegro, Clarence E. Morgan, James Morganstern, Dewey F. Mosby, Susan G. Moulton, Keith Moxey, Don R. Mullins, John Mulvary, Weston J. Naef, Katherine Harding Nahum, Lawrence Nees, Roy R. Neuberger, Linda Nochlin, Andrea S. Norris, Edward J. Nygren, John S. O'Brian, Clifton C. Olds, Steven N. Orso, Osmund Overby, George

Pappas, E. C. Parry, Melvin Pekarsky, Jeanette F. Peterson, Ruth R. Philbrick, Howardena D. Pindell, Deirdre Plomer, Cynthia Polsky, Olga Raggio, Virginia C. Raguin, Archie Rand, Peter S. Reed, Danielle Rice, Robert Rindler, Joseph Rishel, E. Bruce Robertson, Marcel Roethlisberger, Jane Mayo Roos, Peter D. Roos, Margaret Root, Robert A. Rorex, Charles M. Rosenberg, Mark Rosenthal, Sheila M. Ross, Wendy W. Roworth, Timothy F. Rub, Polly N. Rubin, Jeffrey Ruda, Sheri C. Sandler, Norie Sato, Carl N. Schmalz, Jr., John M. Schnorrenberg, Fritz Scholder, Frederick C. Schroeder, Paul Schweizer, Linda Seidel, Bette J. Sellars, Rivka T. Sevy, Daniel Shapiro, Ellen Sharp, Joyce Cutler Shaw, Pamela K. Sheingorn, Alan Shestack, Richard A. Shift, Larry A. Silver, Janice Simon, Robert B. Simon, Marianna S. Simpson, Lowery Stokes Sims, Webster Smith, Theresa Smyth, Joanne Snow-Smith, Thomas W. Sokolowski, Katherine Solender, Susan G. Solomon, Priscilla P. Soucek, Ann Sperry, Allen Staley, Theodore E.

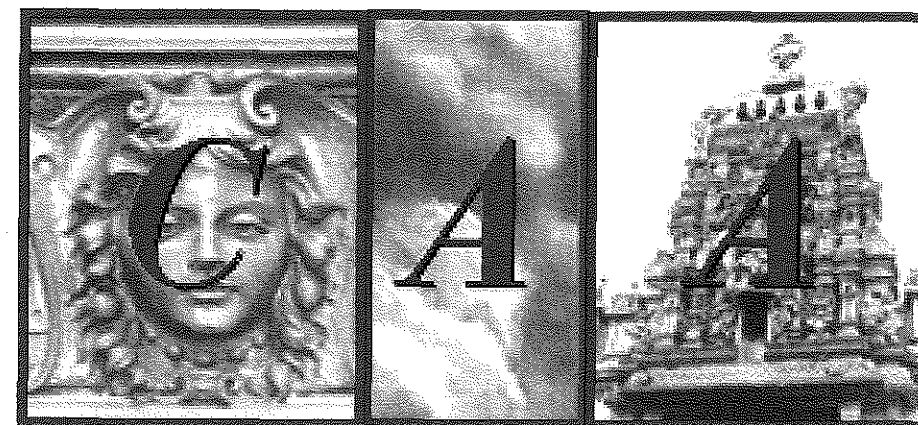
Stebbins, Jr., Roger B. Stein, Joan K. Stemmler, Damie Stillman, Julien M. Stock, David Summers, Charles Talbot, Roberta K. Tarbell, D. E. Tebow, Mark E. Thistlethwaite, Tamara K. Thomsen, Shirley L. Thomson, Jane M. Timken, Toni A. Toland, Margaret M. Kelly Trombly, Aimee B. Troyen, Paul H. Tucker, Horst Uhr, Kathryn A. Van Dyke, Kirk T. Varnedoe, Barbara A. Ventresco, Timothy Verdon, Anthony Vidler, Anne M. Wagner, Sonoko S. Wakita, Leonard E. Walcott, Jr., Gwen I. Walden, John Walsh, Jr., Allen Wardwell, Jack Wasserman, Joni B. Weberman, Jeffrey Wechsler, Judith Wechsler, Ruth I. Weidner, H. Barbara Weinberg, Gabriel P. Weisberg, Fred H. Werner, Richard V. West, Arthur K. Wheelock, Jr., Renate Wiedenhoef, David G. Wilkins, Reba W. Williams, Jean C. Wilson, Irene J. Winter, William D. Wixom, Reva J. Wolf, Jim Wright, Robert A. Yassin, Michael R. Zakian, Henri Zerner, and Judith K. Zilczer.



CAA to Launch Online Journal

This fall CAA will launch *CAA.reviews*, <www.caareviews.org>. Made possible by a generous grant from The Andrew W. Mellon Foundation, the journal will be the only online publication devoted to the peer review of new books relevant to the fields of art history, theory, and criticism; arts education and policy; and curatorial studies. *CAA.reviews* also anticipates covering national and international museum and gallery exhibitions, academic conferences, and electronic media. CAA plans to offer the journal free to members and the general public for the first three years, after which time the site will be secured and a nominal subscription fee will be charged.

Articles for *CAA.reviews* will be commissioned from major scholars, critics, artists, and curators around the country by Editorial Board members Katherine Haskins, University of Chicago; Leila Kinney, Massachusetts Institute of Technology; Robert Nelson, University of Chicago, and Larry Silver, University of Pennsylvania, and by fifteen appointed associate editors from various disciplines. The site will be maintained and edited by editors in the



Logo design for *CAA.reviews*

Publications Department in the New York office.

CAA.reviews is administered by CAA's Publications Committee in response to a lack of short, timely reviews of scholarly books and catalogues published in the fields of art and art history. CAA's esteemed quarterly journals, the *Art Bulletin* and *Art Journal*, receive more than a thousand books each year, but have space to review only two hundred. *CAA.reviews* aims to review significantly more books and exhibitions than has been possible in the journals and, with shorter articles and a continuous publication schedule, to do so more promptly.

The editors of *CAA.reviews* are confident that the immediacy of the web medium will better enable scholars and students to navigate through the increasing volume of scholarship as it is published. The streamlined design and user-friendly structure built by the CAA web team were projected with a scholar's needs in mind. A fast and easy keyword search function has been designed with

CONTINUED ON PAGE 2



September 1998

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

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Save the Date!

Wednesday, February 10, 1999,
6:00-7:00 P.M.

CAA Convocation

Awards presentation and Keynote address by John Walsh, Director, Getty Museum. Buses will depart immediately afterward for a gala reception at the new Getty Center. Details will appear in the Preliminary Program (mailed late October) and the November issue of *CAA News*.

Contents

Volume 23, Number 5
September 1998

- 1 CAA to Launch Online Journal
- 2 Call for Art Bulletin Editor-in-Chief
CAA in the News
- 3 Annual Conference Update
- 4 1998 Fellows Named
- 5 Join a CAA Committee
- 6 Advocacy
- 7 CAA News
- 8 From the President
- 10 Thanks to Members
- 11 Legal Update
- 12 Solo Exhibitions by Artist Members
- 13 People in the News
- 15 Grants, Awards, & Honors
- 16 Conferences & Symposia
- 17 Opportunities
- 23 Datebook
Classified Ads

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Editor-in-Chief Susan Ball
Editor Jessica Tagliaferro
Listings Editor Kari Grimsby

Material for inclusion should be sent via e-mail to Kari Grimsby at caanews@collegeart.org. Photographs may be submitted to the above address for consideration. They cannot be returned.

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CAA to Launch Online Journal

CONTINUED FROM PAGE 1

the latest in database programming, enabling users to determine immediately whether the book, topic, or author has been covered. Reviews will also be continuously and permanently archived.

The journal will strive to foster dialogue among colleagues and authors through letters to the editor and a possible listserv. Editorial Board member Nelson, who, along with Kinney and Silver, first conceived of the journal several years ago, remarks: "[O]nline reviews are far more timely [than print]—by as much as two to three years. . . . Electronic journals have the potential to create new virtual communities."

For more information, consult the CAA website in the coming weeks or e-mail Jessica Tagliaferro at caareviews@collegeart.org.

Call for Art Bulletin Editor-in-Chief

The Art Bulletin Editorial Board invites nominations and self-nominations for the position of editor-in-chief of the *Art Bulletin*, for a term of office from July 1, 1999, through June 30, 2003. (Service during the first year is as editor designate.)

The *Art Bulletin* publishes scholarly essays and documentation on the history of art of all periods and places. The editor-in-chief is expected to read all submitted manuscripts, to refer them to appropriate expert referees for scholarly review, to provide guidance to authors concerning the form and content of submissions, and to make final decisions regarding their acceptability for publication. The editor-in-chief, subject to the supervision of the *Art Bulletin* Editorial Board, has overall responsibility for the content and

character of the journal. Each issue has approximately 150 editorial pages (135,000 words), not including book reviews, which are the responsibility of the book review editor. The position usually requires one-half of the editor's working time. CAA provides financial compensation for three years.

Candidates must be CAA members. Nominators should contact their nominees to ascertain a certain willingness to serve. All nominations must be accompanied by a c.v., a statement by the nominee of interest in the position, and at least one letter of recommendation. These materials should be sent to: *Art Bulletin* Editorial Search, CAA, 275 7th Ave., New York, NY 10001. *Deadline November 15, 1998.*

CAA in the News

"University art and art history programs in the U.S. are moving in the right direction. A study by the College Art Association's Committee on Women in the Arts has found that in the last 25 years, the percentage of women teaching in university art and art history departments has tripled. Women were 16 percent of full-time faculty members in the early 1970s but climbed to 48 percent by 1996."

—Lauren Sandler, "Work Notes," Ms., July/August 1998

"Although it's always nice to have a lofty excuse to look at dirty pictures, readers who do only that will be missing out on what makes [John] Clarke's book noteworthy. A professor of art history at the University of Texas at Austin and incoming president of the College Art Association, Clarke eschews present-day assumptions about sex in order to recover the meanings his erotic images may have had in the Roman world. . . ."

—Daniel Mendelsohn, review of *Looking at Lovemaking: Constructions of Sexuality in Roman Art (California, 1998)*, *Lingua Franca*, July/August 1998

Annual Conference Update

Usher/Projectionist Coordinator

CAA is seeking an individual to coordinate session ushers/projectionists for its annual conference. The position is on a contract basis, from September through February each year. Responsibilities include: recruitment of ushers and projectionists, beginning in September up to the beginning of the conference; scheduling, coordination, and on-site supervision of all ushers/projectionists; liaison with on-site A-V staff at conference; and provision of necessary paper work to conference director.

Compensation will be provided along with travel and accommodations at the time of the conference. Qualified candidates should have a background in visual resources; knowledge of video equipment is helpful. This position does not require New York residency. Applicants must be available to travel to the conference in February (dates and locations vary from year to year) to be considered for the position.

If interested, contact Mary-Beth Shine, Conference Director, College Art Association, 275 7th Ave., New York, NY 10001; fax 212/627-2381; mbshine@collegeart.org. *Closing date: November 1, 1998.*

Ushers and Projectionists Sought

Applications are being accepted for ushers and projectionists for the 1999 Annual Conference in Los Angeles. Ushers and projectionists will be paid \$8.00/hour and will receive complimentary registration. They are required to work a minimum of four session time slots (Thursday–Saturday), and must attend a training session at 7:30 A.M., Thursday, February 11. Projectionists must be able to operate a 35-mm slide projector; familiarity with video

projectors is helpful. Contact: CAA A-V Coordinator, c/o CAA, 275 7th Ave., New York, NY 10001; mbshine@collegeart.org. No phone calls please.

Room Monitors Sought

Room monitors are needed to check in individuals for the Artist's Portfolio Review and Career Development Workshops. These monitors will receive complimentary registration and are required to work their appointed time slots. Contact: JC Rafferty, 275 7th Ave., New York, NY 10001; fax 212/627-2381; jcr@collegeart.org.

Getty Travel Grants

Thanks to a generous contribution from the Getty Grant Program of the J. Getty Trust, CAA is able to offer a limited number of travel grants to scholars wishing to attend the 87th Annual Conference in Los Angeles, February 10–13, 1999. Grants will be awarded to applicants from Central and Eastern Europe, Latin America, and developing countries only. Applicants must express an interest in the 1999 conference sessions, descriptions of which appeared in the 1999 Call for Participation. The 1999 Annual Conference Preliminary Program, which will be sent to all members in late October, may also be consulted. To apply, please send a letter of interest and short c.v. to: Mary-Beth Shine, Conference Director, 275 7th Ave., New York, NY 10001. You must be a CAA member for your application to be considered. For a membership application and information, please call 212/691-1051, ext. 12. *Deadline: November 13, 1998.*

Artist's Portfolio Review Opportunity

The 1999 Artist's Portfolio Review will offer more than 100 artist-members the opportunity to have slides or VHS-format videos of their work reviewed by professional curators/critics in private, twenty-minute consultations. Appointments will be scheduled in the following time slots: Wednesday, February 10, 3:00–5:00 P.M.; Thursday, February 11, 12:00–2:00 P.M. and 3:00–5:00 P.M.; Friday, February 12, 12:00–2:00 P.M. and 3:00–5:00 P.M.; and Saturday, February 13, 12:00–2:00 P.M.

Interested artists should submit the Artist's Portfolio Review coupon (see page 21) or a postcard listing name, address, phone number, and discipline/medium. Indicate whether work to be reviewed will be on slides or video and any time slots for which you *cannot* be scheduled. *Please note: in order to be considered for the Artist's Portfolio Review, applicants must advance register for the 1999 annual conference by December 31.* Artist's Portfolio Review, CAA, 275 7th Ave., New York, NY 10001. Participants will be chosen by a lottery of applications received by the deadline. All applicants will be notified by mail of the status of workshop participation by December 11, 1998 (*no phone calls please!*). CAA will make every effort to accommodate all applicants; however, review participation is limited. *Deadline: October 30, 1998.*

Career Development Workshops

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

The 1999 Career Development Workshops will take place Thursday, February 11, and Friday, February 12, 1999, at the Los Angeles Convention Center. Workshops are by appointment only; all participants must be 1999 CAA members in good standing. To apply, complete the Career Development Workshops coupon (see page 22). Career Development Workshops, CAA, 275 7th Ave., New York, NY 10001. Participants will be chosen by a lottery of applications received by the deadline. All applicants will be notified by mail of the status of workshop participation by December 11, 1998 (*no phone calls please!*). CAA will make every effort to accommodate all applicants; however, workshop participation is limited. *Deadline: October 30, 1998.*

1998 Fellows Named

CAA is delighted to announce the 1998 recipients of the Professional Development Fellowship for Artists and Art Historians and the Professional Development Fellowships in American Art. This year, four fellows were selected from a highly competitive pool of more than 100 applicants. All four will receive grants of \$5,000 to help them complete their M.F.A., Ph.D., or M.A. degree in the 1998-99 academic year. CAA will also help the fellows secure postgraduate employment at museums, art centers, colleges, or universities, and then subsidize their first year's salary through matching grants to the institutions that hire them.

