

Datebook

September 10, 1999  
Deadline for receipt of abstracts of papers accepted for the 88th Annual Conference in New York (see <http://www.collegeart.org/caa/conference/2000/call2000.html>)

September 15, 1999  
Deadline for receipt of session proposals for the CAA 2001 Annual Conference in Chicago (see [http://www.collegeart.org/caa/news/1999/3/sessionprop\\_guidelines.html](http://www.collegeart.org/caa/news/1999/3/sessionprop_guidelines.html))

September 30, 1999  
Deadline for applications for Regional Chairs: Annual Conference, Baltimore 2002

October 1, 1999  
Deadline for submissions to the November 1999 issue of *CAA News*

Deadline for receipt of applications for the Millard Meiss Subvention awards (see <http://www.collegeart.org/caa/resources/meiss/index.html>)

October 29, 1999  
Deadline for submissions to the December 1999 issue of *Careers*

Deadline for proposals for members' exhibition for the 2001 Annual Conference in Chicago (see [http://www.collegeart.org/caa/news/1999/3/sessionprop\\_guidelines.html#exhibition](http://www.collegeart.org/caa/news/1999/3/sessionprop_guidelines.html#exhibition))

Deadline to register for the Artist's Portfolio Review and Career Development Workshops at the 88th Annual Conference in New York (see pages 4-6)

December 1, 1999  
Deadline for submissions to the January 2000 issue of *CAA News*

Deadline for receipt of dissertation titles begun or completed in 1999 from American and Canadian art history departments

Deadline for applications for room monitors and usher/projectionist positions at the 88th Annual Conference in New York (see page 5)

December 3, 1999  
Deadline for receipt of papers accepted for the 88th Annual Conference in New York (see <http://www.collegeart.org/caa/conference/2000/call2000.html>)

January 31, 2000  
Deadline for receipt of applications for the CAA Professional Development Fellowship Program (see page s 6-7 and <http://www.collegeart.org/caa/resources/fellowship.html>)



September 1999  
**College Art Association**  
275 Seventh Avenue  
New York, New York 10001  
<http://www.collegeart.org>  
[nyoffice@collegeart.org](mailto:nyoffice@collegeart.org)

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Academic  
Image  
Exchange

The College Art Association and the Digital Library Federation (<http://www.clir.org/diglib/dlhomepage.htm>) are pleased to announce that they are sponsoring the development of the Academic Image Exchange.

In service to the teaching and practice of the history of art and related disciplines, the Academic Image Exchange (AIE) intends to offer students, teachers, and the general public "curriculum-based" sets of screen-sized digital images for their free and unrestricted educational nonprofit use. (Higher, projectable resolutions will also be available.)

First to be introduced will be a selection of images that satisfies a significant portion of the digital image requirements of most college- and university-level introductory courses in art history. The AIE will provide several kinds of exchange facilities:

- for faculty to create and advertise want lists of images for teaching
- for scholars, museums, libraries, and photographers for nonprofit educational use to contribute from the public domain or provide under license high quality images sufficient for classroom projection
- for visual resource specialists to participate in shared cataloguing of the images and the works they represent
- for faculty, students, and others to develop a variety of scholarly products for learning environments, such as distance learning, and for publication.

Images offered through the AIE will be chosen on the basis of their proximity to traditional course selections. An online concordance will link images to standard art history survey books. This concordance-index will thus serve as one of the entry-points to the image database, allowing teachers and students access to a wider variety of images than is available in any single textbook. All AIE offerings will be reviewed by an independent panel of art historians. This panel will select images based on their overall quality and on their utility for teaching.

The key to the present and future success of the Image Exchange will be its ability to enlist the cooperation and advocacy of the community of scholar-photographers who produce high quality color photographs to aid their own

teaching and research. By using the facilities of the Internet to pool this vast resource, we will have an opportunity to create a much needed public database of art-historical images for all to use for educational purposes.

CAA and the Digital Library Federation are currently focused on the creation of a prototype of the Academic Image Exchange. The AIE development team is composed of art librarians, art and architectural historians, visual resources curators, photographers, and specialists in digital imagery and in systems design. Members and staff of CAA, the Digital Library Federation, the Society of Architectural Historians, and the faculty of the Imaging Systems Laboratory of Carnegie Mellon University are contributing to the AIE prototype development effort.

Robert Baron is serving as project manager for the AIE. The Academic Image Exchange plans to demonstrate a prototype program and a selection of images at CAA's upcoming Annual Conference in New York, February 2000.

During the course of the prototype development a variety of groups and interested parties will be consulted. Notice of future developments will be posted in *CAA News*. For more information, contact Robert Baron at <[ImExch@mindspring.com](mailto:ImExch@mindspring.com)> —Robert A. Baron  
[rabaron@pipeline.com](mailto:rabaron@pipeline.com)  
<http://www.pipeline.com/~rabaron/>

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Editor-in-Chief Susan Ball  
Editor Jessica Tagliaferro  
Listings Editor Kryssa Schemmerling

Material for inclusion should be sent via e-mail to the Listings Editor at kschemmerling@collegeart.org. Photographs may be submitted to the above address for consideration. They cannot be returned. Material from this newsletter is also posted on the CAA website: [www.collegeart.org](http://www.collegeart.org).

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## Join a CAA Committee

**T**he membership is 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 (2000-3); at least one new member rotates onto a committee each year. Each committee is composed of at least three members. 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: Ellen Baird, Vice President of Committees, c/o Lee Ann Whitehead, Assistant to the Executive Director, CAA, 275 7th Ave., New York, NY 10001. *Deadline: November 1, 1999.*

**Committee on Cultural Diversity.** One-third of this nation is composed of individuals whose cultural, ethnic, racial background, and sexual orientation 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 the field.

**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.

**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.

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

**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.

**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.

**Student Committee.** The Student Committee was established to serve the varied needs and concerns of student members of CAA. The committee disseminates information and solicits participation from students attending universities with M.F.A., M.A., and Ph.D. programs in art and art history.

### CAA Awards Committees

The Board of Directors invites members of the association to submit nominations and self-nominations for forthcoming openings on CAA awards committees. At all times, CAA encourages the highest standards of scholarship, practice, connoisseurship, and teaching

in the arts. To this end, the association publicly recognizes achievements by individual artists, art historians, curators, and critics by regularly conferring a number of annual awards, several of which are named for distinguished members of the profession. These awards are made to living individuals whose achievements transcend the immediate region in which they work and serve the profession and the larger community.

The awards are presented each year at the CAA's annual conference on the recommendation of individual award committees. Members of awards committees are distinguished professionals, many of whom themselves have been honored by CAA in the past. 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 of the association in good standing. Members of all committees volunteer their services to the association without compensation and serve for fixed terms of three years (2000-3). Members of CAA committees represent the intellectual, geographic, and individual diversity of the association'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. Please write to: Ellen Baird, Vice President of Committees, c/o Lee Ann Whitehead, Assistant to the Executive Director, CAA, 275 7th Ave., New York, NY 10001. *Deadline: November 1, 1999.*

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

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

calendar year by a scholar who has received the doctorate not more than ten years before acceptance of the article for publication.

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

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

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

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

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

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

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

## CAA News

### Website Update

Several new features were added to the College Art Association website this summer. The Resources and Opportunities Bulletin Board includes current and supplemental postings from *CAA News*, including relevant links and information on upcoming conferences, fellowships and grants, calls for entries and manuscripts, online resources, and more.

Another new area of the site features recent American and Canadian Ph.D. dissertations. Traditionally published in the June issue of the *Art Bulletin*, CAA will post approved topics and completed dissertations online starting with the 1998 list. Note that only Ph.D.-granting departments may submit titles.

Finally, in conjunction with the Summer 1999 issue of *Art Journal*, the art historian and critic Moira Roth has contributed a series of essays from her project "Traveling Companions/Fractured Worlds." The project will continue through December 1999.

*CAA.Reviews*, CAA's free online journal of book and exhibition reviews, has expanded greatly since its launch in October 1998. The peer-reviewed journal is attracting top scholars and writers from a wide variety of disciplines, and essays are added on a weekly basis. The site features full bibliographical information for each new book with links to museums and publishers. Archived reviews continue to be available in full-text, searchable format on a permanent basis and are indexed by the BHA.

CAA thanks *CAA.Reviews* editors Mark Antliff, Frederick Asher, Janet Berlo, David Carrier, John Davis, Cynthia Hahn, Katherine Haskins, Sandy Isenstadt, Leila Kinney, Christine Kondoleon, Patricia Leighton, Patricia Mainardi, Anne McCauley, Robert S. Nelson, Sheryl E. Reiss, Mary Sheriff, Larry Silver, and Marsha Weidner, whose tireless efforts over the past year have made the journal a thriving success. For information: [caareviews@collegeart.org](mailto:caareviews@collegeart.org).

### Call for Nominations

Nominations and self-nominations from the CAA membership are sought for two vacancies on the *Art Bulletin* and Monograph Series Editorial Board. This call is to fill positions for service July 1, 2000–June 30, 2003. Appointments may be renewed for a second three-year term.

The board regularly reviews the policies and conduct of the *Art Bulletin*; provides advice, guidance, and assistance in its administration; and recommends appointments to the editorships, to the board itself, and to its committees. The work of the board is conducted by e-mail, telephone, and letter and at its three annual meetings, two in New York City and one at the CAA Annual Conference. All members are expected to attend its three annual meetings. CAA provides financial assistance if needed to cover costs of travel and lodging for the New York meetings.

All CAA members are urged to nominate or self-nominate candidates for the vacant positions. Candidates must be members of CAA. Nominators are encouraged to contact their nominees in advance to ascertain willingness to serve. All nominations must be accompanied or followed by a c.v., a statement of interest in the position, and at least one letter or recommendation. In making appointments, the editorial board will consider the need for scholarly experience and breadth relevant to the editorial practice and policies of a learned journal and also for reflecting the broad diversity of CAA's membership. Nominations and the necessary supplementary materials should be sent to: *Art Bulletin* Editorial Board Nominations, CAA, 275 7th Ave., New York, NY 10001. *Deadline: October 1, 1999.*

### Call for Millard Meiss Committee Member

The *Art Bulletin* and Monograph Series Editorial Board seeks nominations and self-nominations for an individual to serve on the Millard Meiss Committee for the 2000–4 term. The Millard Meiss Publication Fund awards grants twice a year for the purpose of subsidizing book-length scholarly manuscripts in the history of art. Committee members serve a term of four years. For more information on the program, see the website. Candidates must submit a c.v.

and a letter explaining their interest in and qualifications for appointment. Nominations and self-nominations should be sent to the *Art Bulletin* and Monograph Series Editorial Board, Attn: Millard Meiss Nominations, CAA, 275 7th Ave., New York, NY 10001. *Deadline: February 1, 2000.*

### Change in Dissertation Listing Procedure

In the past students have submitted cards to CAA with their name, subject area, title of Ph.D. dissertation, and institution and advisers' names to be listed in the June issue of *Art Bulletin*. CAA is discontinuing this process and now requests that a representative from each Ph.D.-granting institution send a listing of its students titles via e-mail or on disk. For information, contact: Debra Steckler, dsteckle@collegeart.org. *Deadline for the June 2000 list: December 1, 1999.*

### CAA Staff Changes

Lavinia Diggs Richardson, who has worked for in the member services department for years, was promoted to manager of information systems in July. In her new position, she will integrate information technology and organizational processes to improve services to members. Lavinia received a B.B.A. in operations research and an M.S. in business computer information systems from Baruch College of the City University of New York.

Marc Eesley was appointed development associate. He joined CAA after having recently moved to New York from London where he studied international relations at the University of London. Marc has worked in the nonprofit field for more than ten years. He holds a B.A. in business administration from Northwood Institute and an M.A. in public affairs from the University of Iowa. Marc will be administering CAA's development activities.

Kryssa Schemmerling has been appointed associate editor. Kryssa received a B.A. in broadcasting and film from Boston University and an M.F.A. in film from Columbia University. Her short film based on a short story by Bernard Malamud will appear on PBS this fall. Kryssa has spent nearly ten years writing, editing, and teaching. At CAA she will be managing the produc-

tion of *Careers* and the listings sections of the newsletter and website as well as assisting with the production of *Art Bulletin*.

Debra Steckler, formerly a part-time editor at CAA, has been promoted to full-time associate editor. Debra helps to produce *CAA Reviews*, provides research assistance for the *Art Journal*, and administers a number of publications programs, including the Millard Meiss subvention awards. She graduated from Hunter College with an M.F.A. in painting in 1998.

Lee Ann Whitehead has been appointed assistant to the executive director. Lee recently graduated from Marist College in Poughkeepsie, New York, with a B.A. in fine arts with concentrations in art history and photography.

## Annual Conference Update

### Artist's Portfolio Review

The 2000 Artist's Portfolio Review will offer artist-members the opportunity to have slides or VHS-format videos of their work reviewed by curators and critics in private, twenty-minute consultations. Appointments will be scheduled during afternoons, from Wednesday, February 23, to Friday, February 25.

Interested artists should complete the Artist's Portfolio Review coupon on page 5. (The coupon may be copied and distributed.) Be sure to indicate whether the work to be reviewed will be on slides or video and identify any time slots for which you cannot be scheduled. All applicants must be members in good standing for 2000. Participants will be chosen by a lottery of the applications received by the deadline, and all

applicants will be notified by mail by December 13, 1999.

Send completed coupon to: Artist's Portfolio Review, CAA, 275 7th Ave., New York, NY 10001. *Deadline: October 29, 1999.*

### Career Development Workshops

Artists, art historians, and museum professionals at all stages of their careers are encouraged to apply for a one-on-one consultation with veterans in their fields. 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 2000 Career Development Workshops will take place on Thursday, February 24, and Friday, February 25, at the New York Hilton and Towers. Workshops are by appointment only; all participants must be CAA members in good standing for 2000.

To apply, complete and mail in the Career Development Workshops coupon on page 6. Participants will be chosen by a lottery of the applications received by the deadline, and all applicants will be notified by mail by December 13, 1999. CAA will make every effort to accommodate all applicants; however, workshop participation is limited.

Send completed coupon to: Career Development Workshops, CAA, 275 7th Ave., New York, NY 10001. *Deadline: October 29, 1999.*

### Ushers and Projectionists Sought

Applications are being accepted for usher and projectionist positions for the 88<sup>th</sup> Annual Conference, to be held at the New York Hilton from February 23 to 26, 2000. Successful applicants will be paid \$10.00 per hour and will receive complimentary registration. Ushers and projectionists are required to work a minimum of four, 2.5-hour program sessions, from Thursday, February 24,

to Saturday, February 26, and attend a training meeting at 7:30 A.M. on Thursday. Projectionists must be able to operate a 35-mm slide projector; familiarity with video projectors is helpful. Send a brief letter of interest to: CAA U/P Coordinator, c/o Conference Director, CAA, 275 7th Ave., New York, NY 10001. *Deadline: December 1, 1999.*

### Room Monitors Sought

Room monitors are needed for two of CAA's mentoring programs, the Artist's Portfolio Review and the Career Development Workshops, to be held during the Annual Conference in New York, from February 23 to 26, 2000. Room monitors will be paid \$10.00 per hour and will be expected to work a minimum of four hours checking in participants and facilitating the work of the mentors. Send a brief letter of interest to: Conference Director, Room Monitors, CAA, 275 7th Ave., New York, NY 10001. *Deadline: December 1, 1999.*

## Artist's Portfolio Review Registration

88th CAA Annual Conference, New York, February 23–26, 2000

name \_\_\_\_\_

CAA membership # \_\_\_\_\_

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 23, 3:00–5:00 P.M.

☐ Thursday, February 24, 12:00–2:00 P.M. and 3:00–5:00 P.M.

☐ Friday, February 25, 12:00–2:00 P.M. and 3:00–5:00 P.M.

Complete and return to: Artist's Portfolio Review, CAA, 275 7th Ave., New York, NY 10001. *Deadline: October 29, 1999.*

# 1999 Fellows Named

**C**AA is proud to present the 1999 recipients of the Professional Development Fellowship for Artists and Art History. This year, six fellows were selected from an ample and decidedly competitive group of applicants. All six will receive grants of \$5,000 to help them complete their M.F.A., Ph.D., or terminal M.A. degree in the 1999-2000 academic year. CAA will also assist the fellows as they pursue postgraduate employment at museums, art institutes, colleges, or universities. Once a professional position with a curatorial component is secured, CAA will subsidize the fellows' first year salary through matching grants to their hiring institutions.

CAA is also pleased to announce two fellowships made possible by a generous grant from The Geraldine R. Dodge Foundation. These two additional recipients will help to increase the diversity of individuals working in the arts profession in New Jersey. The organization is also grateful to The Nathan Cummings Foundation for their long-term support of the fellowship program.

CAA initiated its 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.



**Becca Albee** is an M.F.A. student at University of North Carolina, Chapel Hill, and a National Endowment for the Arts grant recipient.

She received her B.A. from Evergreen State College in Olympia, Washington. She chose Evergreen because of their emphasis on interdisciplinary education. As an undergraduate, she combined her interests in women's studies (specifically women's health), filmmaking, and visual arts. Her interest in women's health and her own experiences with having a chronic blood disorder informs her work. She has used baked cakes as sculptural elements to comment on the process of art making. These works have led her to explore the different process in mark-making using frosting and play objects on the floor. From there she photographed ice skating, expanding on her interest in mark-making. Becca received the 1999 Bingham Fellowship to attend the Skowhegan School of Painting and Sculpture. During her residency, she has made work with gymnastics, dealing with issues of physical stamina and vulnerability. Currently, Becca is teaching a Digital Art course at University of North Carolina and continuing her work with gymnastics and skating for her M.F.A. show.



**Rocío Aranda-Alvarado**, a recipient of the Dodge grant, is a Ph.D. candidate in art history at the City University of New York's Graduate Center. She is writing her dissertation, titled "New World Primitivism in Harlem and Havana: Constructing Modern Identities in the Americas, 1925-1945," at the National Museum of American Art of the Smithsonian Institution, where she currently holds a Latino studies fellowship. Her dissertation is a comparative study of race, nationalism, and modernism as constructed in the painting of four different artists, Carlos Enriquez, Wifredo Lam, Aaron Douglas, and Jacob Lawrence. As an undergraduate at the University of Maryland, Rocío knew she wanted to

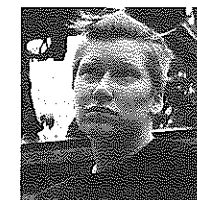
dedicate her academic work to some aspect of Latin American or Latino art. In completing her Master's at Tulane University, she studied Latin American colonial art. Rocío wrote her thesis on a seventeenth-century crucifixion sculpture from her hometown, Santiago, Chile, and its role as a symbol for national identity from the colonial period through the present. During research in Santiago, she attended classes at the School of Fine Arts of the Universidad de Chile.



**Sharon Corwin** is a Ph.D. candidate at the University of California, Berkeley, and a National Endowment for the Humanities grant

recipient. As an undergraduate, she attended New College, the honors college of the state university system of Florida. Because her family faced a critical financial situation, her attendance would not have been possible without the full-tuition scholarship she received from the New College Foundation. Her graduate studies have addressed issues of consumer culture and visual representation. She is currently engaged in the research and writing of her dissertation, "Selling America: Precisionism, Consumerism, and the Formation of an American Identity, 1919-1939," in which she examines themes of consumer culture, mass production, and the American landscape as they relate to Precisionist art. Her dissertation has been supported by a Henry Luce Foundation/American Council of Learned Societies (ACLS) Dissertation Fellowship in American Art, a Smithsonian Institution predoctoral fellowship, and a Mabelle McLeod Lewis Memorial Fund dissertation fellowship.

**Judith L. Huacuja Pearson**, a recipient of the Cummings grant, is a Ph.D. candidate at the University of California at Santa Barbara. Having achieved her B.A. in art history and B.F.A. in painting at the University of Houston, Judith went on to complete her M.A. in contemporary art history at Rice University. At the University of California at Santa Barbara, Judith endeavors to frame her dissertation research within a context relevant to Latino and Mexican American cultural heritages. Her research projects include onsite documentation of Chicana muralists at Chicano Park in San Diego, research on women's graphic art in Los Angeles, and archival work in San Francisco and Washington, D.C. Judith focuses her attention on reconstructing Chicana women's artistic histories, studying the ways in which their art poses a critique of gender and class constructions within multiethnic cultural movements. As a single Latina parent, she hopes to demonstrate to her daughter the important changes and empowerment a relevant college education can bring.



**Jeanine Oleson**, a recipient of the Cummings grant, is completing her M.F.A. at the Mason Gross School of Arts, Rutgers University,

where her concentration is film and video. Jeanine received her B.A. from the School of the Art Institute of Chicago, where she studied photography, film, and video. After graduation, she worked for three years as the program coordinator of the Visiting Artists Program at the School of the Art Institute of Chicago. Raised in rural Oregon, Jeanine is the first college graduate and recognized lesbian in an extended family of commercial fishermen and loggers. Most of her creative work has centered around working class spectacle, masculinity, and humor. Jeanine's work is described as complex and layered. It employs personal issues that extend to cultural issues involving the contingencies of identity. Being interested in media arts, Jeanine desires a career that can incorporate her creative, administrative, technical, and theoretic skills.



**Sonya Shah**, a recipient of the Dodge grant, is working toward her M.F.A. at the School of the Art Institute of Chicago. She

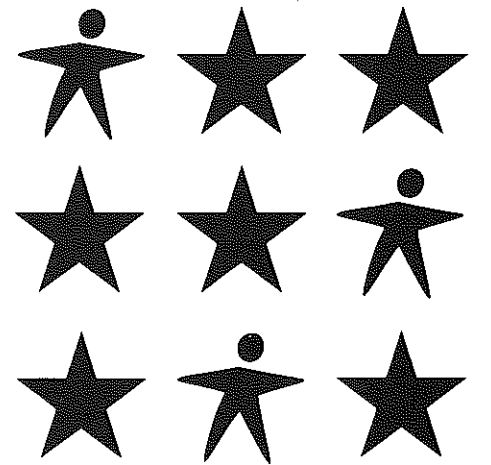
received her B.A. from Brown University having graduated magna cum laude. After graduation, Sonya received a Fulbright fellowship to India. The grant was two-fold: to continue her studio practice and to research the contemporary art movement in India after Independence in 1947. Sonya recently attended the Skowhegan School of Painting and Sculpture through grants provided by Skowhegan and the School of the Art Institute of Chicago. She is also a 1999 recipient of the Jacob Javitz Fellowship and the Chicago Artists International Program Fellowship. Sonya is currently working with video, sound, and writing to examine modes of interaction. She is reinterpreting movement, speech, and word into sound and video. Her M.F.A. exhibition will take the form of a video installation. Sonya is committed to community and public arts. She has organized and facilitated projects in public schools, treatment centers, and women's prisons. Her commitment to teaching stems from a belief that art can be used successfully as a social force to create community.