CAA initiated the Professional Development Fellowship Program in 1993 to help M.F.A., terminal M.A., and Ph.D. students bridge the gap between graduate study and professional careers. By offering support at this critical juncture in scholars' and artists' careers, CAA intends to make timely degree completion more viable and employment opportunities more accessible. In turn, by nurturing outstanding scholars and artists at the beginning of their careers, CAA hopes to strengthen and diversify the profession as a whole.

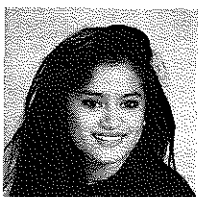


Cristina Cruz Gonzalez is an M.A. candidate in art history at the University of Texas, Austin, with a concentration in Aztec and Maya art. After receiving a B.A. in anthropology, Gonzalez accepted a position at the Museum of Fine Arts in Houston. Shortly thereafter she received a fellowship from the MacArthur Foundation to work in the

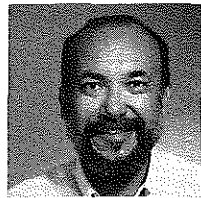
Department of Africa, Oceania, and the Americas and curated an exhibition on late-classic Maya ceramics. Her M.A. thesis will pursue her current interest in narratology by investigating historical and mythological narrative within Precolumbian art, specifically focusing on issues of formal composition, contextualization, iconographic appropriation, intention, and reception theory.



Ricardo J. Miranda is pursuing an M.F.A. at Carnegie Mellon University. Miranda received his undergraduate degree from the University of California at Berkeley, with a double major in practice of art and English literature and a minor in Spanish literature. Presently much of his work investigates the transitory nature of culture and people owing to the increasingly migrant populations of metropolitan areas. Having applied to Carnegie Mellon University strictly for painting, Miranda has since worked with video, photography, computers, and electronics.



Veena Cabreros Sud will earn an M.F.A. in filmmaking at New York University. Over the past three years she has produced and directed short films that have been screened internationally. Sud has learned a great deal about filmmaking through "guerilla education"—gleaning information and experience from Third World Newsreel and as a fellow with the Whitney Museum of American Art's Independent Study Program in New York. Her films focus specifically on the experiences of women—young, immigrant, working class mothers—and draw from her personal experiences. Sud earned a B.A. in political science and women's studies from Columbia University.



Dennis Peter Trujillo is pursuing a Ph.D. in American studies at the University of New Mexico. His dissertation is

entitled "The Commodification of Hispanic Heritage: The Spanish Colonial Arts Society and the Two Twentieth-Century Revivals of Traditional Art." Most recently he has co-curated the well-received exhibition *The Myth of Santa Fe: Tourism, Ethnic Identity, and the Creation of a Modern Regional Tradition*. Trujillo also co-curated the 1997 retrospective exhibit for the silver anniversary of the New Mexico Endowment for the Humanities, of which he is vice chair of the board of directors. Trujillo earned an M.A. in museum studies/anthropology from the University of Denver.

Because the applicant pool was remarkably competitive, the visual artists and art historians juries also awarded honorable mention to the following individuals: **Alejandro Diaz**, M.A., Bard College; **Sarah Lewison**, M.F.A., San Francisco State University; **Carol McCusker**, Ph.D., University of New Mexico; **Maura Reilly**, Ph.D., Institute of Fine Arts, New York University; and **Keith Washington**, M.F.A., Tufts University.

In the art historians category, the jury comprised: **C. Ondine Chavoya**, School of the Museum of Fine Arts, Boston; **Christine Kondoleon**, Worcester Art Museum; **Kristen Fredrickson**, Hunter College; and **Tritobia Benjamin**, Howard University. The visual artists jury included: **Bailey Doogan**, University of Arizona; **Audrey Bennett Steinhauer**, Rensselaer Polytechnic Institute; **Larry Holmes**, University of Delaware; **Duane Slick**, Rhode Island School of Design; and **Basil Alkazzi**, independent artist.

Guidelines and applications for the 1999 Professional Development Fellowship Program will be available in late September. To request copies: 212/691-1051, ext. 219; fax 212/627-2381; fellowship@collegeart.org; or send a self-addressed, stamped envelope to: College Art Association, Professional Development Fellowship Program, 275 7th Ave., New York, NY 10001.

Join a CAA Committee

Members are urged to participate in CAA by serving on the association's diverse and increasingly active committees. Committee members serve for fixed terms of three years (1999-2001), and at least one new member rotates onto a committee each year. Each committee is composed of at least three members, and the chair of each committee is ordinarily a member of the CAA Board of Directors. 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 the association without compensation. Nominations for committee memberships should include a brief statement outlining the individual's qualifications and experience and a résumé. Self-nominations are encouraged. Write to: Amber Lantz, CAA, 275 7th Ave., New York, NY 10001. *Deadline: November 9, 1998.*

Committee on Cultural Diversity: One-third of this nation is composed of individuals whose cultural, ethnic, racial, and sexual preference are different from the majority. The Committee on Cultural Diversity is charged with the recognition and support of the contributions, talents, possibilities, and needs of this constituency and with the increased inclusion of this group within the association and within the field.

Education Committee: The Education Committee provides an ongoing review of career options and development opportunities available to arts graduates, with special attention directed toward fellowships, grants, and internships. The committee maintains an awareness of art and art history programs at the college and graduate levels and develops an awareness of art education at the K through 12 level.

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

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

Committee on Women in the Arts: The Committee on Women in the Arts is charged with promoting the scholarly study and recognition of the contributions of women to the visual arts, developing linkages with organizations concerned with compatible interests, and monitoring the current status of women in the visual arts professions.

International Committee: The International Committee works to develop relationships between CAA and organizations and institutions in other countries with goals and activities similar to those of CAA.

Intellectual Property Rights: This committee is responsible for keeping abreast of the latest issues and legislation that affect reproduction rights and scholarly publishing.

CAA Awards Committees

The Board of Directors invites members to submit nominations and self-nominations for forthcoming openings on awards committees. At all times, CAA encourages the highest standards of scholarship, practice, connoisseurship, and teaching in the arts. To this end, it publicly recognizes achievements by individual artists, art historians, curators, and critics by regularly conferring a number of annual awards, several of which are named for distinguished members of the profession. These awards are made to living 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 award committees. Members of awards committees are distinguished professionals, many of whom have themselves been honored by CAA in the past. Individual committees have at least three members, one of whom rotates off each year. Chairs are appointed annually by the president and may be reappointed. The composition of each committee is inclusive, representing the broad range and diverse interests of the membership. As a collective body, the committee is expected to provide a national perspective for the award.

Candidates must possess expertise appropriate to the committee's work and must be members in good standing. Members of all committees volunteer their services to the association without compensation and serve for fixed terms of three years (1999-2001). Committee members represent the intellectual, geographic, and individual diversity of CAA's constituencies.

Nominations should include a brief statement outlining the individual's qualifications and experience and a complete résumé. Self-nominations are encouraged, including those from past award recipients. Send to: Amber Lantz, CAA, 275 7th Ave., New York, NY 10001. *Deadline: November 9, 1998.*

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

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

Arthur Kingsley Porter Prize for a distinguished article published in the *Art Bulletin* during the penultimate calendar year by a scholar who has received the doctorate not more than ten years before acceptance of the article for publication.

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

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

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

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

Distinguished Artist Award for Lifetime Achievement is a peer award celebrating the career of an artist.

CAA/National Institute for Conservation Award for Distinction in Scholarship and Conservation 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.

Advocacy

NEA and NEH Funding

The art and humanities community has something to smile about. Cheers to Representatives Michael P. Forbes (R-NY); Rodney Frelinghuysen (R-NJ); Jim Kolbe (R-AZ); John Edward Porter (R-IL); and James T. Walsh (R-NY), who surprisingly split from party lines to help Democrats restore the \$98.5 million

stripped from the National Endowment for the Arts just a week before by the House Subcommittee on Interior Appropriations.

On June 17, the subcommittee zeroed out all funding to the NEA, promising a fair vote on NEA funding on the House floor in July. In a bold move, the House Full Committee on Appropriations restored the \$98.5 million, a vote narrowly lost last year. Porter is reported to have said, "I think the NEA will be okay. Many members have heard from their constituents." Another of the five moderates said "I got mercilessly beaten up on that last year . . . and I can't go through this again" (*The Washington Post*, June 26, 1998).

Finally, the House passed the \$13.4 billion spending bill, setting the FY-99 budget for the Department of the Interior, which includes the NEA and NEH. The National Endowment for the Humanities is set to receive \$110.7 million, the same amount as in FY-98.

Why the Congressional antics? This past spring, leaders of some conservative groups vowed to dissuade their members from voting for certain Republican members of Congress in November if those candidates did not push the groups' agenda, which includes the elimination of the NEA. Reforms implemented last year within the agency were not enough, including: members of Congress holding six of the twenty seats on the National Council of the Arts, advising the NEA chairman on which projects to support; a 15 percent annual cap on the amount of the NEA's budget going to any one state; and the granting of authority to the NEA for the solicitation of private donations to supplement its budget.

Many members of Congress were concerned about constituents who were opposed to the NEA regardless of last years' reforms. Republican moderates formulated a procedural strategy that backed the agendas of these constituents while ensuring the NEA's passage through Congress. Chairman Ivey is confident that the necessity of the NEA has been proven. "The old debate over the existence of the NEA finally has given way to a more thoughtful dialogue about the appropriate level of federal arts funding in America." But the fight is never over. Says Representative Tom DeLay (R-TX): "Even with all these reforms, we still have a bad NEA

in place. NEA money will still trickle out to artists who will go out of their way to offend Americans." It seems lawmakers everywhere don't trust the ability of the American public to decide for themselves what they will and will not view, as a battle brewing in Texas purports.

The Defunding of Esperanza

In the first post-*Finley v. NEA* case of viewpoint discrimination, the San Antonio City Council has eliminated \$62,000 of recommended funding to the Esperanza Art Center. While this act was part of a broad-based attack on all public arts funding in the city, Esperanza was the only arts organization to be completely defunded.

The council said that the Esperanza Center "promotes a way of life" that the council does not view as appropriate. Says Mayor Howard Peak: "They [Esperanza Center] seem to go way beyond what people want their money to be spent on. That group flaunts what it does—it is an in-your-face organization."

A coalition of advocacy groups, including the Christian Pro-Life Foundation, the Bexar County Christian Coalition, San Antonio Right to Life, and the Association of Spirit-Filled Pastors, emphasized the center's support of gay and lesbian causes as reason for their members to demand the city withhold funds. In response to a plea from the National Campaign for Freedom of Expression, CAA sent a letter to the San Antonio City Council stating: "While lobbying conservatives claim the Esperanza Center to be a threat to family values, viewpoint discrimination as practiced here threatens the essence of individual freedom upon which this country is founded. If public money is not distributed to a full spectrum of perspectives, the public is not duly represented nor the individuals comprising that public duly challenged to expand ways of thinking, as any evolving society must." The Esperanza Center is seeking legal action against the council in the hope that the \$62,000 be restored.

Advocacy Session Called

In response to funding battles like that of the Esperanza Center, CAA, the National Campaign for Freedom of

Expression, and the National Coalition Against Censorship are sponsoring a symposium about the future of the arts in the wake of *NEA v. Finley*. The organizations are hoping for a provocative and productive discussion about the Supreme Court decision, including its significance and implications for the arts and artists. Did the Supreme Court defang the "decency" clause? Or have "community standards" received an official stamp of approval? How will *NEA v. Finley* influence funding decisions around the country, as groups like Esperanza battle it out with local lawmakers? Panelists will include artists, writers, activists, advocates, government officials, patrons, supporters, and others. The event will be held on October 6, 1998, 8:30 A.M.–1:00 P.M., at The Cooper Union for the Advancement of Science and Art, 7 East 7th St. and 3rd Ave., New York. For information: Katie Hollander, 212/691-1051, ext. 206.

Actions Needed

It is only through passionate belief and endurance that we remain a viable voice in Congress. It is through letters, phone calls, and lobbying visits that we can pressure moderates to break from party lines, as did the five Republicans on the NEA vote. Though the passage of the NEA and NEH in the FY-99 spending bill is reason to smile, it is no reason to stop advocating for the arts and humanities in this country.

—Shannon Murphy, Advocacy Intern

CAA News

Staff Changes

CAA welcomes the following new staff members:

Denise Marie Mitchell has been appointed director of finance and operations. She succeeds **Jeffrey Larris**, who resigned in May to become executive director of the American Craft Council. Over the past fifteen years Denise has held management positions in organizations as varied as the French-

American Foundation and the New York City Fire Department. Most recently she was vice president for finance and administration at the American Craft Museum and at the American Museum of the Moving Image. She received a master's degree from New York University's Wagner Graduate School of Public Service and a B.A. in French from the State University of New York at Albany. Denise serves as treasurer of the Artists Community Federal Credit Union and is active in the New York University alumni association. She is delighted to have the opportunity to work with the staff and members of CAA.



Denise Marie Mitchell joined CAA as Director of Finance and Operations in August

Kari Grimsby was appointed editorial associate in July. After completing a B.A. in art history at Ithaca College, Kari interned at Midmarch Arts Press in New York and then became assistant to the art editor in McGraw-Hill's College Division. At CAA she will edit and produce *Careers*, compile listings for *CAA News* and the website, and provide additional support for the Publications Department and in Placement Services at the Annual Conference.

Angela Herren has been appointed conference assistant. Angela has worked in art galleries in San Francisco and Honolulu and is currently a third-year doctoral student in art history at the Graduate Center of the City University New York. Her major areas are Oceanic, Precolumbian, and nineteenth-century French art history. Angela will be applying the skills she gained as a part-

time conference assistant for the 1998 conference in Toronto.

Amber Lantz was appointed assistant to the executive director in June. Amber graduated from the University of California at Berkeley with a B.A. in art history and German. She previously worked in the Education Department at Christie's. At CAA, Amber will work closely with the executive director and the Board of Directors.

Rachael Ford has been appointed part-time development assistant. Rachael also works for HERE, a multicollaborative arts center in SoHo. Previously, she worked as a freelance production dramaturg and as a literary management associate with Women's Project and Productions in New York, where she assisted on an ad campaign for the Women of Achievement Gala. Rachael graduated cum laude from Florida State University with a B.A. in theater.

Michelle Greet has been appointed part-time special projects assistant. Last year, while completing an M.A. at Hunter College in New York, Michelle worked full time at CAA as an administrative assistant. In her new position, she will be working on advocacy projects, as well as helping to administer the professional development fellowship program. Michelle will be entering the Institute of Fine Arts, N.Y.U., in September to pursue a Ph.D. in Latin American art.