With such an outstanding pool of applicants, the visual artists and art historian juries felt obliged to award honorable mention to the following individuals: **Andrea Barnwell**, Ph.D., Duke University; **Maria-Elena Buszek**, Ph.D., University of Kansas; **Matthew Guy Nichols**, Ph.D., Rutgers University; **Mayumi Lake**, M.F.A., School of the Art Institute of Chicago; and **Suzette Min**, Ph.D., Brown University.

CAA thanks those members who served on the Professional Development Fellowship juries. The visual artists jury comprised the following: past fellowship recipient **Maxine Payne Caufield**, University of Central Arkansas; **Victor Davson**, Aljira; CAA Board member **Vanalyne Green**, Art Institute of Chicago; **Ernesto Pujol**, independent artist; and **Lynne Yamamoto**, independent artist. The art historians jury consisted of: **Lisa Farrington**, The New

School; CAA Board member **John Hallmark Neff**, Terra Museum of American Art; **Alejandro Anreus**, Jersey City Museum; and past fellowship recipient **C. Ondine Chavoya**, Tufts University.

Guidelines and applications for the 2000 Professional Development Fellowship Program will be available in late September. To request copies, contact Marc Eesley: 212/691-1051, ext. 219; meesley@collegeart.org. You may also send a large, self-addressed, stamped envelope to: CAA, Professional Development Fellowship Program, 275 7th Ave., 18th fl., New York, NY 10001. *Deadline: January 31, 2000.*



## National Arts and Humanities Month

## October



# Career Development Workshops

88th CAA Annual Conference, New York, February 23-26, 2000

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

## Art History

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

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- ☐ Painting
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- ☐ Drawing/Printmaking/Works on Paper
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## ☐ Curatorial

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The 2000 Career Development Workshops will take place Thursday, February 24, and Friday, February 25, 2000.

Complete and return to Career Development Workshops, CAA, 275 7th Ave., New York, NY 10001. Deadline: October 29, 1999.

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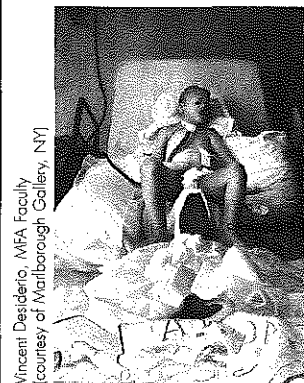
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# Solo Exhibitions by Artist Members

Only artists who are individual CAA members will be included in this listing. Group exhibitions cannot be listed. Send name, membership number, venue, city, dates of exhibition, and medium (or website address of online exhibits). Photographs are chosen at the discretion of the editors; they will be used only if space allows and cannot be returned. Listings and images may be reproduced on the CAA website. Submit to: Solo Show Listings, CAA, 275 7th Ave., New York, NY 10001; [kschemmerling@collegeart.org](mailto:kschemmerling@collegeart.org) (no attachments).

## ABROAD

**Keith Fox.** Bulhosa Livreiros, Lisbon, Portugal, June 1–30, 1999. *Abstractions and Semiabstractions*, acrylic on canvas panel.

**George Jarvis.** Komatsu Craftspace, Akita, Japan, August 1–10, 1999. Woodcut prints.

**Ana Lois-Borzi.** Otter Gallery, Chichester, West Sussex, England, March 12–April 2, 1999. *Entredós*, an installation.



George Jarvis, woodcut print

## MID-ATLANTIC

**Maria Creyts.** Heron Hill Gallery, Eagle, Pa., March–April 1999. *Blue Spots*; Borders Books, Reading, Pa., May 1999. *Red and Blue Spots*, drawings and paintings.

**Richard Hamwi.** Lycoming College Art Gallery, Williamsport, Pa., September 16–October 16, 1999. Watercolor collages and drawings.

**Muriel H. Hasbun.** Ann Loeb Bronfman Gallery, Jewish Community Center, Washington, D.C., July 9–August 25, 1999. *Protegida: Auvergne-Toi et Moi*, photographic installation; September 1–30, 1999. *Santos y sombras*, gelatin silver prints.

**Babette Martino.** Travis Gallery, New Hope, Pa., September 1–30, 1999. Paintings and drawings; Marin-Prince Galleries, Bethesda, Md., September 24–October 24, 1999. New paintings.



Lisa M. Robinson, *La Navidad*

## MIDWEST

**Gladys Bel.** East/West Gallery, John Michael Kohler Arts Center, Sheboygan, Wis., June 17–August 8, 1999. *Auricle*.

**Joan Hall.** Gallery 337, St. Louis Art Museum, St. Louis, Mo., September 16–November 28, 1999; R. Duane Reed Gallery, St. Louis, September 17–October 23, 1999; R. Duane Reed Gallery, Chicago, September 17–October 30, 1999. Mixed media, printed, layered handmade kozo paper.

**Helen Klebesadel.** Grace Chosy Gallery, June 11–July 3, 1999. *Everyday Use*, recent paintings.

**Alison Moritsugu.** East/West Gallery, John Michael Kohler Arts Center, Sheboygan, Wis., August 15–October 31, 1999. *A Landscape of Promise*, paintings.

**Dale Osterle.** Chicago Center for the Print, May 1999. *Slices of Provence*, hand-painted etchings.

**Lisa M. Robinson.** A.R.C. Gallery, Chicago, August 31–September 25, 1999. *Susurros: A Quiet Portrait of Argentina*.

**Kirk R. J. L. Roda.** Fine Art Gallery, University of Michigan, Flint, November 1–26, 1999.

**Sandy Skoglund.** Joslyn Art Museum, Omaha, Nebr., September 4–October 31, 1999. *Reality Under Siege*, color photographs, lithographs, paintings, and installations.

**Dan S. Wang.** Woodland Pattern, Milwaukee, Wisc., September 19–December 11, 1999. *Roots of High Tech*, works on paper.

## NORTHEAST

**Ron Baron.** Public Art Fund, Hudson River at Pier 34, New York, beginning August 1999. *Birds*, installation of Nova Scotia lobster buoys.

**Holly Lane.** Schmidt Bingham Gallery, September 8–October 16, 1999.

**Margot Lovejoy/Miles Dudgeon.** Islip Art Museum, East Islip, N.Y., May 1–July 3, 1999. *Site Specifics*, interactive installation; Stamford Museum, Conn., July 18–August 29, 1999. *Vulcan's Forge*, interactive installation.

**Thomas McGovern.** Art Resources Transfer, New York, September 8–15, 1999. Installation from newly-released book, *Bearing Witness (to AIDS)*; Laband Art Gallery, Loyola Marymount University, Los Angeles, October 16–November 20, 1999, installation from *Bearing Witness (to AIDS)*.

**Creighton Micheal.** Kim Foster Gallery, New York, September 9–October 9, 1999. *Intuitive Drawing*.

**Tom Morrissey.** Gallery Night, AS 220, Providence, R.I., June 2–30, 1999. *Recent Works on Canvas: Paintings in Mixed Media*.

**Nydia Preede.** Organization of Independent Artists, New York, June 29–August 6, 1999. *Seascapes*, paintings.

**Michael Rich.** South Wharf Gallery, Cape Cod, Mass., June 18–July 1, 1999. New work.

**Carol Sun.** Neuberger Museum of Art, Purchase, N.Y., June 13–September 12, 1999. *Transformations Parlor*.

## SOUTH

**Micaela Amato.** Mary Washington College, Fredericksburg, Va., September–October, 1999. *Tijuana Tavolettas, Conte Hondo*.

**Aaron Lee Benson.** The Ned R. McWhorter West Tennessee Cultural Arts Center, Jackson, Tenn., May 17–August 9, 1999.

**Virginia Derryberry.** Slocumb Galleries, East Tennessee State University, August 30–October 28, 1999.

**Gloria De Duncan.** University of Science and Arts of Oklahoma Art Gallery, Chickasha, Okla., June 12–September 15, 1999. Recent paintings and sculpture; Holland Hall Gallery, Tulsa, Okla., September 30–October 30, 1999. *Memories and Visions*, paintings and monotypes.

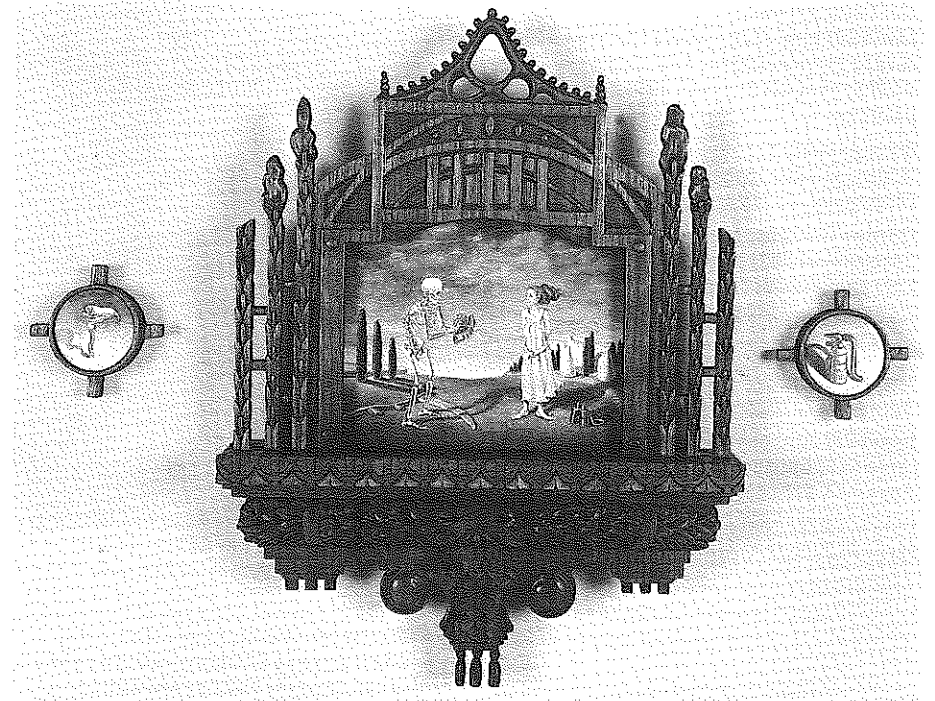
**Ruth Dusseault.** College of Architecture, Georgia Institute of Technology, Atlanta, July 5–30, 1999. *Atlantic Steel: As It Is*; College of Architecture, Georgia Institute of Technology, Atlanta, July 19–23, 1999. *Atlantic Steel: As It Might Be*.

**Catherine Ellender.** Bayou Terrebonne Waterlife Museum, Houma, La., July 14–August 29, 1999. *Storytelling: South Louisiana in Color*, acrylic.

**Claire Lieberman.** Anderson Gallery, Virginia Commonwealth University, Richmond, Va., June 4–July 24, 1999. *Walking Thru Jello*.

**Wil Martin.** The University of Texas–Pan American Art Galleries, Edinburg, Tex., June 25–July 30, 1999. *The Doubleday Drawings*.

**Julie Speed.** Austin Museum of Art–Downtown, Austin, Tex., June 26–August 22, 1999. *Queen of My Room: A Survey of Work by Julie Speed, 1989–1999*, paintings.



Holly Lane, *Death and the Maiden*, wood, acrylic paint, and graphite on matte mylar, 17.5" x 23" x 2.625"



Ruth Dusseault, *Atlantic Steel: As It Is*, photograph



## WEST

**Lisa Beerntsen.** Hang Gallery, San Francisco, August 29–September 2, 1999. *Collaborating with the Past: The Quilt Paintings*, mixed media paintings.