Other staff changes at CAA:

Elaine Koss, director of publications, now also holds the office of deputy director. **Jessica Tagliaferro** was promoted from associate editor to editor.

Katie Hollander was appointed director of development and special projects after **Jennifer Kyvig** left to enter the M.B.A. program at University of California, Los Angeles.

Mary-Beth Shine was promoted from conference coordinator to conference director. She and **JC Rafferty**, advertising and exhibits manager, have assumed additional responsibilities for the annual conference.

Update on the Planning Process

In the March/April issue of *CAA News* I spoke about how CAA's tremendous growth in the past decade has brought about changes that call for new strategies to ensure that the organization serves the membership as efficiently and responsively as possible. My predecessor, Leslie King-Hammond, acting on the Board of Directors' mandate, identified Nancy Pressly & Associates as the company best equipped to carry out a thorough assessment of the organization and to guide us in planning for the future. This process, I am happy to say, has made great progress in the past months. In early July Pressly & Associates produced an Assessment Report for the members of the Planning Committee, Board of Directors, and office staff. I'd like to summarize some of the observations and recommendations in this working document.

In the first phase of the planning process, Pressly & Associates, along with the Planning Committee, reviewed three key organization areas: governance and committee structure, the New York office, and the Association as a whole. The purpose of this review was to understand these areas with a view to creating better administrative and governance structures so that every level of the CAA could function more effectively.

The second phase is building on the information gathered so far to revisit the mission and goals of the CAA; this phase will also focus on the strategic priorities over the next five years. Your role in this phase of the project is vital if we're to succeed in addressing the needs and concerns of membership. So I ask

you to read this column and to think about what kind of issues you identify as members—and then to come to the town meetings scheduled for the Los Angeles conference (February 9–13, 1999) and speak out. I also invite you to write to me at the CAA office with your observations, comments, and suggestions, and/or to e-mail Susan Ball, executive director, at sball@collegeart.org.

Pressly & Associates came up with a number of revealing key observations, based on questionnaires to the board and committee members, and numerous meetings with the Planning Committee (composed of members-at-large, former board members and officers, and a number of staff personnel). Many respondents spoke of how a certain degree of tension between art historians and artists has permeated the organization and has affected its ability to function. Also, several individuals commented that CAA, especially at the annual conference, has become weighted toward contemporary art interests. What's interesting about this observation is that rather than defining a split between art historians and artists, it recognizes that a third group of professional concerns shared by contemporary curators, independent artists, and contemporary art historians has gained a major voice in our organization. Perhaps the most important finding of Pressly & Associates is that the majority, while acknowledging that these tensions are divisive at the moment, does *not* want to split into two separate organizations, one for artists and the other for art historians.

Whom do we represent? Our core constituents are art academics—art historians and studio art professors. A third core group includes museum professionals, whom many think are underrepresented. Three other core constituencies represented include unaffiliated artists, independent art historians with advanced degrees, and graduate students.

What do we do? Seven core activities emerged from Pressly & Associates study in the following order of importance: 1) the annual conference; 2) career placement; 3) publications; 4) professional practices and standards; 5) fellowships and stipends; 6) advocacy/lobbying; and 7) awards/recognition of excellence. In order to carry out these activities effectively, we need to do a lot

of things. We must create a more efficient New York office, improve the workings of the Board of Directors, establish better working relationships between board and staff, create consistent procedures and clearly defined roles and responsibilities of all key staff and board positions, enhance communication with you, the members, improve the annual conference, and—finally but not least important—resolve the division between the current Art Historians and Visual Artists committees of the Board of Directors.

With the help of Pressly & Associates and Executive Director Susan Ball, I was able to put together four Working Groups to begin to address the mandate of the Assessment Report. Each group includes members-at-large, board members, officers, and staff, who have begun work to produce recommendations to be presented to a joint meeting of the Board of Directors and the Planning Committee in October.

The Working Group on the Annual Conference, chaired by Beatrice Rehl, has begun to address how to make this activity better. Based on the questionnaire, dissatisfaction with the annual conference runs highest among art historians, who commented that specialists in periods before 1850, as well as older scholars, have little representation. The annual conference needs to be more relevant to a larger number of participants, with a better balance of session topics reflecting a range of methodologies and interests. Visual artists wanted to see more sessions directed at their concerns, along with opportunities to view members' work and new, more practical sessions that focus on galleries, residencies, and grant opportunities. Many respondents wanted more sessions dealing with pedagogical issues and methods. A host of useful suggestions—including increased use of electronic tools for both presentations and registration—came from the questionnaires. It is the charge of the working group to find ways to address these and other issues to make the annual conference an outstanding event for the members.

As soon as the working groups began to meet it became clear that our efforts were intertwined. For instance, the Working Group on Committee Structure, chaired by Ellen T. Baird, secretary of CAA, was looking at the Annual Conference Planning Commit-

tee, the group that each year vets every aspect of our conference. Its current division into two chairs, one from the Art Historians Committee of the board, the other from the Visual Artists Committee, is one that Pressly & Associates traced through nearly every CAA committee. The charge of Baird's working group, then, is to identify ways to restructure committees so that they can most effectively carry out their charges without divisiveness and wrangling. Pressly & Associates found, in interviewing committee members and committee chairs, that their level of authority with the board and the president was unclear. Each committee needs a clear mandate with good feedback from the board, and a structure that allows committee work to arrive at the board level for prompt action.

Pressly & Associates identified four types of committees (Awards Committees, Board Committees, Standing Committees, and Ad Hoc Committees) and recommended that they be divided into several "clusters" that correspond more closely to the core functions of the CAA. The purpose of this reorganization is to *focus* the work between the committees and the board. These clusters would include: 1) Awards; 2) Annual Conference, with two committees; 3) Constituent Interest Areas; 4) Professional Issues/Practices and Standards; and 5) Board-Related. Awards would stay the same, since these committees function well, but the annual conference cluster would expand to include "Academic Sessions" as one committee and "Other Activities," including workshops, town meetings, informal networking, receptions, and so on, as another committee.

I find Pressly & Associate's suggestion for the third cluster, Constituent Interest Areas, particularly attractive because it addresses the perceived "split" between art historian and visual artists at the board level. Rather than asking each new member of the Board of Directors to choose to belong either to the Art Historians Committee or the Visual Artists Committee, these committees would fall under the heading of Constituent Interest Areas. This cluster would then include a newly constituted Art Historians Committee, a new Museum Committee, a newly constituted Visual Artists Committee, a new Contemporary Art Issues Committee, a Student Committee, a Women in the

Arts Committee, and other committees that you may help us to recognize. My own suggestion is that the Board of Directors devote a day of the annual conference (during the time when we usually have our board meeting) to *listening* to all the Constituent Interest Areas committees. This would significantly improve communication between the board and the membership, and would allow each committee to make recommendations *directly* to the board, calling attention to areas in need of action. The board could then, with accurate information from the committees, take action at the board meeting immediately following the annual conference.

I chair the Working Group on Governance. Our work ties in closely with that of the other working groups. For example, the suggestion that the Board of Directors no longer consist of two separate committees, the Visual Artists Committee and the Art Historians Committee, makes sense in light of the work of both the Pressly & Associates Report and the observations of the Committee Structure Working Group. If the board is to act as a decision-making body, it should not have special-interest meetings of parts of the board *before* meeting as a whole; this has been the practice since separate Art Historians and Visual Artists Committees came into being eight years ago. The principle guiding the Governance Working Group's deliberations is that of unity of purpose and clear mandates. We have identified five objectives so far. The first is to reduce divisiveness between Art Historians and Visual Artists on the board; the second to increase the effectiveness of the board's Executive Committee; the third to find the most experienced and able members of CAA to serve on the board; the fourth to elect the most able board members to serve as officers; and the fifth to improve the effectiveness of all committees.

You've already heard possible solutions to the first and fifth objectives, suggestions that have come from the other working groups. What about the other three objectives? As for the second objective, I should explain that as it stands now, the Executive Committee is a small committee consisting of the officers (president, vice-president, and secretary), the executive director, counsel, treasurer, the chairs of the Art Historians and Visual Artists Commit-

tees of the board, and two further board members, one elected by the Art Historians Committee, the other by the Visual Artists Committee. Its job is to advise the executive director and the president on matters requiring immediate action, yet it does not meet frequently enough. I am proposing that the Executive Committee simply meet more often—by monthly telephone conference—to exchange information and to advise the president and executive director on urgent matters.

Our third goal is to improve the election process for board members. Each year you receive a slate of candidates for election to the board. Where does this slate come from? The CAA solicits nominations and self-nominations from the membership, and the board elects a Nominating Committee that vets all of them and arrives at a slate. At present the Nominating Committee has loose mandates from the board but includes only one board representative. I would like to have more board members on the Nominating Committee, since people on the board have the clearest sense of what "gaps" or "holes" exist. We may, at any given time, have a lack of representation in board members in terms of professional identification (art historian, artist, museum professional, etc.) or ability to carry out the work of the board (level of administrative or committee experience). Here the work of the Committee Structure Working Group should help us out in improving the selection process of the slate of candidates that you, as members, vote upon.

Objective four addresses the election of officers of the board. Currently we have a ladder-of-succession system, where each two years elections for the positions of secretary, vice president, and president take place. In practice, only the election of secretary is contested. The current secretary expects to be elected vice-president; the current vice-president expects to be elected president. The reasoning behind this system is that the positions of secretary and vice-president constitute training for the office of president. There is strong feeling that election to each office be a contested election. Some have suggested that to address the question of training for the president we have *two* vice-presidents, each of whom could stand for election to president along with other worthy board members.

We've already made great progress on board-staff relations. This working group, chaired by Joe Deal, has as a working document the results and recommendations emerging from Pressly & Associates' extensive interviews of all seventeen of our New York staff. The Working Group on Board-Staff Relations is currently addressing the problems of communication between the New York office and the board because all initiatives of the board and its committees—if they are to succeed—have to be implemented by New York staff. Many board members have never seen the interior of our offices at 275 Seventh Avenue! One of the jobs of this committee is to suggest ways that communication between staff and board becomes a real two-way process that welcomes staff input.

All working groups will turn in the results of their reports, in the form of clear objectives and strategies, by mid-September. At this point their recommendations will be prepared for a two-day meeting in mid-October of all those who have been working on this process to date: Nancy Pressly & Associates, all board members, members of the Planning Committee, and New York staff. We hope to come to agreement about changes that will improve the effectiveness of the CAA in order to bring them to the board meeting for further discussion. By our annual conference in Los Angeles, we will be ready to have open town meetings to confer with you, the members, on these proposed improvements to your organization. In due course you will have the opportunity to vote on any changes to the organizational structure as currently set out in the By-Laws.

In all of what I've outlined—and I am condensing a lot of detailed information and analysis—I'm aware that I've set down what may seem to you like a dull set of lists. Believe me, it took a lot of work—interviewing, discussion, and analysis—to come up with this information! But we're far from done. What you see is the beginning—in my opinion a very good and strong beginning—to a process that requires much further work. Above all we need your suggestions and comments. I hope that during my presidency I can accomplish one goal—to make the College Art Association—your organization—represent you and serve you better.

—John Clarke, President

Thanks to Members

CAA expresses its sincere gratitude to 1998 Patron, Sponsoring, and Sustaining members—individuals who wish to contribute to CAA above and beyond their regular dues. These members receive the *Art Bulletin*, *Art Journal*, and CAA's annual report. Membership fees cover less than half of CAA's operating costs, so voluntary contributions from members help to make possible the wide range of programs and services it offers.

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CONTINUED ON PAGE 24

Legal Update

Striking a Political Compromise: The Supreme Court and the NEA

By now, only those of us who have been on another planet don't know that at the end of June the Supreme Court upheld the constitutionality of the "decency and respect" funding clause of the NEA in the case of *National Endowment for the Arts v. Finley*. Many of us were not at all surprised by the Court's holding in favor of the government, but that didn't mean that we were not disappointed.

Looked at more broadly, however, the Court's decision was not nearly so damaging to the interests of artists and the First Amendment as had been feared. At issue was whether the NEA can constitutionally be required by Congress to take into account "general standards of decency and respect for the diverse beliefs and values of the American public." Justice Sandra Day O'Connor, writing the majority opinion for the Court and joined by five other justices, concluded that this "decency and respect" clause was merely "advisory language"; the government was not prohibiting outright the funding of certain speech. Her opinion examines the alternatives that Congress considered in the NEA funding debates—worse alternatives for the NEA and the arts—and concludes that Congress had not acted to compel the NEA to deny funding on the basis of criteria that

discriminate against disfavored viewpoints.

Instead, Justice O'Connor wrote, the "decency and respect" clause was aimed at simply reforming the NEA's procedures, not at precluding speech. Accordingly, there is no "realistic danger" that the clause "will compromise First Amendment values." Given the varied interpretations and essentially hortatory nature of the clause, it "seems unlikely," said the Court, that it will introduce any greater element of selectivity than the "determination of 'artistic merit' itself."

To be blunt, it is fair to conclude that the Court rendered the "decency and respect" clause both "toothless" and ineffectual (quoting here the views of others). Having done so, the Court also strengthens the hands of artists who now or in the future might be arguing that the NEA (or a state funding agency) had actually penalized them for their speech. The Court noted (perhaps somewhat disingenuously) that the NEA 4 case did not, in fact, present a circumstance "where the denial of a grant may be shown to be the product of invidious viewpoint discrimination" (given that two of the NEA 4 actually received NEA grants); however, if the NEA were "to leverage its power to award subsidies on the basis of subjective criteria into a penalty on disfavored viewpoints," that case might produce a different result.

Justices Antonin Scalia and Clarence Thomas concurred in the judgment but disagreed vehemently with the majority's analysis. They concluded that the "decency and respect" clause was constitutional: in funding speech, Congress can discriminate on the basis of content and viewpoint criteria. Writing only for himself, Justice David Souter dissented vigorously, accepting basically all of the arguments made by the plaintiffs, the National Campaign for Freedom of Expression, and CAA. For him, the "decency and respect" clause is unconstitutionally vague, chills expression, and violates the First Amendment.

These three Justices, in some respects, wrote opinions that are both analytically more honest than the Court's opinion and, for partisans in the NEA debate, more likely to be intellectually and emotionally satisfying. For conservatives, Justice Scalia's opinion sings to the choir. He writes that the

Court had "gutted" the statute (which, truthfully, it had), a law that was prompted by—and directed at making more difficult the funding of—"such offensive productions" as Andres Serrano's *Piss Christ* and Robert Mapplethorpe's "show of lurid homoerotic photographs." In this opinion—another in Justice Scalia's evermore strident sallies in the ongoing culture wars—he opines that "*Avant-garde artistes* [such as the NEA 4] remain entirely free to *épater les bourgeois*; they are merely deprived of the additional satisfaction of having the bourgeoisie taxed to pay for it." Justice Souter's opinion, by contrast, concludes that a requirement that the NEA exercise viewpoint-based discrimination—for that, he opines, is surely what the "decency and respect" clause must be—is unconstitutional.