**Ronald Christ.** Van de Griff Gallery, Santa Fe, N.Mex., October 15–November 5, 1999. *Observations and Interpretations*, new work.

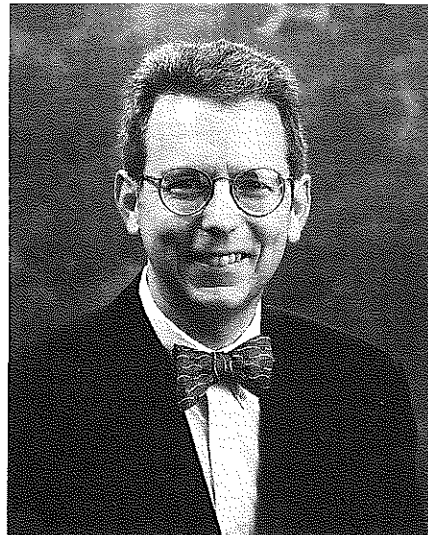
**Cristina González.** Roswell Museum and Art Center, Roswell, N.Mex., July 23–October 3, 1999. Paintings and drawings.

**John D. Graham.** Omni, Portland, Oreg., July 1–31, 1999. *Anima mundi*, installation.

**Sharon Loudén.** Works on Paper, Los Angeles, April 17–May 29, 1999. *Drawings*.

**John Jerry-Anthony Parente.** University of Creation Spirituality, Oakland, Calif., July 26–August 13, 1999. *Shimmering Presence*.

**Fritz Scholder.** Museum of Northern Arizona, Flagstaff, June 18–October 11, 1999. *Art & Soul*.



**Jeff Pike, Dean of the School of Art, Washington University in St. Louis**

**Katherine Manthorne**, former head of the Resident Research Office and executive editor of *American Art* at the National Museum of American Art, has been appointed professor of art of the Americas at the Graduate School and University Center, CUNY.

**Katherine A. McIver** has been promoted to the tenured rank of associate professor at the University of Alabama at Birmingham.

**Sheila McTighe** has been appointed art history lecturer at the Courtauld Institute of Art, University of London.

**Amy L. Neff**, associate professor of art history, University of Tennessee, Knoxville, has been awarded an Ellen McClung Berry Professorship for 1999–2002.

**Jeff Pike** has been named dean of Washington University School of Art.



**Virginia Wageman, Art Critic, Honolulu Advertiser**

**Rhonda Roland Shearer**, artist and co-director with **Stephen Jay Gould** of the Art Science Research Laboratory, has been appointed associate at the Harvard Department of Psychology and a visiting scholar at the New York University Department of Physics.

**Christine L. Sundt** has been promoted to professor and officer of administration for the Visual Resources Collection, Architecture & Allied Arts Library, at the University of Oregon, Eugene.

**Joe Ziolkowski** has been appointed instructor at the Center for Creative Studies, Detroit, Mich.

## Museums & Galleries

**Brooke Davis Anderson** has been named director and curator of the Contemporary Center at the Museum of American Folk Art.

**Kathleen Enz Finken**, associate professor at Moorhead State University, Minn., has been named president of the board of directors of the Plains Art Museum, Fargo, N.Dak.

**Linda Komaroff** has been promoted to curator of Islamic art at the Los Angeles County Museum of Art.

**Karol Lawson**, former director of collections and curator of art at the Columbus Museum, Columbus, Ga., has been selected as the new director of the Maier Museum of Art at Randolph-Macon Woman's College, Lynchburg, Va.

**Annemarie Sawkins** has been named associate curator of the Patrick and Beatrice Haggerty Museum of Art, Marquette University, in Milwaukee, Wis.

**Ron Spronk** has been named associate curator for research at the Straus Center for Conservation and Technical Studies at the Harvard University Art Museums.

**Kenneth Wayne** has been appointed curator at the Albright-Knox Art Gallery in Buffalo, N.Y. Previously, he was the Joan Whitney Payson Curator at the Portland Museum of Art in Maine.

## Organizations

**Susanne K. Arnold**, former assistant to the executive director and visual arts coordinator at the Cultural Arts Center at Glen Allen, has been appointed interim director of the Center for the Visual Arts at Longwood College.

**Saralyn Reece Hardy** has been named director of Museums and Visual Arts at the National Endowment for the Arts.

**Virginia Wageman**, former manager of publications at the College Art Association, has been named art critic for the *Honolulu Advertiser*.

# Grants, Awards, & Honors

Only grants, awards, or honors received by individual CAA members are listed. All names will also appear on the CAA website. Submit name, institutional affiliation, and title of the grant, award, or honor, and use or purpose of grant to: [kschemmerling@collegeart.org](mailto:kschemmerling@collegeart.org) (no attachments).

**Lisa Adams** has been awarded a 2-month residency at the Nordic Institute for Contemporary Art in Helsinki. She is the only American artist selected for 1999. She will exhibit her residency work in December 1999 at the 18th Street Arts Complex in Santa Monica, Calif.

**Sharon Allicotti** had work selected for inclusion in the Berkeley Art Center's 15th Annual National Juried Exhibition, *Works on Paper*, Berkeley, Calif.

**Qianshen Bai**, assistant professor at Boston University, has been granted a 1999–2000 J. Paul Getty Postdoctoral Fellowship in the History of Art and the Humanities for his project, "The Transformation of Chinese Calligraphy in the 17th Century."

**Wendy Bellion**, Northwestern University, has been named a Wyeth fellow at the National Gallery of Art's Center for Advanced Study in the Visual Arts for her dissertation, "Likeness and Deception in the Art of the Early American Republic."

**Sheila Blair** has received a 1999–2000 Guggenheim fellowship to continue work on her book on Arabic calligraphy. Her previous book, *Islamic Inscriptions* (New York: New York University Press, 1998), has just been awarded the British-Kuwait Friendship Society Book Prize for the best book on Middle East Studies.

**Lee Boroson** was selected to participate in the Neuberger Museum of Art 1999 Biennial Exhibition of Public Art, State University of New York at Purchase, N.Y.

**Deborah Broderson**, of Duke University, has received an honorable mention from the 1999 Carter Manny Awards, sponsored by the Graham Foundation, Chicago.

**Clifford Brown**, Carleton University, Ottawa, has been named a Paul Mellon Visiting senior fellow at the National Gallery of Art's Center for Advanced Study in the Visual Arts for his

project, "The Art and Antiquities Collections of Isabella d'Este Gonzaga."

**Robert Bunkin**, lecturer in art history at Parsons School of Design, New York, received a residency at the Newhouse Center for Contemporary Art, Snug Harbor Cultural Center, Staten Island, N.Y., May 13–August 8, 1999, for *Under Construction*, an installation of portraits on cinderblocks of 32 artisans from China who built the New York Chinese Scholar's Garden at the Staten Island Botanical Garden.

**Louis Callauro** has been named an Ailsa Mellon Bruce visiting senior fellow at the National Gallery of Art's Center for Advanced Study in the Visual Arts for his project, "Vitruvius and British Architecture (1563–1825)."

**Jill Elizabeth Caskey**, assistant professor at the University of Toronto, has been granted a 1999–2000 J. Paul Getty Postdoctoral Fellowship in the History of Art and the Humanities for her project, "Eye of a Needle: The Rufolos of Ravello and the Art of Wealth and Splendor."

**Swati Chattopadhyay**, assistant professor at the University of California, Santa Barbara, has been granted a 1999–2000 J. Paul Getty Postdoctoral Fellowship in the History of Art and the Humanities for "Depicting Calcutta: Colonial Conflict and the Emergence of a 19th-Century Modernity."

**Sara Clark**, adjunct faculty member at the School of the Arts, Virginia Commonwealth University, Richmond, has been awarded a 1999–2000 Virginia Museum of Fine Arts fellowship in painting.

**Craig Clunas**, professor of the history of art, University of Sussex, England, was awarded the R. C. Hills Gold Medal of the Oriental Ceramic Society, London, for an outstanding contribution to the study of Chinese art.

**Anthony Cutler**, Pennsylvania State University, has been named a Paul Mellon senior fellow at the National Gallery of Art's Center for Advanced Study in the Visual Arts for his project, "Objects of Desire: Gift Exchange between Byzantium and Islam."

**James D'Emilio**, University of South Florida, was recently awarded the Edilia and François-Auguste de Montéquin Senior Fellowship in Iberian and Latin American Architecture by the Society of Architectural Historians, and a grant from the Graham Foundation for Advanced Studies in the Fine Arts for his project, "The Romanesque Churches of Galicia: The Making of a Provincial Art."

**Susan Dackerman** and **Thomas Primeau**, of the Baltimore Museum of Art, have been named Samuel H. Kress / Ailsa Mellon Bruce Paired fellows at the National Gallery of Art's Center for Advanced Study in the Visual Arts for their project, "The History and Technology of Renaissance and Baroque Hand-Colored Prints."

**Lisa Deam**, University of Chicago, has been awarded a 1999–2000 Whiting dissertation-year fellowship from the Mrs. Giles Whiting Foundation and the Division of the Humanities of the University of Chicago.

**Ellen Fernandez-Sacco** was awarded a Coca-Cola fellowship at the International Center for Jefferson Studies at Monticello, an Andrew W. Mellon resident research fellowship at the American Philosophical Society, and a 1999–2000 University of California President's postdoctoral fellowship in the Department of Architecture at the University of California, Berkeley, to support the research and completion of her book manuscript, "Racial Displays: Creating National Identity in the Cultural Landscapes of the Early Republic" (working title).

**Sarah Elizabeth Fraser**, assistant professor at Northwestern University, has been granted a 1999–2000 J. Paul Getty Postdoctoral Fellowship in the History of Art and the Humanities for her project, "The Sketch in Medieval China: Aesthetic Theories and Practices."

**Christine Giviskos**, Institute of Fine Arts, New York University, has been named a 1999–2000 Chester Dale fellow by the Metropolitan Museum of Art.

**Elizabeth Guenther**, Princeton University, has been named a Chester Dale fellow at the National Gallery of Art's Center for Advanced Study in the Visual Arts for her dissertation, "Albrecht Dürer's Narrative Style."

**Robert Edward Haywood**, assistant professor at University of Notre Dame, has been granted a 1999–2000 J. Paul Getty Postdoctoral Fellowship in the History of Art and the Humanities for his project, "Interventions: Art, Happenings and Cultural Politics in the United States (1958–1970)."

**Mimi Hellman**, Princeton University, has been named a David E. Finley fellow at the National Gallery of Art's Center for Advanced Study in the Visual Arts for her dissertation, "The Hôtel de Soubise and the Rohan-Soubise Family: Architecture, Interior Decoration, and the Art of Ambition in 18th-Century France."

**Valerie Hillings**, Institute of Fine Arts, New York University, has been named a 1999–2000 Jane and Morgan Whitney fellow by the Metropolitan Museum of Art.

**Louise A. Hitchcock**, research associate, Institute of Archaeology, University of California, Los Angeles, was granted a 9-month Fulbright postdoctoral fellowship in archaeology to study Aegean influences in Bronze Age architecture in Cyprus.

**Preminda Susana Jacob**, assistant professor at University of Maryland, Baltimore County, has been granted a 1999–2000 J. Paul Getty Postdoctoral Fellowship in the History of Art and the Humanities for her project, "The Nexus of Visual Art and Media in South India."

# People in the News

## Academe

**Laura Beard Aeling** has been appointed a full-time tenure-track instructor at St. Louis Community College at Meramec where she will teach studio art, humanities, and art history.