So, what we have here is a decision that is almost self-consciously political. Had Justice Souter's view become that of the majority, the almost inevitable consequence would have been a stepped-up attack on any NEA funding. After all, if the Court had removed Congress's ability to impose funding criteria, Congress could well have determined to halt funding altogether in the political firestorm that might have followed—a not impossible outcome given that Congress is now more conservative than it was in 1990. Conversely, if Justice Scalia had prevailed, it would have been open season, not only on the NEA but on the First Amendment itself: any and all viewpoint discrimination exercised by any governmental body in funding expression could have been constitutionally justified.

Today, however, we have a decision that permits Newt Gingrich to crow about the result, while NEA Chairman Bill Ivey can honestly declare that the ruling not only will not affect NEA operations but also that the endowment remains committed to full First Amendment expression. And, not unimportantly, we are left with a more benign political climate in which—at least based on recent House action—NEA funding for Fiscal Year 1999 looks reasonably promising. For this, we can, in part, thank a politically astute—though far from perfect—decision of the Court.

—Jeffrey Cunard, Counsel

Solo Exhibitions by Artist Members

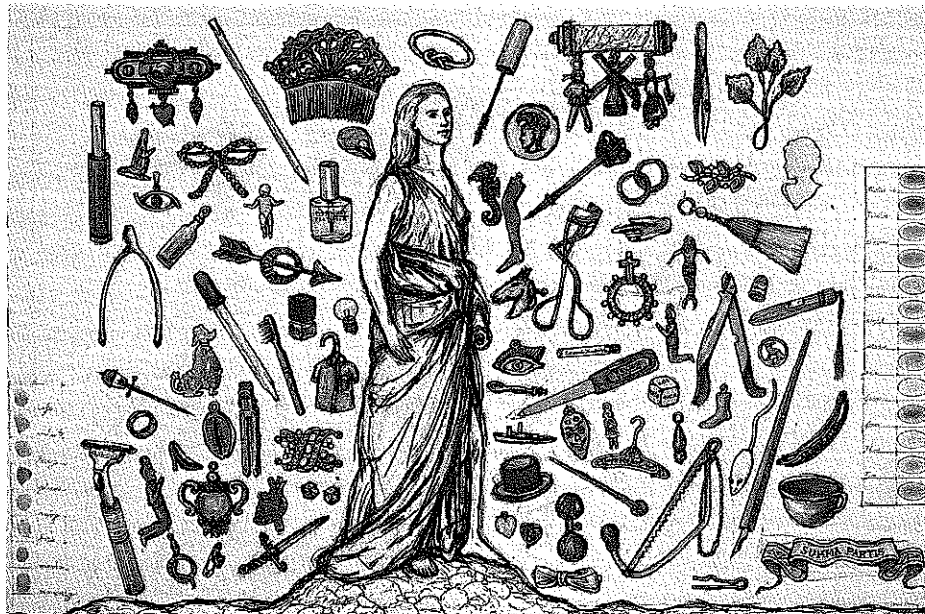
Only artists who are individual CAA members will be included in this listing. Group shows or exhibitions cannot be listed. When submitting information, include name, membership number, venue, city, dates of exhibition, and medium (or website address of online exhibits). Photographs will be used only if space allows and cannot be returned. Please be advised that listings and images may be reproduced on the CAA website. Submit to: Kari Grimsby, 275 7th Ave., New York, NY 10001; caanews@collegeart.org.

ABROAD

Caren Cunningham. Laterna Magica Photographic Gallery, Helsinki, Finland, July 14–August 1, 1998. *After Hours*.

Virginia Cuppaidge. W.K.P. North Bay, Ontario, July 30–September 5, 1998; Triangle Gallery, Calgary, Alberta, January 7–February 6, 1999; Moose Jaw Art Museum, Moose Jaw, Saskatchewan, February 15–April 26, 1999. *The Nature of Painting*.

Char Davies. National Gallery of Canada, Ottawa, Ontario, June 26–September 7, 1998. *Éphémère*, multimedia installation.



Heather Ryan Kelley, *The Sum of the Parts*, 27.5" x 39", graphite and watercolor on paper



Barbara L. Bachner, *Ancestor*, 14" x 14", acrylic and collage on canvas

Heidi Kumao. La Fundació Joan Miró, Barcelona, June 11–July 26, 1998. *Sistema nerviós de Heidi Kumao*; Braunstein/Quay Gallery, San Francisco, July 7–August 1, 1998. *Introductions 1998*.

MID-ATLANTIC

Elizabeth Asche Douglas. Sweetwater Center for the Arts, Sewickley, Pa., April 17–May 29, 1998. *Reinventions: Constructions in Wood*.

Creighton Michael. Birke Art Gallery, Marshall University, Huntington, W.Va., September 8–October 7, 1998. *Markings, Works by Creighton Michael, 1985–1997*.

Bennard Perlman. Galerie Françoise et ses Frères, Green Spring Station, Baltimore, September 3–27, 1998. *Down by the Water Side*, oil paintings.

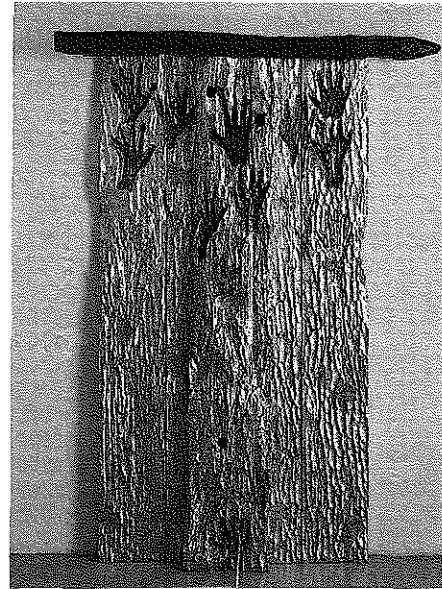
MIDWEST

Eduardo Kac. Aldo Castillo Gallery, Chicago, July 17–August 29, 1998. *Language Works*.

Marty J. Kalb. Indiana University, Bloomington, January 16–February 13, 1998. Paintings and drawings from the Holocaust Series; Arts Club, Washington, D.C., January 30–February 24, 1998; Lanning Gallery, Columbus, March 12–April 18, 1998. Paintings from the Altars and Icons Series.

Louise McKissick. Artemisia Gallery, Chicago, September 11–30, 1998. *Crush: The State I'm In*, multimedia installation.

Robin Starbuck. A.R.C. Gallery/Educational Foundation, June 30–August 1, 1998. *At Odds with Memory*, sculpture.



Nancy Azara, *Hand Wall*, 6' x 3' x 1', carved, painted wood with gold leaf

NORTHEAST

Francisco Alvarado-Juárez. Noyes Museum of Art, Oceanville, N.J., July 5–September 27, 1998. *Artist as Catalyst*, mixed media.

Nancy Azara. Art Studio at Woodstock, Bearsville, N.Y., July 4–July 26, 1998. *Sculpture*.

Barbara LaVerdiere Bachner. Woodstock Artists Association, Woodstock, N.Y., October 18–November 25, 1997. *Testaments and Veils*; TAI Gallery, New York, April 16–May 15, 1998. *Testaments II*.

Bill Burk. Real Art Ways, Hartford, November 10, 1997–January 11, 1998. *Sculpture*.

Stephen Lamia. Jericho Library Art Gallery, Jericho, N.Y., September 1998. *The Coney Island Series*, photographs.

Michael Rich. South Wharf Gallery, Nantucket, June 1998. *Summer Jazz*.

Joan Roberts. Myung Sook Lee Gallery, New York, June 9–June 27, 1998. *Likenesses*, paintings and assemblages.

Ursula von Rydingsvard. Hood Museum of Art, Dartmouth College, Hanover, N.H., July 18–October 4, 1998. *Sculpture*.

SOUTH

June Blum. Brevard Museum of Art and Science, Melbourne, Fla., July 2–August 9, 1998. *Portraits*.

Virginia Derryberry. Cumberland Gallery, Nashville, September 12–October 17, 1998; Nations Bank Plaza, Atlanta, October 21, 1998–January 14, 1999. *Paintings*.

Barbara Elam. Irving Arts Center, Irving, Tex., January 17–April 19, 1998. *Under Auspices*, prints.

Heather Ryan Kelley. Hooks-Epstein Galleries, Houston, June 6–July 4, 1998. *The Sum of the Parts*, drawings.

Clarence Morgan. Ledbetter Lusk Gallery, Memphis, July 21–August 22, 1998. *New Work*.

Carl Schmalz. Harmon-Meek Gallery, Naples, Fla., January 11–24, 1998. *Still Life Watercolors*.



Kit Cameron, *Gravity*

WEST

Kit Cameron. McNamara Gallery, University of Nevada, Reno, August 7–September 3, 1998. *Gravity: Sacred Art by Kit Cameron*.

Domenica Cretara. Las Vegas Art Museum, Las Vegas, September 2–October 8, 1998. *Solo Retrospective Exhibition*, paintings and drawings.

Jaqueline Ehli. Littman and White Galleries, Portland State University, Portland, Ore., July 2–24, 1998. *Starving in the Midst of Plenty*, painting and sculpture.

Robert Farber. Fisher Gallery, University of Southern California, Los Angeles, September 9–December 12, 1998. *Robert Farber: A Retrospective*.

Mary Maughelli. Fresno Art Museum, Fresno, April 24–June 10, 1998. *Silhouette, Symbol, and Spirit*, paintings and works on paper.

Bill Martin. Adell McMillan Art Gallery, University of Oregon, Eugene, July 19–August 27, 1998. *Looking Out*.

People in the News

In Memoriam

Harry S. Broudy, professor emeritus, University of Illinois, died Wednesday, June 24, 1998, in Urbana, Ill.

Broudy served as a visiting professor at many academic institutions in the U.S. and Canada and was a past fellow of the Center for Advanced Study in Behavioral Sciences at Stanford, Calif. He also was a member of the advisory board and senior faculty member of the Getty Institute for Educators on the Visual Arts. He lectured throughout the U.S., Canada, Europe, South America, Asia, and Australia.

Broudy was author and co-author of many books and articles and received several honorary doctorates. He was awarded a Fulbright lectureship in Australia and was honored by the state of Illinois for his efforts to create statutory requirements for arts education in schools. After his retirement he remained active, applying his work on the philosophy of education to aesthetic education and interdisciplinary thinking. He continued to conduct seminars, write, travel, and lecture until 1990.

Memorial contributions to honor Broudy may be made to the University of Illinois Foundation for the Harry Broudy Endowment, 1305 W. Green St., Urbana, IL 61801.

John Gutmann, photographer, died in San Francisco on June 12 after a long illness. "John Gutmann was an enormously influential artist and educator," said Sylvia Solochek Walters, chair of the SFSU Art Department and co-curator of the 1997 SFSU exhibition *John Gutmann: Parallels in Focus*. "His generosity as a teacher helped shape the entire Art Department at San Francisco State. . . . His relationship with noted artists and scholars brought an international vitality to his campus."

Born in 1905 in Breslau, Germany, Gutmann came to San Francisco in 1934. Having sensed the impending disaster about to afflict his native Germany, the young painter arrived with a well-developed visual sensibility, rooted in the expressionist style of his teacher Otto Mueller. Gutmann differed from many of his contemporaries, such as Walker Evans and Dorothea Lange, who used documentary photography to record the social distress created by the Great Depression. Coming from the war-ravaged poverty of Weimar Germany, Gutmann saw the vibrancy and humanity that remained in the U.S. even in the midst of economic collapse. As critic D. Eric Bookhardt wrote recently: "In bucking the social realism of the 1930s, Gutmann set the stage for post-modern

photography. While peers portrayed America in an age of lost innocence, Gutmann's view was less innocent but always childlike, a surety of surreal wonder."

Gutmann began teaching at San Francisco State College in 1936. He was among the first in the nation to teach photography as a fine art, launching the college's photography program in 1946. Wanting to introduce his students to the flourishing post-war international experimental cinema movement, Gutmann initiated the influential film series Art Movies in 1949. He also taught drawing, painting, life drawing, design and other courses until his retirement in 1974. In addition to his enormous teaching contributions, Gutmann continued to travel, exhibit, and pursue his creative efforts in photography.

The significance of Gutmann's life's work has gained steady appreciation in the past 20 years. *John Gutmann: Parallels in Focus* highlighted his contributions as an artist-teacher. In a review of that show, *San Francisco Chronicle* art critic Kenneth Baker wrote: "Gutmann brought a distinct angle of vision to the American scene . . . the excitement of his witness to the times is felt in almost every image."

Wendy Stedman Sheard, independent scholar and specialist in Venetian Renaissance art, died of cancer at her home in Stony Creek, Conn., on March 25, 1998, at the age of 62. Though she held teaching positions at a number of major institutions, including Boston University, Mount Holyoke College, Wesleyan University, Smith College, and Yale University, Sheard was perhaps best known as a roving scholar-at-large, who served in a more informal way as mentor to a host of scholars in the field, and whose presence at conferences virtually guaranteed the kind of probing questions that would suddenly enlarge and illuminate discourse.

Sheard did her undergraduate work at Vassar College, where she graduated Phi Beta Kappa honors, majoring in philosophy. For her graduate work she moved to Yale, becoming one of a group of young scholars working in collaboration with Charles Seymour, Jr. The talent quotient of the group was off the chart, including such prominent figures in the field as Douglas Lewis of the National Gallery, John Paoletti of Wesleyan University, and Sheldon Nodelman of University of California, Los Angeles and San Diego, all of whom remained her life-long friends—and collaborators. Venice early became her focus, first in her Master's thesis on the Trecento and early Quattrocento capitals and angle sculptures of the Palazzo Ducale, followed by her acclaimed and constantly cited Ph.D. dissertation on Tullio Lombardo's tomb of Andrea Vendramin.

For all its range and variety, the core of Shear's scholarly production centers on a series of articles on Venetian sculpture, particularly on the work of the Lombardo family, that has played a major role on the reevaluation of Venetian Renaissance sculpture. Her dissertation on the Vendramin tomb set the model for the type of intense, all-embracing consideration of issues connected with a single work that would be the hallmark of her production. One of her

longterm interests, reflected in a number of articles, was the interface between painting and sculpture in late 15th- and early 16th-century Venice. The first of these articles was on the Widener *Orpheus*, a painting whose vexed attribution was absorbed in a larger discussion that brought to the fore the individual talents of each artist, and demonstrated the type of multilevel iconographical analysis that was one of her specialties. An offshoot of the painting/sculpture issue was her analysis of the relief mode of Tullio Lombardo and its relationship to Antique relief, dealt with in a number of studies and the subject of her last completed article, published in 1997.

Sheard was famed for the generosity with which she shared her scholarship and greeted the new scholarship of others. Long, meaty letters filled with insights and bibliographical treasures regularly went out to friends and colleagues as part of the ongoing dialogue she maintained on a dazzling variety of topics. She was quick to note the work of promising younger scholars and equally quick to offer them support. In 1994 she co-directed with Paoletti an NEH summer seminar in Florence and Venice that brought her in contact with a new generation of scholars. The work of numerous Renaissance researchers took on rich new directions as a result of Sheard's input. All the members of Sheard's extensive *consorteria* could say of her, as did Alison Luchs in the introduction of her own study on Lombardo, "I hope I have given her due credit, if that is possible, for her essential contributions to this book."

Most recently, Sheard had developed a deep interest in the patronage of the patrician class in 15th-century Venice. A startlingly original essay that marked her entry into print on the subject was published in the catalogue to the exhibition, *Tiziano: Amor Sacro e Amor Profano* (Rome, 1995). This essay, like all her published work, contains footnotes that lay the basis for dozens of spin-off articles.

Throughout her career, Shear participated in book projects, including the memorial volume, *Collaboration in Italian Art* (Yale, 1978), co-edited with Paoletti, published in honor of her tutor Seymour. The exhibition format was particularly congenial to that combination of scholarship and intense sensual involvement in the physical object that characterized all her work. In the late 1970s she embarked on a project that still remains a model of the focused thematic exhibition, *Antiquity in the Renaissance*, mounted at Smith College in honor of Phyllis Williams Lehmann. She contributed a probing essay on Lorenzo Lotto to the National Gallery catalogue in 1997, in which her sensitivity to psychological states of mind—her husband, Michael Sheard, is a psychiatrist—co-gently illuminated the artist's portrait production and was much remarked on. At her death she was engaged in preparations for the National Gallery's forthcoming show on Giorgione, and was developing ideas for a projected essay on Giorgione's portraiture, an extension of earlier investigations. Days before her death she was still faxing younger scholars with suggestions concerning their talks at the Renaissance Society

conference, in which she had planned, even while struggling with her illness, to participate.

Sheard's capacity for friendship and her love of life were as vibrant as her passion for Venetian paintings and sculpture. In a way that was unique to her, the two merged dynamically. She had a knack for introducing her scholar friends to each other at just the right moment, with a resulting electric mix of intersecting talents. Her wonderful throaty laugh and sparkling gaiety were always much in evidence, serving to complement the brilliance of her perceptions and the intensity of her approach. Her friends, colleagues, and admirers grieve the loss of this talented individual who gave so much to so many.

Sheard is survived by her husband, her son, Tony Stedman, and her daughter, Amanda Bourque, her sister, Jill Williams, her stepsons Paul, Russell, and Criag Sheard, and, as she used to tell her friends proudly, 7 grandchildren. —Debra Pincus

Norris Kelly Smith, professor emeritus of art history at Washington University, died on March 24, 1998, in Fayetteville, N.C., after an extended illness. The son and grandson of Presbyterian ministers, he was born on October 5, 1917, in Little Rock. Smith studied art history at Columbia under Meyer Schapiro, receiving his B.A. in 1939, his M.A. in 1948, and his Ph.D. in 1961, with a dissertation that became his influential first book, *Frank Lloyd Wright: A Study in Architectural Content* (1966). Subsequently, he published *Medieval Art* (1967), *On Art and Architecture in the Modern World: A Collection of Essays* (1971), and, most recently, *Here I Stand: Perspective from Another Point of View* (Columbia University Press, 1994), for which he received a grant from CAA's Millard Meiss Fund.

As his books suggest, Smith's interests ranged in many directions, but the connecting thread running through them was a deep concern with the ethical meanings of art and architecture. His work on Wright, for example, stressed the relationship between his architectural forms and his social and moral convictions. And for much of his career, Smith carried on a lively, sometimes cantankerous debate with international-style architects and their apologists, whom he felt had abandoned the high social concerns that Wright exemplified. Similar convictions shaped his last book, a sweeping reexamination of Western perspective from Brunelleschi to Monet. Rejecting Panofsky's views on the subject, he argued that perspective is primarily a relational enterprise, not an optical one, and that its significance has more to do with standpoint than with vanishing point, with morality and belief than with science as such.

Smith won a wide following among architects and art historians alike. Many studied with him at Washington University, where he was an eloquent, provocative, and highly popular teacher. After his family, teaching was always his first commitment, and he insisted on giving "the customers their money's worth." He was as devoted to his introductory classes as to majors and graduate students, and he typed out comments for every essay-exam he read (he scorned the notion of graders!). As with other

great teachers, many of Norris Smith's best ideas and subtlest observations never found their way into print, but they live on in the minds of those with whom he shared them.

—Carol J. Purtle, *University of Memphis*; David R. Smith, *University of New Hampshire*; Mark S. Weil, *Washington University*

Academe

Bruce J. Altshuler has been appointed director of studies for Christie's Education Graduate Programs in Connoisseurship and the Art Market.

Martin Berger has been appointed to the faculty of the Art History Department at the State Univiersity of New York at Buffalo.

Robert O. Bork joined the faculty of the School of Art and Art History at the University of Iowa as a specialist in medieval art.

Bruce Boucher has been promoted to a personal chair in the history of art at University College, University of London.

David Brody has been appointed visiting assistant professor of American art at the Department of Art History at the University of Delaware for 1998–99.

David Brown will be a visitor at the University of Texas for one year, where he will teach classes in African Diaspora art.

James D. Burke was named first E. Desmond Lee Scholar in Residence at Washington University.

Robert G. Calkins has been named acting chair at the Department of the History of Art, Cornell University.

Eric Dean became the chief curator of the Office of Visual Materials at the School of Art and Art History at the University of Iowa.

Laurel Farrin joined the faculty of the School of Art and Art History at the University of Iowa concentrating in the areas of painting and drawing.

Ebon Fisher joined the faculty of the School of Art and Art History at the University of Iowa as a specialist in "digital worlds."

Ann Gibson has been appointed chair and professor of American art of the last 60 years at the Department of Art History at the University of Delaware.

Jodi Hauptman will be teaching 20th-century art and the history of photography and film at the Department of Art History at the University of Delaware.

Julie Hochstrasser joined the faculty of the School of Art and Art History at the University of Iowa as a specialist in northern Baroque art.



Cynthia P. Schneider

Carol Ivory has been promoted to associate professor with tenure in the Department of Fine Arts at Washington State University.

An-yi Pan has been appointed assistant professor of Chinese art at the Department of the History of Art, Cornell University.

Glenn Peers has been appointed assistant professor of Byzantine and early medieval art at the University of Texas.

Kuiyi Shen has been appointed to the faculty of the Art History Department at the State Univiersity of New York at Buffalo.

Su-en Wong joined the faculty of the School of Art and Art History at the University of Iowa concentrating in the areas of painting and drawing.

Museums and Galleries

Maxwell L. Anderson, the director of the Art Gallery of Ontario, has been appointed director at the Whitney Museum of American Art. He succeeds **David A. Ross**, who resigned in March to become director of the San Francisco Museum of Art. Anderson previously worked for 6 years in the department of Greek and Roman art at the Metropolitan Museum of Art.

Thomas Collins, Ph.D. candidate at Northwestern University, has been appointed associate curator at the Henry Art Gallery, University of Washington.

Linda Norden, assistant professor of art history at Bard College, will be the first associate curator of contemporary art at the Fogg Art Museum, Harvard University.

Jennifer Riddell has been promoted to assistant curator at the Massachusetts Institute of Technology's List Visual Arts Center. She has

been at the List Center since July 1996 as CAA Professional Development fellow.

Wendy Wassyng Roworth, professor of art history and women's studies at the University of Rhode Island, has been named the first scholar-in-residence at the National Museum of Women in the Art.

Thomas P. Somma, former director of the Handwerker Gallery at Ithaca College, has been appointed director of the Mary Washington College Galleries in Fredericksburg, Va.

Organizations

Cynthia P. Schneider, associate professor of art history at Georgetown University, has been named U.S. Ambassador to the Kingdom of the Netherlands by President Clinton.

Grants, Awards, & Honors

Only grants, awards, or honors received by individual members are listed. All names will also appear on the CAA website. Submit name, membership number, institutional affiliation, and title of the grant, award, or honor, and use or purpose of grant to: Kari Grimsby; caanews@collegeart.org.

Diane Cole Ahl, Charles A. Dana Professor of Art History at Lafayette College, was named co-recipient of the 1998 Otto Grundler Prize for her book *Benozzo Gozzoli* (Yale University Press, 1996) at the 33rd International Congress on Medieval Studies.

Barbara LaVerdiere Bachner was awarded a Medal of Honor for a work on canvas and the Elizabeth Stanton Blake Award at the National Association of Women Artists Annual Exhibition, New World Art Center, New York, May 1998.

Lea Barton received a grant from the Mississippi Arts Commission for the professional development of her art portfolio. The grant will support her project, *Roadside Testimonials*, which consists of mixed-media work on paper and canvas, and explores the iconography, culture, and religiosity of the South. For the 1998–99 year, she will be an adjunct instructor at Millsaps College in Jackson, Miss.

The book *Inventing the Modern Artist: Art and Culture in Gilded Age America* (Yale University Press, 1996), by **Sarah Burns**, professor of fine arts at Indiana University, won the 1998 Charles C. Eldredge Prize, awarded by the National Museum of American Art, Smithsonian Institution.

Ilene Forsyth, University of Michigan, has been named the 1998–99 Samuel H. Kress Professor by the Center for Advanced Studies in the Visual Arts at the National Gallery of Art in Washington, D.C.

E. Melanie Gifford, art history instructor at the University of Maryland, lecturer at the Winterthur Program in the Conservation of Historic and Artistic Works and the Ph.D. Program in Art Conservation at the University of Delaware, is a recipient of the American Institute for Conservation's 1998 Kress Conservation Publication Fellowship for her book to be titled *Style and Technique in the Evolution of Naturalism: North Netherlandish Painting in the Early 17th Century*.

Catherine Gudis of the American Studies Program at Yale University was awarded the 1998 Carter Manny Award from the Graham Foundation. The award will support the completion of her dissertation, "The Road to Consumption: Outdoor Advertising and the American Cultural Landscape, 1917–90."

Carol Ivory, associate professor at Washington State University, has been awarded a grant from the American Philosophical Society for research in in the Marquesas Islands, French Polynesia.

Sue Johnson, associate professor of art, St. Mary's College of Maryland, was awarded a 1998 Pollock-Krasner Foundation grant and is also the recipient of the William Carr Olendorf Award, which will support a residency at Ox-Bow.

Eduardo Kac, assistant professor of art and technology at the School of the Art Institute of Chicago, received a Shearwater Foundation award to be used in the preparation of an anthology of critical writings on holographic art. He also received awards from ArtsLink and CBC International Partners, as well as the 1998 Leonardo Award for Excellence from the International Society for the Arts, Sciences, and Technology for an article he published in *Leonardo*.

Donald Kuspit has been awarded an honorary degree of Doctor of Humane Letters from the University of Illinois at Urbana-Champaign.

Nancy Macko was awarded the Mary Wig Johnson Faculty Achievement Award in Research from Scripps College for "Glimpsing Romania," image/text works incorporating digitally manipulated and enhanced photo and video images made in collaboration with Jan Blair. She also recieved the Jean and Arthur Ames Studio Art Faculty Research Award from Scripps College.

Carol Malt has received a Regional Research Fulbright grant from the Council for International Exchange of Scholars in Washington, D.C. The grant will fund research in Jordan, Israel, Gaza, and the West Bank, for her book *The Museum and the Image of Women*.

Louise McKissick received a grant from the Shastri Indo-Canadian Institute Arts Fellowship Program. She will be traveling to India to initiate the Avatars Project, an online collaborative artwork exploring the postcolonial, pop-cultural, often meanings of the Avatar via digital media.

Kimberly Piotrowski has been awarded a visual arts grant by the Elizabeth Foundation for the Arts.

Lilian M.C. Randall was awarded an honorary degree of Doctor of Fine Arts from Mount Holyoke College.

Berta M. Sichel of Brazil was awarded a 1998 Latin American and Caribbean fellowship in fine arts research. The fellowship was funded by the John Simon Guggenheim Memorial Foundation.

The following CAA members are recipients of 1998–99 Getty Grant Program Postdoctoral Fellowships: **Anne Elizabeth D'Alleva**, University of St. Thomas; **Karen Ann Fiss**, Washington University in St. Louis; **Sharon E. Gerstel**, University of Maryland; **Darcy Grimaldo Grigsby**, University of California, Berkeley; **Helen Mary Hills**, University of Manchester; **Karen Ann Lang**, University of Southern California; **Anthony Wallace Lee**, University of Texas; **Dana Lynn Rush**, University of East Anglia; **Frederic Jonathan Schwartz**, University College, London; and **Eugene Yuejin Wang**, Harvard University.

Two CAA members have been awarded Pew Fellowships in the Arts, funded by the Pew Charitable Trusts and administered by the University of the Arts in Philadelphia: **Mei-ling Hom** and **Afaa M. Weaver**.

The Marie Walsh Sharpe Art Foundation selected **Christopher Broughton**, **David Wells**, and **Su-en Wong** to participate in the Space Program, which provides free studio space in New York to visual artists for periods of up to one year.

The following CAA members have been awarded fellowships from the Center for Advanced Study in the Visual Arts at the National Gallery of Art in Washington, D.C.: **Anthony Cutler**, Pennsylvania State University (Paul Mellon Senior Fellow); **Andrew Morrogh**, University of Oregon (Samuel H. Kress Senior Fellow); **Whitney Davis**, Northwestern University (Ailsa Mellon Bruce Senior Fellow); and **David Marshall**, University of Melbourne (Ailsa Mellon Bruce Visiting Senior Fellow). Nine CAA members were granted predoctoral fellowships: **George Baker**, Columbia University (Chester Dale Fellow); **Rachael DeLue**, Johns Hopkins University and **Jacqueline Francis**, Emory University (Wyeth Fellows);

Aneta Georgievska-Shine, University of Maryland (Robert H. and Clarice Smith Fellow); **Mimi Hellman**, Princeton University (David E. Finley Fellow); **Andrew Leung**, University of Pennsylvania (Andrew W. Mellon Fellow); **Sarah Linford**, Princeton University (Paul Mellon Fellow); **Kristel Smentek**, University of Delaware (David E. Finley Fellow); and **Rebecca Zorach**, University of Chicago (Mary Davis Fellow).