**Cordula A. Grewe** has been appointed a research fellow at the German Historical Institute, Washington, D.C., where she will pursue her second book project to earn a "habilitation" degree. She has also been appointed editor of the Institute's "Transatlantische Studien" series.

**Cynthia Handel** has joined the faculty at Louisiana State University–Baton Rouge as an assistant professor.

**Beauvais Lyons**, professor of art, University of Tennessee, Knoxville, has been awarded an Ellen McClung Berry professorship for 1999–2002.

**Suzanne P. MacAulay** has been appointed head of the Quay School of the Arts, Wanganui Polytechnic, New Zealand.

**John Jacobsmeyer**, visual artist from Portsmouth, N.H., has been awarded a Ragdale Foundation/National Endowment for the Arts fellowship. He will take up residency at the Ragdale Foundation, Lake Forest, Ill.

**Richard Kamler** was awarded a fellowship by the Project on Death in America to complete his project, *The Waiting Room*, an interactive installation examining the death penalty and its influence on America's perception of death and dying.

**Sarah Kennel**, University of California, Berkeley, has been named a Mary Davis fellow at the National Gallery of Art's Center for Advanced Study in the Visual Arts for her dissertation, "Bodies, Statues, Machines: Dance and the Visual Arts in Paris, 1910-1925."

**Jaclynn Kerner** Institute of Fine Arts, New York University, has been named 1999-2000 Hagop Kevorkian Curatorial fellow by the Metropolitan Museum of Art.

**Elaine A. King** has been awarded a 1999-2000 senior research fellowship from the Smithsonian Institution. She will work on a project titled "Portraiture in the United States 1965-2000."

**Carolyn Lane**, City University of New York, has been named a 1999-2000 Chester Dale fellow by the Metropolitan Museum of Art.

**Andrew K. Y. Leung**, University of Pennsylvania, has been named an Andrew W. Mellon fellow at the National Gallery of Art's Center for Advanced Study in the Visual Arts for his dissertation, "Central-Pillar Cave Architecture in China and Central Asia during the Northern Dynasties (A.D. 265-581)."

**Sarah Linford**, Princeton University, has been named a Paul Mellon fellow at the National Gallery of Art's Center for Advanced Study in the Visual Arts for her dissertation, "The Disgrace of Representation: French Symbolism 1870-1910."

**Rose-Carol Long**, City University of New York, has been named 1999-2000 J. Clawson Mills Fellow by the Metropolitan Museum of Art.

**Beauvais Lyons**, professor of art, University of Tennessee, Knoxville, received the 1998-99 award from the University of Tennessee, University Studies Program, for Outstanding Contributions to Interdisciplinary Scholarship.

**Nancy Macko** received a 1998-99 Mary Wig Johnson Faculty Achievement Award in Teaching from Scripps College. She has received 4 of these teaching and research achievement awards since the inception of the program in 1990.

**Jane D. Marsching**, assistant professor, Department of Art Media Studies, Syracuse University, recently received a 1999 Individual Artist Grant in Photography from the Massachusetts Cultural Council.

**Gabrielle L. Mayer** received First Award from the Toledo Museum of Art at the 81st Annual Toledo Area Artists Awards for her work in oil, *Aqua Regia*.

**Kathryn McFadden** received the 1999 Dene M. Loucheim Faculty Fellowship from the Philadelphia Museum of Art's Fleisher Art Memorial. The grant will help to fund studio time.

**Sarah F. Meng**, Ph.D. candidate in art history at Case Western Reserve University, received an honorable mention stipend from the Swann Foundation for her dissertation, "Caricature and Artistic Identity: Peggy Bacon."

**Susan Merriam**, Harvard University, has been named a Robert H. and Clarice Smith fellow at the National Gallery of Art's Center for Advanced Study in the Visual Arts for her dissertation, "Icons after Iconocasm: The Flemish Garland Image, 1608-1700."

**John Monti** was selected to participate in the Neuberger Museum of Art 1999 Biennial Exhibition of Public Art, State University of New York at Purchase, N.Y.

**Clarence Morgan** has been granted a 1999-2000 Minneapolis College of Art and Design/McKnight Foundation fellowship.

**Maureen Nappi**, a doctoral candidate in the Department of Art and Art Professions at New York University, has been awarded an American Association of University Women (AAUW) fellowship for the completion of her dissertation, "Language, Memory and Volition: Towards a Distinguishing Aesthetics of Computer Arts."

**Linda Neagley**, Rice University, has been named a Samuel H. Kress senior fellow at the National Gallery of Art's Center for Advanced Study in the Visual Arts for her project, "French Flamboyant Architecture and the End of Gothic."

**Richard Theodore Neer**, assistant professor at the University of Chicago, has been granted a 1999-2000 J. Paul Getty Postdoctoral Fellowship in the History of Art and the Humanities for his project, "Framing the Gift: The Ideology of Thesauri in Archaic Greece."

**Mignon Elizabeth Nixon**, lecturer at the Courtauld Institute of Art, has been granted a 1999-2000 J. Paul Getty Postdoctoral Fellowship in the History of Art and the Humanities for her project, "He Disappeared into Complete Silence: Louise Bourgeois and a Psychoanalytic Study of Late Modernism."

**Patricia Olynyk**, printmaker, had work selected for inclusion in the Berkeley Art Center's 15th Annual National Juried Exhibition, Works on Paper, Berkeley, Calif.

**Judith Ostrowitz**, Columbia University, has been named 1999-2000 Sylvan C. Coleman and Pamela Coleman Fellow by the Metropolitan Museum of Art.

**Michael Pauker** has had work selected for inclusion in the Berkeley Art Center's 15th Annual National Juried Exhibition, *Works on Paper*, Berkeley, Calif.

**Stephen Grant Perkinson**, assistant professor at the University of Denver, has been granted a 1999-2000 J. Paul Getty Postdoctoral Fellowship in the History of Art and the Humanities for his project, "The Physiognomization of the Image in the Late Middle Ages."

**Endi Poskovic**, printmaker, has had work selected for inclusion in the Berkeley Art Center's 15th Annual National Juried Exhibition, *Works on Paper*, Berkeley, Calif.

**Amy Eva Raehse** has been awarded a 1999 Blanche E. Colman award/grant for New England Artists.

**Daniel D. Reiff**, of the State University of New York at Fredonia Art Department, received the Ruth Emery Book Award from the Victorian Society in America for *Architecture in Fredonia, New York, 1811-1997* (White Pine Press, 1997).

**Jonathan Reynolds**, University of Southern California, has been named an Ailsa Mellon Bruce senior fellow at the National Gallery of Art's Center for Advanced Study in the Visual Arts for his project, "Constructing 'Tradition': Modern Japanese Architecture and the Formation of a Viable Past."

**Lisa M. Robinson**, a recent graduate from the Savannah College of Art and Design with an M.F.A. in photography, has been awarded a J. William Fulbright travel grant to continue a photographic project in Argentina.

**Timothy M. Rohan** of Harvard University has received an honorable mention from the 1999 Carter Manny Awards, sponsored by the Graham Foundation, Chicago.

**David James Roxburgh**, assistant professor at Harvard University, has been granted a 1999-2000 J. Paul Getty Postdoctoral Fellowship in the History of Art and the Humanities for his project, "In the Realms of Dispersal and Collectedness: Art and Aesthetics in Pre-Modern Iran."

**Kathryn Rudy**, Columbia University, has been named a Samuel H. Kress Fellow at the National Gallery of Art's Center for Advanced Study in the Visual Arts for her dissertation, "Northern European Visual Responses to Holy Land Pilgrimage, 1453-1550."

**Juliette-Jo Saxton**, Institute of Fine Arts, New York University, has been named a 1999-2000 Theodore Rousseau fellow by the Metropolitan Museum of Art.

**Mary B. Shepard**, of the Cloisters, Metropolitan Museum of Art, received a 1999-2000 senior fellowship from the American Council of Learned Societies (ACLS) with which she will study Alexandre Lenoir and his interpretation of

medieval art in the Musée des monuments français (1791-1816), Paris.

**Kristel Smentek**, University of Delaware, has been named a David E. Finley fellow at the National Gallery of Art's Center for Advanced Study in the Visual Arts for "Pierre-Jean Mariette: Art, Commerce, and Scholarship in 18th-Century Europe."

**Teresa A. Smith** had work selected for inclusion in the Berkeley Art Center's 15th Annual National Juried Exhibition, *Works on Paper*, Berkeley, Calif.

**Tanya Tiffany**, Johns Hopkins University, has been named a 1999-2000 Theodore Rousseau fellow by the Metropolitan Museum of Art.

**Lâle Uluc**, Johns Hopkins University, has been named a 1999-2000 Jane and Morgan Whitney fellow by the Metropolitan Museum of Art.

**Katherine Venturelli**, printmaker, had work selected for inclusion in the Berkeley Art Center's 15th Annual National Juried Exhibition, *Works on Paper*, Berkeley, Calif.

**Dorothy H. Verkerk**, assistant professor of art history at the University of North Carolina, Chapel Hill, won an EDUCAUSE Medal for her website on Celtic art and cultures, <http://www.unc.edu/courses/art111/celtic/>.

## Conferences & Symposia

### Call for Papers

"Cocteau's World: A Symposium," March 16-18, 2000. The Institute for the Arts and Humanistic Studies at the Pennsylvania State University invites submissions to a symposium addressing the creative genius of Jean Cocteau in all of its manifestations. Topics for 20-minute papers may relate to any 1 or more aspects of Cocteau's career. Interdisciplinary topics are especially welcome. Submit a 1-page abstract with c.v. to: Jean Cocteau, IAHS, Ihseng Cottage, Penn State University, University Park, PA 16802; <http://www.jeancocteau.org>. *Deadline: October 15, 1999.*

"Imagining The Space Between: Constructing Literature and Culture, 1914-1945," the Third Annual Conference of The Space Between, May 18-20, 2000, University of Western Ontario. Proposals are invited for papers illuminating any aspect of this general topic, especially those that are interdisciplinary in nature, those that concern overlooked texts or understudied writers and artists, or those that offer new approaches to canonical works. The following questions are intended to suggest, but not limit, areas of enquiry: What are the critical/historical/psychological ways in which this period has been retrospectively imagined or constructed? How did writers, artists, and others of the day envision their material reality or imagine escape from it? How did the period bring about complications in the categories of race, gender, class and nation? Is the era best understood as one of disillusionment and dislocation? How was heroism and/or anti-heroism constructed in the period? How were these categories gendered? What systems of value underpinned cultural production in the period? What was the relation of popular to high culture in the period? Send abstracts (max. 2 pages, double-spaced) to: Jason B. Jones, Dept. of English, 302 N. Callaway Ctr., Emory University, Atlanta, GA 30322; [jbjones@emory.edu](mailto:jbjones@emory.edu). For information: <http://userwww.service.emory.edu/~jbjones/space/>. *Deadline: October 15, 1999.*

"Centers and Peripheries," Interdisciplinary 19th-Century Studies (INCS), April 6-8, 2000, Yale Center for British Art, Yale University, New Haven, Conn. 200-400-word abstracts. E-mailed proposals and queries to: INCS, Dept. of English, Vanderbilt University, Nashville, TN; [incs@vanderbilt.edu](mailto:incs@vanderbilt.edu). For information: <http://www.vanderbilt.edu/incts>. *Deadline: October 16, 1999.*

"Consciousness Reframed 2000," 3rd International Conference on Art, Technology, and Consciousness, Centre for Advanced Inquiry in the Interactive Arts," August 23-30, 2000, University of Wales College, Newport. Proposals are invited from researchers in all disciplines who are involved in exploring through theory and practice interrelationships among art, technology, and consciousness. Abstracts should include the title of the paper, full name(s) of author(s), institutional affiliation(s), and mailing address, e-mail/phone/fax (with information for each panelist if panels proposed) and must be accompanied by a declaration of intention to attend the conference. Send abstracts (500-word max.) as attached documents in MS Word to: Kay Bosanko-Sheady; [aces@newport.ac.uk](mailto:aces@newport.ac.uk); <http://caia-star.newport.plymouth.ac.uk>. *Deadline: November 5, 1999.*

"Ritual of Religious Observance in Europe and the Americas" will be held in conjunction with the exhibition *Images in Procession: Testimonies to Spanish Faith* at The Gallery at the American Bible Society, April 7, 2000. Papers are sought that investigate any aspect of Christian religious ritual from the Middle Ages through the 20th

century, including the liturgy, theater, processions, festivals, and secular rituals with religious overtones. Theoretical inquiries into the sociocultural importance and symbolism of ritual are also welcome. Send 2-3-page abstract to: Ena Heller, Gallery at the American Bible Society, 1865 Broadway, New York, NY 10023; 212/408-1236; [eheller@americanbible.org](mailto:eheller@americanbible.org). *Deadline: November 15, 1999.*

**Boston University**, in conjunction with the Museum of Fine Arts, announces the 16th Annual Graduate Student Symposium on the History of Art. Papers are invited from all areas of the discipline. This program offers the opportunity to present scholarly papers in a professional setting and provides a forum for an exchange of ideas. Submit a 1-page abstract with a cover letter noting how you learned about the symposium. For information: Symposium Coordinator, Dept. of Art History, Boston University, 725 Commonwealth Ave., Boston, MA 02215; 617/353-2520; fax: 617/353-3243; [nseaman@bu.edu](mailto:nseaman@bu.edu). *Deadline for abstracts: December 1, 1999.*

**Southwest/Texas Popular Culture Association and American Culture Association Annual Meeting**, February 9-12, 2000, Sheraton Old Town Hotel, Albuquerque, N.Mex., invites papers or panels treating any aspect of western landscape painting. Submit 1-page abstract or panel proposal and c.v. to: Area Chair, Charlene G. Garfinkle, SW/Texas PCA/ACA, 1030 Kellogg Pl., Santa Barbara, CA 93111-1026; 805/566-7163; [arhistgar@aol.com](mailto:arhistgar@aol.com). *Deadline: December 1, 1999.*

"Art Marks the Event: Objects of Celebration and Ceremony in European Life, 1100-1750," April 15, 2000. From the late Middle Ages through the Baroque, European art often represented critical events in the lives of individuals. This conference will explore the dual roles of commemoration and idealization that such art played, as well as the importance of this work for historical interpretations of past events and social structure. Topics may include art related to birth, death, marriage, or courtship. Such other themes as portraiture or dedicatory monuments will also be considered. Papers from a variety of disciplines are welcome. The conference is sponsored by Loyola University Chicago's Department of Fine Arts, Martin D'Arcy Museum of Art, and the Women's Studies Program. Please send 1-page abstract and c.v. to: Conference Director, D'Arcy Museum, Loyola University Chicago, 6525 N. Sheridan Rd., Chicago, IL 60626; fax 773/508-2993; [smetzle@luc.edu](mailto:smetzle@luc.edu). *December 3, 1999.*

"Ways of Seeing: The 19th Century," Interdisciplinary 19th-Century Studies (INCS), June 22-24, 2000, University of Paris-X, Nanterre, France. INCS is an organization of scholars in history, art history, various literatures, and other disciplines devoted to the interdisciplinary exploration of 19th-century culture, arts, sciences, history, and societies. This conference is a particular effort to bring together an international assembly of such scholars.



Discussions and papers will be presented in English. For information: Therese Dolan; [tdolan@astro.ocis.temple.edu](mailto:tdolan@astro.ocis.temple.edu); Emily Eells; [Emily.Eells@u-paris10.fr](mailto:Emily.Eells@u-paris10.fr). Send 200–400-word abstracts or papers to: Therese Dolan, Dept. of Art History, Temple University, 8th fl., Ritter Annex, Philadelphia, PA 19122; [tdolan@astro.ocis.temple.edu](mailto:tdolan@astro.ocis.temple.edu). *Deadline: December 1, 1999.*

## To Attend

**"Interpreting Aalto Baker House and MIT: Celebration of Alvar Aalto and 50 Years of Baker House,"** October 1–3, 1999, Massachusetts Institute of Technology, Kresge Auditorium. In the fall of 1999, with the completion of the restoration of Alvar Aalto's Baker House, MIT will celebrate the building's 50th birthday and rededication to the support of undergraduate life. Baker House is an undergraduate student residence of the Massachusetts Institute of Technology designed by the distinguished Finnish architect Alvar Aalto in the years following World War II. It was long the only major work of Aalto in North America and remains the more important and accessible of 2 Aalto buildings west of the Atlantic. For information: <http://architecture.mit.edu/events/aac>. Anne Simunovic, Dept. of Architecture, MIT, 77 Massachusetts Ave., Rm. 7-337, Cambridge, MA 02139; 617/253-4412; fax 617/253 8993; [annesim@mit.edu](mailto:annesim@mit.edu).

**"Art and Life in America: A Celebration of the Legacy of Oliver Larkin and American Art at Smith College,"** October 16, 1999, Smith College, Northampton, Mass. This symposium commemorates the 50th anniversary of Oliver Larkin's Pulitzer-Prize-winning book, *Art and Life in America*, a pioneering text in the social history of American art. The symposium also celebrates the college's 120-year history of collecting American art. For information: <http://www.smith.edu/artmuseum>. Maureen McKenna, Smith College Museum of Art, Elm St. at Bedford Terrace, Northampton, MA 01063; 413/585-2770.

**"The Power of Taste: Horace Walpole, Madame de Pompadour, and George Washington,"** Decorative Arts Symposium, October 18, 1999, Carnegie Museum of Art, Pittsburgh. The Women's Committee of Carnegie Museum of Art Annual Decorative Arts Symposium will feature a program of lectures that connect 18th-century decorative arts and politics.

**"Representing Latin American/Latino Art in the New Millennium: Curatorial Issues and Propositions,"** October 19–22, 1999, Jack S. Blanton Museum of Art of the University of Texas at Austin. Participants will examine the role of Latin American/Latino art and curatorial practices in museums and cultural institutions. The symposium marks the culmination of "Latin American/Latino Art Research in the University Museum Context," a 1994–98 residency program sponsored by the Rockefeller Foundation at the Blanton Museum of Art. Following the dramatic increase in visibility for Latin American/Latino

artistic production over the last 20 years, the symposium examines the role of the contemporary art curator in the new millennium as it relates to these broadly defined cultures. The symposium is free-of-charge thanks to the support of The Rockefeller Foundation. Additional support has been made available by the Institute for Latin American Studies of the University of Texas at Austin and the Barbara Duncan Endowed Lectureship Fund and the Visiting Artists Fund of the Jack S. Blanton Museum. To register: 512/471-8984; [tharrison@mail.utexas.edu](mailto:tharrison@mail.utexas.edu). For complete schedule: <http://www.utexas.edu/cofa/hag/latart>. *Registration deadline: October 1, 1999.*

**"Methods of Understanding in Art and Science: The Case of Duchamp and Poincaré,"** November 5–7, 1999, Harvard University, Science Center, Boston. Sponsors: Harvard University Departments of the History of Art and Architecture and of the History of Science and the Art Science Research Laboratory. This symposium will examine specific topics relevant to both Poincaré and Duchamp—topics that also offer promise for integrating both the methodology and subject matter of art and science. The conference shall include Duchamp's and Poincaré's shared terminology and common interest in unconscious intuition and choice during the creative process, the importance of doubt, the beauty of "gray matter" (mental beauty), and probabilistic systems sensitive to initial conditions in nature. Very few invited individuals will be experts in both fields of art and science or on Poincaré and Duchamp. The expectation is that we can set up conditions for generating discussions of high quality on the interactions, too often strained, between art and science. For information: <http://www.artscience.researchlab.org>.

**"What's the Object? Museums of Applied Art Re-Appraised,"** November 6–7, 1999, Victoria and Albert Museum, London. Looking first at the history and then at the future prospects of museums of applied/decorative/industrial art, this conference claims to be the first overall investigation of this sector of the museum world since 1927 (when C. R. Richards's *Industrial Art and the Museum* was published). Supported by ICOM's International Committee of Applied Art and conceived by the V&A Research Department, the conference forms part of the V&A's celebrations of its own history: the museum was relaunched with its present name a century ago. Celebrations also include a major exhibition, *A Grand Design*, which interrogates the collections so as to highlight 6 prime functions of the museum. Cost: £80 (with usual concessions). For information: Box Office, V&A Education, Victoria and Albert Museum, London SW7 2RL; +44 (0)207 942 2197; [w.freundel@rca.ac.uk](mailto:w.freundel@rca.ac.uk).

**"Prerogatives of Rule in Early Modern France: Royal Women from Catherine de Médici to Marie-Antoinette,"** November 12–14, 1999, Amherst College, Amherst, Mass. This interdisciplinary conference will explore the prerogatives and conflicts of early modern royal women's roles and will examine the political

influence that queens of France (and mistresses) claimed for themselves through their historical acts, as well as through the representation of these figures in literature, art, architecture, juridical treatises, encyclopedias, fairy tales, and political and sacred ritual. With a format including speakers from the U.S. and France and workshops on a variety of topics, the goal is to juxtapose both common and divergent disciplinary perspectives, providing ample opportunity for discussion among participants. For information: Nicola Courtright, Dept. of Fine Arts, Campus Box 2249, Amherst College, Amherst, MA 01002; 413/542-2365; [lmbeckett@amherst.edu](mailto:lmbeckett@amherst.edu).

**"Panthéons: Transformations of a Monumental Idea,"** November 13, 1999, Henry Moore Institute, Leeds, U.K. This symposium will examine the idea and practice of the Pantheon as a generic phenomenon from Classical to modern times. Contributions will engage with such well-known examples of this type of monument as Westminster Abbey and the Panthéon in Paris, but the aim of the conference is to examine how this concept was applied across different states, at different moments of nationhood, and thereby to explore the expectations associated with such monuments. The general theme embraces discussion of ideas of nationality and its monumental expression; debates on authorized versions of national past and its key biographical players; problems of translating patriotic reverence into visual and architectural form; and the variety of counter-readings that such projects engender. For information: Debbie Lee, Henry Moore Institute, 74 The Headrow, Leeds, LS1 3AH, U.K.; fax +44 (0)113 246 1481; [debbie@henry-moore.ac.uk](mailto:debbie@henry-moore.ac.uk).

**"Poussin,"** November 20, 1999, Cleveland Museum of Art, Cleveland, Ohio. Held in conjunction with the exhibition *Poussin's Holy Family on the Steps*, organized by Diane DeGrazia. Participants: Charles Dempsey, Johns Hopkins University, Pauline Maguire, National Gallery of Art, Washington, D.C., Ann Sutherland Harris, University of Pittsburgh, Anthony Colantuono, University of Maryland, Elizabeth Cropper, Johns Hopkins University. \$35 nonmuseum members; \$25 members; \$10 students with ID. For information: Cleveland Museum of Art Ticket Center; 888/CMA-0033.