Nine CAA members have been awarded residential fellowships by the Winterthur Museum, Garden, and Library: **Eunyoung Cho** and **Kevin Melchionne**, independent scholars (NEH Fellows); **Anna Andrzejewski** and **Cristina Bishop**, University of Delaware (McNeil Dissertation Fellows); and **Michelle Lynn Kloss**, University of Maryland (Robert Lee Gill Fellow). Those named Winterthur Fellows are: **Wendy Bellion**, Northwestern University; **Marcia Pointon**, University of Manchester; **Thelma S. Rohrer**, Ohio State University; and **Elizabeth Siegel**, University of Chicago.

Conferences & Symposia

Calls for Papers

29th Annual Meeting of the Consortium on Revolutionary Europe, 1750–1850, will be held in Charleston, S.C., February 25–28, 1999. Proposals are sought for complete sessions and individual papers on all aspects of the period, broadly conceived geographically and topically. In addition to proposals on the French Revolution and Napoleonic eras, proposals on the Enlightenment, Romanticism, post-Napoleonic Europe, and comparative and interdisciplinary history are also sought, as well as proposals on aspects of Germany and Great Britain. Proposals dealing with art and architecture of the period are welcome. Robert Crout, PO Box 118087 Charleston Southern University, Charleston, SC 29423; rcrout@csuniv.edu. *Deadline: September 15, 1998.*

Foundations in Art: Theory and Education (FATE) will hold "Mapping the Creative Landscape" in Ft. Collins, Colo., March 17–20, 1999. Individuals concerned with the first 2 years of studio and art history classes are invited to submit papers. For information: Nanci Erskine, Program Director; nerskine@lamar.colostate.edu; www.louisville.edu/a-s/finearts/FATE.html. *Deadline: September 30, 1998.*

Studies in Landscape Architecture at Dumbarton Oaks will hold "Landscape Design and Experience of Motion," May 19–20, 2000. Contributions could address experiences of gardens, parks, natural reservations, parkways, roads, urban works, or plazas of any period in any part of the world. For information: Director, Studies in Landscape Architecture, Dumbarton Oaks, 1703 32nd St, NW, Washington, DC 20007. *Deadline: September 30, 1998.*

34th International Congress on Medieval Studies, "Historicizing the Nation: The Middle Ages and the 19th-Century Nationalist Imaginary," will be held at Western Michigan University, May 6–9, 1999. Papers are sought that deal systematically or in an interdisciplinary context with the ways in which "medieval" imagery, iconography, and themes were appropriated and transformed by nationalist movements in the 19th century. Papers should address the relationship between a historicizing nationalism and the visual images associated with the Middle Ages and consider the methods and means by which medieval images and historical figures were used to create national identities in the context of a larger nationalist imaginary. Send 1-page proposal, c.v., and letter to: Cordula Grewe, Saarstrasse 42, 30966 Hemmingen, Germany; Cordula.Grewe@Compuserve.Com. *Deadline: October 1, 1998.*

Vernacular Architecture Forum 1999 Annual Meeting, Columbus, Ga., May 5–9, 1999. Analytical papers are sought that address any aspect of vernacular architecture in North America or elsewhere. Especially welcome are proposals from scholars investigating the landscape and built environment of the New South. Proposal may be for 20-minute paper on a subject that the author has extensively researched or a 10-minute "work in progress" report. Papers will be considered for the VAF's *Perspectives in Vernacular Architecture* series. One-time fellowship awards may be available. Proposals, 400 words max., should include a title for the paper, name, address, phone and fax numbers, and e-mail. Only 1 submission per author will be accepted. Presenters must deliver their papers in person and must be VAF members at the time of the conference. Submit 5 copies of proposal to: Julie Nicoletta, Liberal Studies Program, University of Washington, Box 358436, 1900 Commerce St., Tacoma, WA 98402-3100; 253/692-4468. For information: Julie Turner, 3039 Star Point Rd., Franklin, GA 30217; 770/854-8813; jturner648@aol.com. *Postmarked deadline: October 1, 1998; deadline for accepted papers to session chairs: March 1, 1999.*

Historians of British Art invite proposals on British art topics by current graduate students. Presentations will be made to the annual HBA meeting (in conjunction with the CAA meeting), Saturday, February 13, 1999, Huntington Library. Successful applicants must join HBA. Submit 1-page proposal for a 15-minute paper to: Shelley M. Bennett, Huntington Library, Art Collections, and Botanical Gardens, 1151 Oxford Rd., San Marino, CA 91108. *Deadline: October 30, 1998.*

Savannah Symposium on the City Square, Savannah, Ga., February 25–27, 1999. The Department of Architectural History at Savannah College of Art and Design invites papers on the history of city squares and public urban spaces from the ancient world to the present. The symposium seeks to gather recent research on the city square across historical and geographic boundaries and from multidisciplinary approaches; to discuss research concerning the sources, significance, and legacy of the Savannah plan; and to provide a forum for discussion regarding the role of the city square in contemporary cities, suburbs, and other urban conglomerations. Send 1-page abstracts to: David W. Gobel or Robin B. Williams, Dept. of Architectural History, Savannah College of Art and Design, PO Box 3146, Savannah, GA 31402-3146; 912/231-2373, fax 912/238-2428; dgobel@scad.edu or rwilliam@scad.edu. *Deadline: November 1, 1998.*

6th Annual CUNY Graduate Center Art History Student Symposium titled "Transgressive Space" will be held April 16, 1999, at 33 W. 42nd St., New York. Papers are sought from a variety of disciplines on space as a critical or transgressive medium. For information: Isabel Venero; 212/481-2966; or Fred Gross; 212/517-4484.

To Attend

"Social Theory, Politics, and the Arts," 24th Annual International Conference, October 8–11, 1998, is hosted by Drexel University. The theme will be "Trends in Social Theory, Politics, and the Arts That Will Affect the Future Role of the Arts in Society." Keynote speaker: Jerome Glenn from the United Nations. For information: Drexel University Arts Administration Program, 3141 Chestnut St., Philadelphia, PA, 19104; 215/895-4915; fitzgici@dunx1.ocs.drexel.edu.

Southeastern Museums Conference, October 14–17, 1998, will be held at the Excelsior Hotel, Little Rock, Ark. The theme of the conference will be "Dreams, Visions, Illusions: Realizing The Plan." For information: Esther Hockett or Lori Weber, Southeastern Museums Conference; 504/383-5042.

"The Prairie School and Early Modernism: Frank Lloyd Wright and his Midwest Contemporaries, 1898–1909," a symposium sponsored by the Frank Lloyd Wright Home and Studio Foundation to commemorate the centennial anniversary of Wright's Oak Park Studio, will be held October 15–18, 1998, in Oak Park, Ill. Papers will explore the role of Wright's associates in the development of Prairie School architecture and the relationship between the Prairie School and early American and European modernism. H. Allen Brooks will deliver the keynote address at Unity Temple. For information: Joseph Socki, 708/848-1976; www.wrightplus.org.

"Speaking of Architecture: A World View," sponsored by the Smith College Museum of Art, will be held Saturday, October 17, 1998, 9 A.M.–4:30 P.M. Speakers will explore how architecture serves to enhance the lives of individuals and communities and will reflect on current developments in architectural practice. The symposium complements the exhibition *Equal Partners: Men and Women Principals in Contemporary Architectural Practice*. For information: Architecture Symposium, Smith College Museum of Art, Elm St. at Bedford Terr., Northampton, MA 01063.

"New Worlds from Old: 19th-Century Australian and American Landscape Painting," an international symposium, will be held at the Wadsworth Atheneum, Hartford, Conn., October 23–24, 1998. Robert Hughes will present the keynote lecture. Symposium will explore the role of landscape painting in Australia and America and will comparatively address such artistic trends as Impressionism. For information: 860/278-2670, ext. 3049.

"Art, Antiquity, and the Law: Preserving Our Global Cultural Heritage," an international conference, to be held October 30–November 1, 1998. The conference will provide a public forum for discussion of the growing threats to movable and immovable cultural property worldwide and of current initiatives to protect our global cultural heritage. For information: Henriette Cohen, Global Programs, Rutgers, State University of New Jersey, 102 College Ave., New Brunswick, NJ 08901-8543; 732/932-7066; fax 732/932-6723; jetcohen@rci.rutgers.edu.

"Innovation in Museum Education: Developing School Programs in Art Museums," November 12–14, 1998. The Aldrich Museum of Contemporary Art will host a 3-day seminar for museum educators entirely dedicated to the development of school programs in art museums. Speakers include Jessica Davis, John Bunch, and Roger Dell. Workshops will be offered on the design and implementation of exemplary programs such as the museum's student docent program. Fee: \$250. For information: Nina Carlson, Aldrich Museum, 258 Main St., Ridgefield, CT 06877; 203/438-4519; aldrich@webquill.com.

"Reading the American Landscape," the 1998 Historic Deerfield/Wellesley College Symposium, November 14, 1998. Several speakers will interpret the landscape from both the present and the historical perspectives of farmers, poets, painters, and tourists. Papers will be presented by J. Ritchie Garrison, David R. Brigham, Rebecca Bedell, Dona Brown, Kenneth Myers, and David Tatham. For information: Kenneth Hafertepe, Historic Deerfield; 413/774-5581; hafertepe@historic-deerfield.org.

"The Inspiration of Astronomical Phenomena (INSAP II)," January 7–14, 1999, Malta, will explore human fascination with astronomical phenomena. Scholars from the disciplines of archaeology, art, classics, history, prehistory,

mythology and folklore, philosophy, the physical sciences, and religion will discuss the cultural impact of astronomical phenomena. Presentations will be grouped under 4 topics: art, literature, myth and religion, and history and prehistory. For information: Raymond E. White, Steward Observatory, University of Arizona; rwhite@as.arizona.edu; ethel.as.arizona.edu/~white/insap.htm.

"Igniting the Edge: Forging New Geographies, Categories and Identities," the Women's Caucus for Art 1999 National Conference, will be held in Los Angeles, February 7–11, 1999. Papers, panels, exhibitions, and workshops will be presented by artists and scholars. For information: WCA, PO Box 1498, Canal Street Station, New York, NY 10013.

"Religious Culture in Caravaggio's Italy" March 20, 1999, Boston College, under the aegis of the New England Renaissance Conference. Speakers include: Peter Burke, David Stone, Louise Rice, Gauvin Bailey, and Robert Kendrick. The symposium is held in conjunction with the exhibition *Saints and Sinners: Caravaggio and the Baroque Image*, which will be on view at the McMullen Museum of Art. For information: Helen Swartz; 617/552-8587.

17th Annual Visual Resources Association (VRA), February 9–13, 1999, concurrent with the CAA conference. The VRA conference will be held at the Hotel Inter-Continental on Bunker Hill (251 S. Olive St.; www.interconti.com/pages/lllosica.html). The conference will include workshops, sessions, roundtables, a new technologies roundup, tours, and social events. CAA conference attendees will have access to selected VRA events at no charge. VRA is also sponsoring a session at the CAA conference; preliminary schedule and preregistration materials will be mailed in mid-October. For information: Jeanette Mills, School of Art, University of Washington, Box 353440, Seattle, WA 98195-3440; 206/543-0649; fax 206/685-1657; jcmills@u.washington.edu.

"Interdisciplinary 19th-Century Studies: Transatlanticisms," April 9–10, 1999, Ohio State University, Columbus. For information: Clare Simmons, English Dept., Ohio State University, 164 West 17th Ave., Columbus, OH 43210-1370; 614/292-6065; fax 614/292-7816; simmons.9@osu.edu.

Opportunities

Award

Outstanding Commitment to the Preservation and Care of Collections Award, presented by the American Institute for Conservation of Historic and Artistic Works (AIC) and Heritage Preservation, is a new award that will be presented annually to an organization that has been exemplary in the priority it has given to conservation concerns and in the commitment it has shown to the preservation and care of its cultural property. Anyone may send a letter of nomination. For information: Jeanette Spencer, AIC, 202/452-9545; or Clare Hansen, Heritage Preservation, 202/634-1422. Send nomination materials and letters of support to: AIC, 1717 K St., NW, Ste. 301, Washington, DC 20006. *Deadline: November 15, 1998.*

Calls for Entries

Florida's Art in State Buildings Program commissions artwork for permanent display in the interior, exterior, or on the grounds of state buildings. To be considered, artists must meet at least 2 of the following criteria: 1) artist has completed other public commissions of a similar scale; 2) artist has received awards, grants, or fellowships within the past 5 years; 3) artist's works are included in major private, corporate, or museum collections; 4) artist has had a 1-person exhibition at an AAM-accredited institution. For information: Lee Modica, Div. of Cultural Affairs, The Capitol, Tallahassee, FL 32399-0250; 850/487-2980; fax 850/922-5259; lmodica@mail.dos.state.fl.us. *Deadlines: September 18, 1998, for the Claude Pepper Center, Florida State University, Tallahassee; September 25, 1998, for the Physical Science Building, Florida Atlantic University, Boca Raton.*

Smoke, a juried exhibition on the topic of smoking. Exhibition will be held January 1999. All art media welcome. Jurors: Christian A. Peterson, Minneapolis Institute of Arts, and Martin Weinstein, Weinstein Gallery. Possible catalogue. Send SASE for prospectus to: College of Visual Arts Gallery 344 Summit Ave., St. Paul, MN 55102. *Deadline: September 25, 1998.*

National juried competition/exhibition of alternative photographic processes work. Any work created using historical or digital photographic/photo-printmaking methods is eligible. Juror: Gary Sutton. Send SASE for prospectus to: Alternative Interpretations, Drury College Cox Gallery, 900 N. Benton, Springfield, MO 65802; gwalstra@lib.drury.edu. *Deadline: September 28, 1998.*

Greater Midwest International Exhibition, sponsored by Central Missouri State University Art Center Gallery and the Missouri Arts Council, January 25–February 21, 1999. Juror: Jan Schall, Nelson-Atkins Museum of Art. Awards: \$1,600 total will be presented; possible invitation to participate in GMI XIV Invitational Exhibition. Entries can be up to 3 years old. Participants must be 21 or older; no media restrictions. Work must fit in a carton or crate that can be mailed. All accepted artists will receive copies of the exhibition catalogue. Send to: Central Missouri State University, Art Center Gallery, GMI XIV, c/o Morgan Dean Gallatin, 217 Clark St., Warrensburg, MO 64093-5246. *Deadline: October 15, 1998.*

Positive Negative 14 is a juried competition at Slocumb Galleries, East Tennessee State University, Johnson City, open to all artists residing in the U.S., except East Tennessee State University faculty and students. All work must be original and must have been completed on or after January 1, 1996. Juror: Stephen C. Wicks, Knoxville Museum of Art. Purchase awards up to \$2,000 and honor awards. Juried by labeled 35-mm slides. Entry fee: \$20/ for 3 works of art. For information: Slocumb Galleries, East Tennessee State University, Dept. of Art and Design, Box 70708, Johnson City, TN 37614-0708. *Deadline: October 16, 1998.*