**"The Burgundian-Habsburg Court Complex of Music Manuscripts (1500–1535) and the Workshop of Petrus Alamire,"** November 25–28, 1999, Alamire Foundation, Leuven, Belgium. In connection with the exhibition *The Treasury of Alamire*, the foundation is organizing an international conference that will focus specifically on the manuscripts from Petrus Alamire's workshop. During this conference scientists from different disciplines will bring together and exchange the results of their research on this court complex of music manuscripts. For information: Mariet Vriens, Alamire Foundation, Mgr. Ladeuzeplein 21, 3000 Leuven, Belgium; 0032 (16) 324661; fax 0032 (16) 324706; [mvriens@arts.kuleuven.ac.be](mailto:mvriens@arts.kuleuven.ac.be); <http://fuzzy.arts.kuleuven.ac.be/alamire>.

**"Figuration/Abstraction: Strategies for Postwar Public Sculpture in Europe 1945–1968,"** December 2–4, 1999, Henry Moore Institute, Leeds, U.K. This conference aims to explore the similarities and differences between public sculpture in East and West Europe, and will examine the spatial, institutional, formal, and stylistic hierarchies that governed its production. Consideration of the continuities between pre- and postwar practice and problems of ostracism and "contamination" will contribute to a better understanding of the strategies developed for the different political regimes that emerged after World War II. Papers address the architectural and environmental contexts for sculpture, nature, the natural and money, the cultural integration of public sculpture, the transformation of public sculpture into monuments, forms of modernism in East and West Germany, Czech and British exhibitions, concentration camp memorials, and political divisions in Northern and Central Europe. For information: Debbie Lee, Henry Moore Institute, 74 The Headrow, Leeds, LS1 3AH, U.K.; fax +44 (0)113 246 1481; [debbie@henry-moore.ac.uk](mailto:debbie@henry-moore.ac.uk).

**CUNY Graduate Center Symposium**, February 23, 2000, New York. The Ph.D. program in art history will hold a 1-day symposium to celebrate its move to new quarters in the former B. Altman's Department Store on 5th Ave. The symposium will immediately precede the opening of the CAA Annual Conference. A series of panel discussions will address such themes as "The Object of Photography," "Art and Identity in the Americas," "The Exhibition and the Critical Eye," and others. Among the distinguished Graduate Center alumni speaking will be: Douglas Crimp, Ewa Lajer-Burcharth, Doreen Bolger, Naomi Rosenblum, Lowery Stokes Sims, and others.

**South-Central Renaissance Conference**, April 6–8, 2000, University of Southwestern Louisiana, Lafayette, La. For information: Katherine Powers, Music Dept., California State University Fullerton, Fullerton, CA 92834-6850; 714/278-5341; fax 714/278-5956; [kpowers@fullerton.edu](mailto:kpowers@fullerton.edu).

**Symposium on the History of Art**, April 7–8, 2000, Frick Collection and the Institute of Fine Arts, New York University. Graduate Students from 14 participating institutions in the Northeast will present papers based on their research. All members of the academic art history community are invited to attend. This year, the symposium celebrates its 60th year.

**"Art History for the Millennium: TIME," Comité International d'Histoire de l'Art (CIHA) 30th International Congress of the History of Art**, September 3–8, 2000, London. This 5-day international conference, hosted for the first time by the U.K. National Committee for the History of Art, will examine a wide range of specific issues related to the concept of time. Convened by international teams of presidents from Africa, North and South America, Asia, Australia and Europe, and vice-presidents from the U.K., 23 sections will address specific issues related to historiography and methodology,

iconography, form, theory and creativity, material histories, and the new moving media. The aim of the congress is to broaden the scope of art history as a discipline by identifying as its subject world art from all periods, media and cultures. All CAA members will receive a copy of the Call for Delegates in due course. For information: Karen Wraith, Sussex Centre for Research into the History of Art, University of Sussex, Brighton BN1 9QN, U.K.; 44-1273 606755; fax 44 1273 623246; [k.f.wraith@sussex.ac.uk](mailto:k.f.wraith@sussex.ac.uk).

# Opportunities

## Awards

**Award for Outstanding Commitment to the Preservation and Care of Collections 2000.** The American Institute for Conservation of Historic and Artistic Works (AIC) and Heritage Preservation seek nominations for this joint award. The award is presented annually to an organization in North America that has been exemplary in the importance and priority it has given to conservation concerns and in the commitment it has shown to the preservation and care of cultural property. Nominees should be nonprofit organizations of any size responsible for cultural property that may include collections, historic sites, and structures. Cultural property is defined as material that may be artistic, historic, scientific, religious, or social and is an invaluable and irreplaceable legacy that must be preserved for future generations. Collections can include fine arts, library and archival materials, natural history, natural science, musical instruments, textiles, technology, archaeology, ethnography, and photography. Organizations that affect the care of cultural property through funding or advocacy are also eligible. For nomination guidelines and information: AIC, 1717 K St., N.W., Ste. 200, Washington, DC 20006; 202/452-9545; fax 202/452-9328; [spenceraic@aol.com](mailto:spenceraic@aol.com); <http://aic.stanford.edu>; or Heritage Preservation, 1730 K St., N.W. Ste. 566, Washington, DC 20006; 202/634-1422; fax 202/634-1435; [chansen@heritagepreservation.org](mailto:chansen@heritagepreservation.org); <http://www.heritagepreservation.org>. *Postmarked deadline: November 15, 1999.*

**Betty Park Award, 12th Annual Critical Writing Competition, The Surface Design Association.** Intended to promote outstanding

critical writing in the field of textile/fiber art. 1st prize: \$1000; awards of merit: \$500. Winning essays will be published in *Surface Design Journal*. Juror: Janice T. Paine, United Arts Council of Collier County, Naples, Fla. Although SDA is a membership organization, applications are welcome from members and nonmembers alike. Competition supported by the SDA and contributions from Eldon Park and Friends of Fiber Art International. Send 300–500-word abstracts from which 2,000–2,500-word articles would be developed. For guidelines, send SASE to: Betty Park Award, *Surface Design Journal*, 93 Ivy Lane, Englewood, NJ 07631. *Deadline: March 15, 2000.*

## Calls for Entries

**Hunger Artist, "Primary Aesthetic: A Return to Modern Art,"** October 15–November 1, 1999, Albuquerque, N.Mex. Open to all media. Cash awards. Entry fee: \$22/2. For prospectus, send SASE to: 1001-E Yale Blvd. S.E., Albuquerque, NM 87106; 505/843-7250; fax 505/843-9630; [hunger@tarnet.com](mailto:hunger@tarnet.com). *Postmark deadline: September 13, 1999.*

**Florida State University Campus Police Station** is the site of a new public art project that is part of Florida's Art in State Buildings Program. Budget: \$13,118. The committee is searching for art to go on walls of a lobby/atrium inside the main entrance of the building. For information: FSU Program Administrator, Diane Greer, 216 Westcott, Tallahassee, FL 32306-1350; 850/644-1001; fax 850/644-3612; [dgreer@mailier.fsu.edu](mailto:dgreer@mailier.fsu.edu); <http://www.fsu.edu/~univrel> or <http://www.dos.state.fl.us/dca/asbpub.html>. *Deadline: September 15, 1999.*

**Print Center's 76th Annual International Competition: Photography** offers \$3,000+ in cash materials and purchase awards including a purchase award for the Philadelphia Museum of Art and a solo exhibition at The Print Center. Juror: Therese Mulligan, George Eastman House, Rochester, NY. For prospectus, send SASE to: Print Center, 1614 Latimer St., Philadelphia, PA 19103 or <http://www.libertynet.org/~print>. Questions: 215/735-6090; [print@libertynet.org](mailto:print@libertynet.org). *Deadline: October 15, 1999.*

**Limner Gallery, "Emerging Artists 10th Annual International Competition,"** February 9–26, 2000, New York. Open to all artists working in all media, this exhibition is devoted to the discovery and introduction of emerging artists. Artwork entered will also be considered for upcoming gallery exhibitions. Submit 35-mm slides with artist's name, title of work (number if untitled), media, and dimensions of work. Indicate top of work on slides of abstract work. Include SASE for return of slides. International artists may use reply coupons instead of stamps. Entry fee: \$25/4 + \$5 each additional (details of artwork count as additional slides). \$1,000 award. For prospectus, send SASE to: Limner Gallery, Emerging Artists, 870 Ave. of the Americas, New York, NY 10001; [limner@slowart.com](mailto:limner@slowart.com). *Postmark deadline: October 30, 1999.*

*Art Crowd Magazine*, a juried showcase in the form of a high-quality art and design magazine, is accepting submissions from all fine artists, designers, and craftspeople working in any medium from every school and style, including fashion and jewelry designers, furniture designers, photographers, illustrators, printmakers, sculptors, cartoonists, computer artists, and bookmakers. Each medium is juried separately. Magazine format: 8 1/2" x 11"; 200-line screen from high-resolution color screens; index with contact information; and optional artist statement, résumé, and autobiography. Submit: slides (no glass mounts or affixed labels) or high-quality photos (5" x 7" or larger), or laser copies. Each slide, photo, or laser copy must carry the artist's name, medium, dimensions of work, and title. (Please indicate top of work.) Entry fee: \$25/5 entries, +\$5 each additional. For entry form: *Art Crowd Magazine*, Floating Gallery, 331 W. 57 St., Box 465, New York, NY 10019; phone/fax 212/399-1961. *Deadline: October 31, 1999.*

**Central Michigan University Art Gallery, "Farewell to the 20th Century,"** an international mail/fax art exhibition, November 10–December 11, 1999. An examination of the 20th century and 20th-century movements. Open to all artists, no fees, all work accepted. Exhibition becomes property of curator. Documentation will be provided. Farewell to the 20th Century, Central Michigan University, c/o Patrick Schmidt, 132 Wightman, Mt. Pleasant, MI 48859; 517/774-1890. *Deadline: October 31, 1999.*

**Bridge Center for Contemporary Art 2000–2001 Season.** Seeking work dealing with theme of crossing borders and bridges. All media. Solo and group exhibitions. 30% commission, insurance. Send 10–20 slides, résumé, artist's statement, SASE for return of slides to: Artist Selection Committee, Bridge Center for Contemporary Art, 1 Union Fashion Center, El Paso, TX 79901. *Deadline: November 1, 1999.*

**13th Parkside National Small Print Exhibition,** January 16–February 24, 2000. All original print media, including monoprints. Max. 18" height or width. For prospectus: Doug DeVinney, Parkside National Small Print Exhibition, Art Dept., University of Wisconsin-Parkside, Kenosha, WI 53141; 414/595-2581; devinney@uwp.edu. *Deadline: November 5, 1999.*

**Solo Photo Gallery, 2nd National "Krappy Kamera" Competition,** March 2000, New York. Open to artists working with plastic cameras such as the Holga, Diana, Diana clones, and homemade pinhole cameras (specific guidelines in prospectus). Juror: Mark Sink. 20–30 prints will be selected. First prize: cash award. Entry fee: \$25/5. For prospectus, send SASE to: "Krappy Kamera" Competition, Soho Photo Gallery, 15 White St., New York, NY 10013. *Deadline: December 15, 1999.*

**Hunger Artist Gallery, "Extending Perception Limitations,"** January 2000, Albuquerque, N.Mex. Open to artists working in print media. Cash awards. Entry fee \$24/2. For prospectus,

send SASE to: 1001-E Yale Blvd. SE, Albuquerque, NM 87106; 505/843-7250; fax 505/843-9630; hunger@tarnet.com. *Deadline: December 20, 1999.*