The Print Center's 73rd Annual Competition: Printmaking offers over \$2,000 in cash, materials, and purchase awards, including purchase for the Philadelphia Museum of Art. Juror: Jan Howard, Baltimore Museum of Art. Send SASE for prospectus to: Print Center, 1614 Latimer St., Philadelphia, PA 19103; www.libertynet.org/~print; print@libertynet.org. *Deadline: October 16, 1998.*

Main Line Art Center seeks works on, of, or about paper, for a juried competition, November 6–25, 1998. Juror: James Elaine, the Drawing Center, New York. Juried by OWO. Entry fee: members: \$7 for first entry, \$3 for second; nonmembers: \$10 for first entry, \$5 for second entry. Artists must reside in PA, NY, NJ, MD, DC, or DE. Cash awards. Send SASE for prospectus to: Main Line Art Center, WOP, Old Buck Rd. and Lancaster Ave., Haverford, PA 19041. *Delivery times: October 24, 1998, 10:00 A.M.–1:00 P.M., and October 26, 1998, 10:00 A.M.–8:00 P.M.*

Emerging Artists '99, International SoHo group exhibition to be held in February 1999, at Slowinski Gallery, New York. Open to all media. First prize: \$1,000. Send SASE for prospectus to: SlowArt Productions, 215 Mulberry St., New York, NY 10012; slowart@aol.com. *Deadline: October 30, 1998.*

Learning to Play Nice; or, (Feminists) Trying to Love Men. Curator interested in reviewing short stories, essays, poems, and slides of artwork by heterosexual and bisexual women that address personal relationships in a serious or humorous way. Selected entries will be included in an exhibition and possibly a printed catalogue. Send 1–20 slides, statement, résumé, and SASE to: Kate Kretz, Visual Arts Dept., College of Arts

and Sciences, 3000 NE 151 St., Florida International University, N. Miami, FL 33181-3600; kkretz4art@aol.com. *Deadline: October 30, 1998.*

SuperMarket 1999, a juried exhibition exploring the relationship between art and consumer culture. Open to all artists, all media, including digital and VHS. Innovative presentation concepts encouraged. Color supermarket circular-style catalogue. Juror: Adriane Herman, Kansas City Art Institute. Fee: \$20 for 5 entries. Send SASE for prospectus to: Slop's SuperMarket '99, PO Box 410942, Kansas City, MO 64141-0942. *Deadline: October 31, 1998.*

A.R.C. Gallery announces 4 exhibition opportunities and one juried competition. Solo and Group Exhibitions: all media including video, performance, and film. Raw Space: a gallery dedicated to site-specific installations. Special Events: a small gallery dedicated to nonprofit organizations or small groups who use art for healing or to increase cultural or political awareness. Multimedia Project: video, film, animation, computer art, interactive computer art for solo and group curated exhibitions. *National Exposure V*, a juried biennial photography competition. Juror: Colin Westerbeck, Art Institute of Chicago. Solo show and cash awards. Send SASE for individual prospectus (specifying exhibit) to: A.R.C. Gallery, 1040 W. Huron, Chicago, IL 60622. *National Exposure Deadline: November 2, 1998.*

12th Parkside National Small Print Exhibition, January 17–February 27, 1999. All original print media, including monoprints. Maximum 18" height or width. For prospectus: Doug DeViny, Parkside National Small Print Exhibition, Art Dept., University of Wisconsin, Parkside, Kenosha, WI 53141; 414/595-2581. *Deadline: November 6, 1998.*

DyGeorge! is an exhibit celebrating the 250th anniversary of the founding of the city of Alexandria and the 200th anniversary of the death of George Washington. Juried by George Barringer, Fairchild Gallery at Georgetown University, and Jim Rees, Mount Vernon. Exhibition Dates: January 13–February 21, 1999. Open to all artists, all media; work must refer to George Washington in some way. Send SASE for prospectus to: Target Gallery Torpedo Factory Art Center, 105 N. Union St. Alexandria, VA 22314. 703/549-6877; fax 703-549-6877. *Deadline: November 14, 1998.*

American Watercolor Society 132nd Annual International Exhibition, April 5–May 2, 1999, at Salmagundi Club Galleries. Open to all artists. All aquamedia on paper, no collage or pastel. Awards totaling \$30,000, with 13 medals. No purchase prizes. Full color catalogue. Juried by slides. Entry fee: \$20 for 1 slide/entry (U.S. currency only). Send SASE for prospectus and label: Richard Brzozowski, 13 Fox Rd., Plainville, CT 06062. *Deadline: November 15, 1998.*

Paper in Particular 20th Annual National Exhibition of work on/of paper. Juror: Pamela L. Bradford. Open to all artists living in the U.S. Medium: on/of paper. Entry fee: \$15; limited to

3 35-mm slides. Award: 1-person show at Columbia College. For information: Ed Collings, Paper in Particular, Columbia College, 1001 Rogers, Columbia, MO 65216; 573/875-7521. *Deadline: November 16, 1998.*

15 Minutes of Fame: Historical Figures and Modern Icons of the Millennium. January 8–29, 1999. Open to all artists in all media, but must be theme related. All work must be for sale. Cash awards plus featured group exhibition in February. Fee: \$12 per entry. Send SASE to: Hunger Artist Gallery, 1001-E Yale Blvd. SE, Albuquerque, NM 87106; 505/843-7250. *Deadline: December 20 1998.*

Sioux City Art Center is currently considering invitational exhibitions in ceramics and glass. Artists living in the Midwest and active in these media are invited to submit slide portfolios for review. Send materials and SASE to: Peter Van Ael, Sioux City Art Center, 225 Nebraska St., Sioux City, IA 51101-1712. *Deadline: January 15, 1999*

Out West, a curated exhibition of work by lesbian/gay/bisexual/transgendered artists living in Arizona, New Mexico, or Texas will be held at PLAN B Evolving Arts, Santa Fe, in the fall of 1999. All media, sizes, aesthetics welcome. No fees. Send slides, information, and SASE for eventual return of materials to: Harmony Hammond, Curator, HC 75, Box 100, Galisteo, NM 87540. No phone inquiries. *Deadline: February 1999.*

New York Artists Equity Association, a nonprofit institution dedicated to advocacy for visual artists, invites artists to exhibit work at a museum in SoHo. Send SASE for information and prospectus to: NYAEA, 498 Broome St., New York, NY 10013.

Slop Brand Art Shop, a storelike gallery in Kansas City, is seeking artwork to sell. Packaged multiples encouraged. Send slides, description of artwork and media, wholesale price list, and SASE to: Manager, Fine Arts, Slop Brand Art Shop, 1702 Summit St., Kansas City, MO 64108; Slop@sky.net.

Call for Manuscripts

Centropa: A Journal of Central European Art and Architecture, is seeking articles on central European art and architecture of all periods, and information on related recent exhibitions, conferences, and books. Dora Wiebenson, *Centropa*, 250 Mercer St., B-1601, New York, NY 10012; 212/477-6385; fax 212/475-7047.

Inf [Visible Culture: An Electronic Journal for Visual Studies] provides a forum for critical approaches to the production and analysis of cultural objects. The journal features essays and art projects that address contemporary issues within visual studies. As the journal's title suggests, the discourse of the visible continually negotiates the limits of what can be visually perceived. In order to further these discussions,

the journal also features work that addresses problems raised by, among other things, the notion of ocularcentrism, claims for a "pictorial turn" in discourse, and the opposition of word and image. Send to: Editor, *Inf* [Visible Culture, 424 Morey Hall, Box 27045, Rochester, NY 14627; nvisible@uhura.cc.rochester.edu; www.rochester.edu/inf_visible_culture.

Visual Resources: An International Journal of Documentation is seeking article-length manuscripts on "The Culture of the Copy." Subjects might include various uses of reproductions, the relationships of copy to original, issues of authenticity, or the identification of "the real thing." *Visual Resources* is a quarterly publication devoted to the history of visual documentation and the dissemination of images. Send inquiries and manuscripts to: Helene E. Roberts, Art History Dept., 6033 Carpenter Hall, Dartmouth College, Hanover, NH 03755; 603/643-8461; fax 603/643-3428; helene.roberts@dartmouth.edu; www/gbhap.com/Visual_Resources/.

Grants and Fellowships

American Ceramic Circle Research Grants are available for the preparation of scholarly papers based on original research in the history of ceramics. Grants of up to \$3,000 provide assistance for such costs as travel and photography. Grant recipients must present lectures based on their research at a future American Ceramic Circle symposium. For information and application: Lynn Springer Roberts, ACC Grants Committee, 4700 Old Crain Highway, Upper Marlboro, MD 20772. *Deadline: October 1, 1998.*

Dedalus Foundation provides grants for art historians, critics, and curators pursuing projects related to the study of modern art and modernism. Established according to the will of Robert Motherwell, the foundation is dedicated to fostering the public understanding and appreciation of modern art and the principles of modernism. Applicants need not be affiliated with educational institutions or museums; they may not, however, be candidates for a degree. Applicants must be U.S. citizens. Stipend: up to \$25,000. For application: Cynthia Sui, Dedalus Foundation, Inc., 555 W. 57th St., Ste. 1222, New York, NY 10019. *Deadline: October 1, 1998.*

Huntington Library, Art Collections, and Botanical Gardens welcomes applications for fellowships to support research in the history of British and American art. Awards will also be considered in areas of Continental European art, in which the Huntington has strong holdings. Proposals are judged in terms of the value of the project, the ability of the scholar, and the degree to which the special strengths of the art collections and library holdings will be utilized. Awards are considered for predoctoral as well as postdoctoral candidates. Holders of awards are expected to be in continuous residence throughout their tenure. For information on the various short- and long-term awards offered and application procedures, please contact:

Committee on Fellowships, The Huntington, 1151 Oxford Rd., San Marino, CA 91108; 626/405-2194; cpowell@huntington.org. *Deadline: yearly, October 1–December 15.*

National Endowment for the Humanities' Summer Stipends Program supports 2 months of full-time work on projects that will make significant contributions to the humanities. Applicants who currently teach at universities or colleges must be nominated by their institutions (2 nominations per institution max.). Applicants will be considered junior or senior nominees according to professional academic rank. Individuals employed in nonteaching capacities in colleges and universities, independent scholars, adjunct faculty, and academic applicants with appointments ending by the summer of 1998 may apply directly without nomination. Term: 2 months min., May 1–September 30, 1999. Stipend: \$4,000. For information: NEH Summer Stipends, Rm. 318, National Endowment for the Humanities, 1100 Pennsylvania Ave., NW, Washington, DC 20506; 202/606-8551; stipends@neh.gov; www.neh.gov. *Deadline: October 1, 1998.*

University of Pennsylvania is offering Mellon Postdoctoral Fellowships in the Humanities, 1999–2000, for scholars who, by October 15, 1998, will have received their Ph.D. but have not yet held it for more than 8 years nor have been granted tenure. Research proposals are invited in all areas of humanistic studies except educational curriculum building and performing arts. Preference is given to proposals that are interdisciplinary, to candidates who have not previously utilized the resources of the university, and whose work would allow them to take advantage of the research strengths of the institution. Annual stipend: \$32,000. For information and application: Chair, Humanities Coordinating Committee, c/o Tracey L.C. Turner, 16 College Hall, University of Pennsylvania, Philadelphia, PA 19104-6378; tturner@sas.upenn.edu. *Deadline: October 15, 1998.*

American Research Institute in Turkey announces 5 fellowships for 1999–2000: **The National Endowment for the Humanities/ARIT Postdoctoral Fellowships for Research in Turkey** covers all fields in the humanities, including prehistory, history, art, archaeology, literature, and linguistics, and interdisciplinary aspects of cultural history. Terms range from 4 months to a full year. Stipend: up to \$30,000.

ARIT Fellowships for Research in Turkey are offered for research in ancient, medieval, or modern times, in any field of the humanities or social sciences. Postdoctoral and doctoral fellowships available for 2 months to 1 year. Stipend: up to \$10,000.

Kress/ARIT Fellowship for Research in Archaeology and Art History are graduate-level fellowships for students matriculated at U.S. institutions for up to 1 year. Stipend: up to \$13,500.

Mellon Fellowship for Research in Turkey by East European Scholars offers 2–3-month postdoctoral fellowships for research in the social sciences or humanities, to be carried

out by scholars from Bulgaria, Czech Republic, Hungary, Poland, Romania, or Slovakia.
Deadline March 5, 1999.

Intensive Advanced Turkish Language Study will be offered at Bosphorous University for the summer of 1999. Scholarship, travel, and stipend to support 8 weeks of Turkish language study. For information: ARIT Summer Fellowship Program, Center for the Study of Islamic Societies and Civilizations, Washington University, Campus Box 1230, One Brookings Dr., St. Louis, MO 63130-4899. *Deadline: February 15, 1999.*

For information (except Bosphorous University): American Research Institute in Turkey, University of Pennsylvania Museum, 33rd and Spruce Streets, Philadelphia, PA 19104-6324; 215/898-3474; fax 215/898-0657; leinwand@sas.upenn.edu. *Deadline (except for Mellon and Boshorus University): November 15, 1998.*

Rome Prize Fellowship, a national juried competition, offers prizes up to 18 disciplines. Jury members are drawn from all regions of country and change annually. Fellowships provide a stipend, room and board, and work space at the academy. Winners pursue independent projects, varying in content and scope. Term ranges from 6 months to 2 years. Stipend: up to \$17,800. Rome prizes are offered in the following disciplines: architecture, conservation, graphic design, historic preservation, industrial design, interior design, landscape architecture, literature, musical composition, set design, urban design, urban planning, visual arts, archaeology, classical studies, history of art, modern Italian studies, and postclassical humanistic studies. For information and application (state specific field of interest): Programs Dept., American Academy in Rome, 7 East 60th St., New York, NY 10022-1001; 212/751-7200; fax 212/751-7220; www.aarome.org. *Deadline: November 15, 1998.*

Stanford Humanities Center will offer 6-8 external fellowships for 1999-2000 in the following categories: 1) senior fellowships for well-established scholars; 2) junior fellowships for scholars who at the beginning of their fellowship year will be at least 3 and no more than 10 years beyond receipt of the Ph.D. For 1999-2000, junior fellows will be offered stipends of up to \$25,000, senior fellow stipends of up to \$40,000. In addition, a housing/travel subsidy of up to \$12,500 is offered, the specific amount to be determined at the time of award on the basis of a fellow's needs. Applicants are expected to seek supplementary financial support in the form of external grants or sabbatical or other contributions from their home institutions. For information: Stanford Humanities Center, Mariposa House, 546 Salvatierra Walk, Stanford University, Stanford, CA 94305-8630; 650/723-3052; fax 650/723-1895. *Deadline: November 15, 1998.*

Hagley-Winterthur Fellowships in Arts and Industries is a cooperative program of short-term research fellowships for scholars interested in the historical and cultural relationships between economic life and the arts, including

design, architecture, crafts, and the fine arts. Fellows are expected to make use of the rich research collections of the Winterthur Museum, Garden, and Library and the Hagley Museum and Library, and participate in activities at both sponsoring institutions. For information: Center for the History of Business, Technology, and Society, Hagley Museum and Library, PO Box 3630, Wilmington, DE 19807-0630; 302/658-2400, ext. 243; fax 302/655-3188; cr1@udel.edu. *Deadline: December 1, 1998.*

Camargo Foundation Fellowship Program offers a 1-semester residency in Cassis, France, related to French and francophone cultures. The foundation also supports creative projects by writers, 1 visual artist, and 1 composer. The visual artist fellow's airfare and living expenses are covered by the Andy Warhol Foundation for the Visual Arts. Applicants may include university and college faculty, secondary school teachers, graduate students, writers, visual artists, and composers with specific projects. Applicants from all countries are welcome. For information: William Reichard, Camargo Foundation, 125 Park Square Ct., 400 Sibley St., Saint Paul, MN 55101-1928. *Deadline: February 1, 1999.*

Swann Foundation for Caricature and Cartoon is accepting applications for its annual graduate fellowship for M.A. or Ph.D. candidates in the U.S., Canada, and Mexico or from postgraduates engaged in research within 3 years of receiving their degrees. Research must be in the field of caricature or cartoon from any place or time period. Fellows are required to make use of the Library of Congress and must be in residence for at least 2 weeks during award period (1999-2000). Stipend: \$15,000. For information: 202/707-9115; swann@loc.gov; lcweb.loc.gov/rr/print/swann/swannhome.html. *Deadline: February 15, 1999.*

American Council of Learned Societies (ACLS) announces fellowship and grant competitions to be held in 1998-99. Recent grants from The Andrew W. Mellon Foundation, the Ford Foundation, the Gladys Krieble Delmas Foundation, and by increased support from college and university associates enabled ACLS to increase fellowship stipends to \$25,000 max. for junior scholars, \$35,000 max. for senior scholars. The number of fellowships available will also increase, to at least 60. The required time between supported research leaves has been reduced from 5 to 3 years. In addition, up to 5 residential fellowships at the New York Public Library's new Center for Scholars and Writers will be offered. These fellowships are intended for scholars whose research will be enhanced by access to the collections of the library. For information: www.acls.org/fellows.htm.

Heritage Preservation announces their 1999 Conservation Assessment Program (CAP) grants, funded by the Institute of Museum and Library Services. CAP provides matching grants for a general conservation assessment or survey of a museum's collections, environmental conditions and sites. Two assessors per institution are funded through CAP to provide a

conservation priorities report. Most museums are awarded an objects conservator to assess the museum's collections. Institutions with living collections—zoos, aquariums, nature centers, botanical gardens, and arboreta—will be awarded the appropriate experts. CAP is for small- to medium-sized museums that can be surveyed in 2 days. For information: Eve Blackburn, Conservation Assessment Program, Heritage Preservation, 1730 K St., NW, Ste. 566, Washington, DC 20006-3836; 202/634-1422; fax 202/634-1435; ebblackburn@heritagepreservation.org.

Internship

The J. Paul Getty Trust, Graduate Internships 1999-2000. Through its full-time graduate internships in the areas of conservation, education, and research, the J. Paul Getty Museum and Trust Institutes provide opportunities for people to more fully understand, experience, value, and preserve the world's artistic and cultural heritage. Each internship is full-time, beginning September 27, 1999, for 9 months, ending June 2, 2000; or, 12 months, ending September 22, 2000. Internships include a stipend (\$13,837 for 9 months; \$20,000 for 12 months), health benefits, and an educational travel allowance. The applicant must be currently enrolled in a university program leading to a graduate degree in art history or another field related to the internship or have completed a relevant graduate degree since June 1997. For information: Getty Graduate Internships, Education Dept., J. Paul Getty Museum, 1200 Getty Center Dr., Ste. 1000, Los Angeles, CA 90049-1687; 310/440-7383; fax 310/440-7750; interns@getty.edu; www.getty.edu. *Postmarked deadline: January 8, 1999.*

Online

7th Edition of the Directory of Electronic Journals, Newsletters, and Academic Discussion Lists, www.arl.org/scomm/ledir, sponsored by the Association of Research Libraries, includes listings of journals, newsletters, zines, and professional e-conferences. For information: Dru Mogge; dur@arl.org. To order: Ken Rodriguez, ARL Publications; pubs@arl.org.

Institute of International Visual Arts (inIVA) is a unique visual arts organization that presents the work of contemporary visual artists through 4 important areas of activity—exhibitions, publications, research, and education and training. *inIVA OnLine*, www.iniva.org, is part of a key initiative to integrate new technology as part of the institute's program of activities.

Queer Arts Resource, www.queer-arts.org, has become the leading venue for gay and lesbian artists to show and discuss their work. This not-for-profit educational forum for the display and discussion of gay and lesbian content in the visual arts is reclaiming the community's cultural heritage through interpretive exhibitions and the promotion of scholarly research.

Artist's Portfolio Review Registration

(please see details on page 3)

name CAA membership number

address

city/state/zip

phone

e-mail

discipline/medium

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

I cannot be scheduled for the following time slot/s: **Wednesday**, February 10, 3:00-5:00 P.M.; **Thursday**, February 11, 12:00-2:00 P.M. and 3:00-5:00 P.M.; **Friday**, February 12, 12:00-2:00 P.M. and 3:00-5:00 P.M.; and **Saturday**, February 13, 12:00-2:00 P.M.

Complete and return to: Artist's Portfolio Review, CAA, 275 7th Ave., New York, NY 10001. *Deadline: October 30, 1998.*

QAR is a project of the Tides Center of San Francisco.

Resource Library Magazine, www.tfaoi.com, is the most comprehensive American art magazine of its kind published online. Readers can browse through 200+ articles published over the past year.

Resources in Art History for Graduate Students, www.eden.rutgers.edu/~acd/, a newsletter of fellowships and other opportunities for art history graduate students, lists grants, fellowships, internships, and study abroad opportunities for graduate students in art history and closely related areas. It also carries listings of art history conferences and publication opportunities of particular interest to graduate students. Some listings are also open to undergraduates or to postdocs.

Universes in Universe Project, www.kulturbox.de/univers/e_about.htm, a nonprofit project aimed at opening a forum on contemporary art, its complexities, and the need for a relevant exchange on art theory, criticism, and curatorship that includes Africa, Asia/Pacific, and Latin America.

Winterthur Online, www.winterthur.org provides access to resources from the Winterthur Museum, Garden, and Library. The site, hosted by the University of Delaware, provides information on the latest exhibitions, virtual tours of period rooms, and updates on garden projects.

Publications

Getting Down to Business: Art Museums in a Market Environment (the 1997 Annual Directors Forum). This free publication from is available by request to all museum professionals. The directors forum has become a conduit for the information and inspiration that has redefined the role of art museums today. Send name, title, institution and street address to: John W. Nichols, American Federation of Arts; services@afaweb.org.

Public Monuments and Sculpture Association is a new nonprofit organization for the promotion and protection of 3-D art of all periods and all nations. Annual subscription fee: \$75 per year (includes *Sculpture Journal*); institutions: \$150 per year. Subscriptions should be made payable to the Public Monuments and Sculpture Association and sent to: Subscriptions Secretary, 1, Cassiobury Park Ave., Watford WD1 7LA Herts, U.K.

Residencies

Arts/Industry Residency Program at the John Michael Kohler Arts Center, offers artists the opportunity to work in the industrial setting of the Kohler Company, the nation's leading manufacturer of plumbingware products. The program runs year-round and supports approximately 15 artists annually. Participants may work in Kohler's Pottery, Iron, and Brass Foundries and Enamel Shop. Studio space, materials, use of equipment, technical assistance, housing, round-trip transportation (within U.S.), photographic services, and a weekly honorarium are provided. For information: Lynne Shumow, John Michael Kohler Arts Ctr., 608 New York Ave., PO Box 489, Sheboygan, WI 53082-0489; 920/458-6144; fax 920/458-4473. *Deadline: yearly, August 1.*

Anderson Ranch Arts Center calls for artists to participate in its Visiting Artist Program. The program is designed for artists with 5 years of professional experience who have attained national recognition through awards, grants, critical attention, public exhibitions, installations, and performances. The ranch provides housing, travel, an honorarium, and a materials stipend. For information: Anderson Ranch Arts Center, PO Box 5598, Snowmass Village, CO 81615; 970/923-3181; artranch@rof.net.

Career Development Workshops

1999 CAA Annual Conference, Los Angeles, California

Check one of the following boxes, indicating your area of specialization. If choosing more than one specialty, please indicate the order of your preference (for details, see page 3):

Art History

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

Studio Art

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

☐ Curatorial

name _____ CAA membership _____

address _____

city/state/zip _____

phone _____ e-mail _____

The 1999 Career Development Workshops will take place Thursday, February 11, and Friday, February 12, 1999.

Complete and return to Career Development Workshops, CAA, 275 Seventh Ave., New York, NY 10001. *Deadline: October 30, 1998.*

Miscellaneous

1998 KAS Grant. Offering free websites to 1998 B.F.A. graduates for 3 years; 330 free websites available in Central Art Gallery, Kenilworth Art Showcase. Application: www.kenilworthart.com/collegeappl.html. For information: 718/434-3888; fax 718/434-3646; claverpl@worldnet.att.net.

Annual Lists of Dissertations. Extensive listings of dissertations registered in America and Canada can be found in the June issue of the *Art Bulletin*. Dissertations by AHNCA members who informed the organization about their work are listed in the Spring 1998 AHNCA Newsletter. For France, see the May issue of *Histoire de l'art*. For the rest of Europe, see the September/October issue of *Kunstchronik*.

The Creative Database, a nonprofit internet archive of M.F.A. projects, seeks entries for historical database. No Entry Fee. For information: 888/305-6947; or download submission forms at www.creativedb.org. *Deadline: December 1998.*

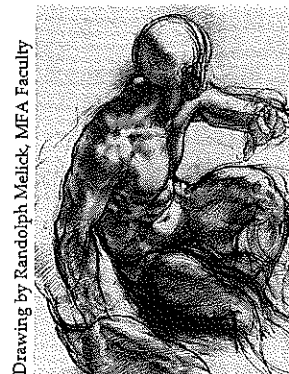
American Society of Architectural Perspectivists (ASAP) has a new address: 1518 K St., NW, Ste. 503, Washington, DC 20005; 202/737-4401; fax 202/638-4833. *Deadline for Architecture in Perspective 14: December 4, 1998.*

Call for Curators and Critics: Los Angeles, 1999

Curators and/or critics are sought by the Visual Arts Committee to participate in the third annual Artists Portfolio Review to be held during the 87th Annual Conference in Los Angeles, February 10-13, 1999.

The Artist's Portfolio Review sets aside twenty-minute appointments for CAA artist members to show their slides or videotapes and discuss their work with one of our guest curators/critics. These meetings provide an opportunity for artist members who come from a wide range of backgrounds and from various locations to have their work critiqued by professionals in the field.

Interested curators and critics should be willing to participate for eighty-minute time slots (twenty minutes per artist) during the conference, in return for which they will receive complimentary registration. Whenever possible, artists will be paired with reviewers based on discipline/medium. If you are a curator or critic interested in participating in the program, send résumé with contact information to: Artist's Portfolio Review, c/o Amber Lantz, CAA, 275 7th Ave., New York, NY 10001. *Extended deadline: November 1, 1998.*



Drawing by Randolph Melick, MFA Faculty

New York Academy of Art

Graduate School of Figurative Art

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paid advertisement

Datebook

September 11, 1998

Deadline for submissions to the October issue of *Careers*

October 1, 1998

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

October 30, 1998

Deadline for receipt of applications to participate in the 1999 Career Development Workshops (see page 3)

Deadline for receipt of applications to participate in the 1999 Artist Portfolio Review (see page 3)

November 1, 1998

Deadline for receipt of applications from curators and critics to hold advisement sessions at the 1999 Artists Portfolio Review (see advertisement on page 22)

Deadline for applications for the annual conference Usher/Projectionist Coordinator position (see page 3)

November 6, 1998

Deadline for submissions to the December issue of *Careers*

November 9, 1998

Deadline for nominations and self-nominations to CAA's committees and awards committees (see page 5-6)

November 13, 1998

Deadline for receipt of applications for 1999 Getty travel grants for annual conference attendees from Central and Eastern Europe, Latin America, and developing countries (see page 3)

November 15, 1998

Deadline for applicants for the *Art Bulletin* Editor-in-Chief position (see page 2)

December 1, 1998

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

February 10-13, 1999

87th Annual Conference in Los Angeles

February 23-26, 2000

88th Annual Conference in New York

Classified Ads

CAA News accepts classified ads of a professional or semiprofessional nature. \$1.25/word for members, \$2/word for nonmembers; \$15 minimum. CAA News also accepts boxed display advertising. Contact the listings editor at 212/691-1051, ext. 217, or kgrimsby@collegeart.org.

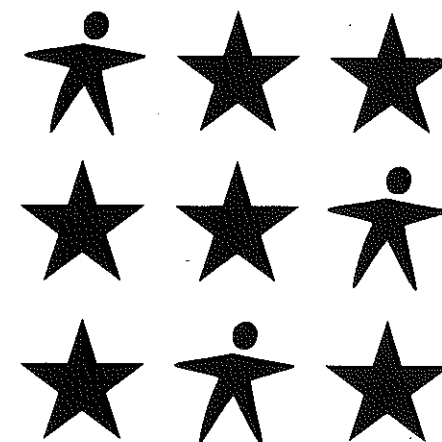
Encaustic Monotype Workshops in Santa Fe. Ongoing Dates. Innovative contemporary process. No solvents or toxic fumes. For brochure: Paula Roland, 523 Cortez St., Santa Fe, NM 87501; 505/989-3419.

Gay and Lesbian Caucus. For a free copy of newsletter and membership application: Jonathan Weinberg, PO Box 208272, New Haven, CT 06520-8272; jonathan.weinberg@yale.edu.

NYC studio apartment. Upper West Side. Doorman building. Safe, clean, quiet. Sleeps 2. Available weekends and holidays. \$75 per night. 212/501-3055.

Rome: Apartment for rent, near American Academy. Fully furnished 2 bedrooms, study, eat-in kitchen, living/dining, bath, balconies, clothes/dish washers, central heating. Available November 4, 1998-May 1, 1999 (4 months minimum). \$1500 + utilities. Jack Wasserman, Via L. di Monreale, 3, Rome 00152, Italy; 011 396 580-6474; jkwasse@ibm.net.

Rome rental. Living, dining, 2 bedrooms, 1.2 baths, fully furnished, central location, security deposit, references required: 508/877-2139.



National Arts and Humanities Month

October