**Central High Museum,** Little Rock, Ark., invites artists or teams of artists to submit qualifications for a sculpture to be located within a commemorative garden across from Little Rock's Central High School, site of the 1957 desegregation crisis. The sculpture will give voice to the values of human equity over narrow favoritism, of social justice over oligarchy, of decency and civility over bigotry. The available budget for this sculpture is \$100,000. Central High Museum, Inc., will be responsible for site preparation, including all landscaping. For application guidelines and complete RFP: Central High Visitor Center, 2125 W. 14th, Little Rock, AR 72202; 501/374-1957. *Deadline: January 15, 2000.*

**Metalsmith Magazine's Exhibition in Print 2000,** a 4-color, juried publication of contemporary jewelry and metalsmithing will be published by the Society of North American Goldsmiths (SNAG) in the fall of 2000 followed by an exhibit of the work shown in this issue at SOFA Chicago in November 2000. Approximately 40 artists will be chosen. All forms of jewelry and metalsmithing area are eligible, and the competition is open to all jewelers, designers and metalsmiths regardless of where they reside. Artists featured in the 1998 Exhibition in Print are not eligible. Entry fee: SNAG members \$20, nonmembers \$30. Jurors: Thomas Herman, studio jeweler, Stone Ridge, NY; Ramona Solberg, professor emeritus, University of Washington, Seattle; Rachelle Thiewes, professor of art, University of Texas, El Paso. Essayist: Lucy Lippard, writer, critic, and activist. Prospectus and entry forms available in the fall 1999 issue of *Metalsmith* magazine or send SASE to: SNAG/Metalsmith Business Office, 710 E. Ogden Ave., Ste. 600, Naperville, IL 60563-8603. *Postmark deadline: January 31, 2000.*

**Herndon Gallery at Antioch College Annual Exhibition Competition** for recent M.F.A. recipients. Our 1999 exhibition features graduates in painting, photography, and sculpture from the School of the Art Institute of Chicago. We are currently reviewing proposals from visual artists who will have received their M.F.A. degrees within 2 years of the exhibition dates, scheduled for October 2000 and 2001. Proposals should be for groups of 4–5 artists from the same institution whose work encompasses a variety of media, including video and computer art. Please send current résumés and 10–12 slides per person and list a contact person with an e-mail address. Exhibited works will be drawn from submitted slides. For information: nmercede@antioch-college.edu. Send all materials to: Herndon Gallery, Antioch College, 795 Livermore St., Yellow Springs, OH. *Postmark deadlines: March 1, 2000 for October 2000; March 1, 2001 for October 2001.*

**Erector Square, "Photoworks 2000,"** May 3–29, 2000, New Haven, Conn. Open to all national

and international artists 18 and older working in photography. Digital work accepted (no video). Works must be original and completed within the last 2 years. Juror: Barbara Head Millstein, Brooklyn Museum of Art. Entry fee: \$20/3. For prospectus, send SASE to: Photoworks 2000, Erector Square Gallery, 315 Peck St., New Haven, CT 06513; 203/865-5055; fax 203/865-3311. *Deadline: March 24, 2000.*

ARC Gallery is reviewing for the following exhibition opportunities: 1) The Media Room, new space for video, film, and interactive CD-ROM; 2) Solo and Group Exhibitions, all media including performance; 3) Raw Space, for site-specific installations; 4) Special Events, for nonprofit organizations, small groups, or individuals who use art for healing or to increase cultural or political awareness. Prospectus available for each space. ARC Gallery is also seeking applications from women for local and national membership in all media. Performance, film, and video memberships available. Local, national, and international opportunities. For information, send SASE to: ARC Gallery, 1040 W. Huron, Chicago, IL 60622; 312/733-2787.

## Calls for Manuscripts

**Tout-Fait: The Marcel Duchamp Studies Online Journal,** <http://www.toutfait.com>, published by CyberArtSciencePress, the publishing house of the nonprofit Art Science Research Laboratory. For contributors, *Tout-Fait* will offer an unlimited capability for color reproductions, along with the manufacture of animation and video illustration. Without print media's restrictions, *Tout-Fait* presents an expanded field for art and science writers, permitting a fluidity of thought as well as form. *Tout-Fait* aims to channel the constant flow of information pertaining to Duchamp by maintaining a bulletin board for short announcements as well as publishing reviews to inform readers of current publications, exhibitions, and symposia. While many journals accept only formal and complete submissions, *Tout-Fait* will also invite short notes from the field, recent data, and proposals for cooperative projects and papers. Peer reviewed; will publish tri-annually with an available yearly archive on interactive CD-ROM. *Tout-Fait* welcomes any type of critical thinking; multiple authorship is encouraged. Send 2 print copies, or 1 diskette in Simple Text, MLA format, and include name, address, e-mail, and phone number to: Thomas Girst, ASRL, 62 Greene St., 3rd Fl., New York, NY 10012. *Deadline: September 15, 1999.*

**Visual Resources: An International Journal of Documentation** is seeking article-length manuscripts (approx. 9,000 words) for a special issue on "Illustrations as Visual Resources," guest edited by Louis Marchesano, Getty Research Institute for the History of Art & the Humanities, and William MacGregor, John F. Kennedy University. This issue is projected for fall 2000. While the aim of this special issue is to examine illustration within the context of visual


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resources, we do not wish to limit the discussion to illustrations that reproduce works of art. Instead, we seek articles that complicate and historicize the notion of "visual resource" and address a range of kinds of illustration. *Visual Resources* is a quarterly journal devoted to the history of visual documentation and the use and dissemination of images. For information: [http://www.gbhap.com/Visual\\_Resources/](http://www.gbhap.com/Visual_Resources/). Inquiries and manuscripts (formatted in MS Word) may be sent to either: William MacGregor, Dept. of Museum Studies, John F. Kennedy University, 12 Altarinda Rd., Orinda, CA 94563; 925/258-2239; fax 925/253-0420; macgregor@jfku.edu; or Louis Marchesano, Getty Research Institute for the History of Art and the Humanities, 1200 Getty Center Dr., Ste. 1100, Los Angeles, CA 90049-1688; 310/440-7592; fax 310/440-7779; LMarchesano@getty.edu. *Deadline: January 15, 2000.*

## Grants and Fellowships

**National Gallery of Art Center for Advanced Study in the Visual Arts Fellowships,** Washington, D.C.

**Starr Foundation Visiting Senior Research Fellowship Program for Scholars from East and South Asia** include a period of 2 months at the center for research in Washington libraries and collections, followed by an additional 2 months of travel to visit collections, libraries, and other institutions in the U.S. Applications will be considered for study in the history, archaeology, theory, and criticism of art, architecture, and urbanism of any geographical area of any period. These fellowships for advanced study are open to scholars from East

and South Asia who hold appropriate degrees in the field and/or possess an equivalent record of professional accomplishment. Knowledge of English is required. 2 visiting senior research fellowships will be awarded annually. The fellows receive a stipend that includes travel, research, and housing expenses. *Deadline: September 21, 1999.*

**Senior Fellowship Program** awards approximately 6 fellowships and 12 visiting fellowships each year for study of the history, theory, and criticism of art, architecture, and urbanism of any geographical area and of any period. Applicants should have held the Ph.D. for 5 years or more or possess a record of professional accomplishment. Scholars are expected to reside in Washington throughout their fellowship period and participate in the activities of the center. All grants are based on individual need. Fellows are provided with a study and subsidized luncheon privileges. The center will also consider appointment of associates who have obtained awards for full-time research from other granting institutions and would like to be affiliated with the center. *Deadline: October 1, 1999.*

**Samuel H. Kress/Ailsa Mellon Bruce Paired Fellowships for Research in Conservation and Art History/Archaeology.** Applications are invited from teams consisting of 2 scholars: 1 in art history, archaeology, or another related discipline in the humanities or social sciences, and 1 in conservation or materials science. Fellowship includes a 2-month period for field, collections, and/or laboratory research, followed by a 2-month residency period at the Center for Advanced Study, National Gallery of Art. Applicants will be considered for study in history and conservation of the visual arts of any

geographical area and any period. A focus on National Gallery collections not required. Open to applicants who have held the appropriate terminal degree for 5 or more years and who possess a record of professional accomplishment. *Deadline: March 21, 2000.*

For information and applications: CASVA, National Gallery of Art, Washington, DC 20565; 202/842-6482; fax 202/842-6733; <http://www.nga.gov/resources/casva.htm>.

**New York Foundation for the Arts Grants for Individual Artists** are open to individual originating artists who are over 18 and living in New York State. Award: \$7,000 cash grant combined with the opportunity to work with the public through Artists and Audiences Exchange. The 1999–2000 categories include architecture/environmental structures, choreography, fiction, music composition, painting, photography, playwrighting/screenwriting, and video. For information and application: FYT's July issue; 212/366-6900, ext. 217. *Deadline: October 1999.*

**The Catalogue Project** is open to New York State women photographers over 40 years of age. Award: up to \$5,000 cash prizes to produce catalogues that document artists' work. For information: 212/366-6900, ext. 217. **Special Opportunity Stipends (SOS)** are available for artists residing in New York City's five boroughs to take advantage of opportunities that significantly benefit their careers. Award: from \$50 to \$500. For information: 212/366-6900, ext. 217.

**American Council of Learned Societies (ACLS)** announces a new program: Frederick Burkhardt Residential Fellowships for Recently Tenured Scholars. Thanks to the generous assistance of the Andrew W. Mellon Foundation, ACLS announces the availability of a small number of fellowships for recently tenured scholars engaged in long-term, unusually ambitious projects in the humanities and social sciences. Appropriate fields of specialization include, but are not limited to: anthropology, archaeology, art history, economics, geography, history, languages and literatures, law, linguistics, musicology, philosophy, political science, psychology, religion, and sociology. Proposals in the social science fields listed above are eligible only if they employ predominantly humanistic approaches (e.g., economic history, law and literature, political philosophy). Proposals focused on any geographic region or on any cultural or linguistic group are welcome. ACLS will award approximately 9 Burkhardt fellowships per year. Stipend: \$65,000. Burkhardt fellowships are intended to support an academic year (normally 9 months) of residence at any 1 of 9 national residential research centers. This year's successful applicants may take up the fellowship in 2000–2001 or in either of the succeeding 2 academic years. Application requests must include: highest academic degree held and date received; country of citizenship or permanent legal residence; academic position and institution; field of specialization; proposed subject of research; specific award program for which application is requested. Application forms will

not be sent or accepted by fax or e-mail. For information and application: Office of Fellowships and Grants, ACLS, 228 East 45th St., New York, NY 10017-3398; fax 212/949-8058; grants@acls.org; <http://www.acls.org/appform.htm>. *Postmark deadline: October 1, 1999.*

**National Endowment for the Humanities Summer Stipends** support 2 months of full-time work on projects that will make a significant contribution to the humanities. Consideration will be given to scholars working in history, philosophy, languages, linguistics, literature, archaeology, jurisprudence, art history, theory, and criticism, ethics, comparative religion, and social sciences employing historical or philosophical approaches. In most cases, faculty members of colleges and universities in the United States must be nominated by their institutions for the stipends competition. Each institution may nominate 2 applicants, of which 1 should be a junior nominee. Individuals employed in nonteaching capacities in colleges and universities and independent scholars not affiliated with colleges and universities do not require nomination and may apply directly to the program. Adjunct faculty and academic applicants with appointments terminating by the summer of 2000 may also apply without nomination. Tenure must cover 2 full and uninterrupted months and will normally be held between May 1, 2000, and September 30, 2000. For information and application: Summer Stipends, Rm. 318, NEH, 1100 Pennsylvania Ave., N.W., Washington, DC 20506; <http://www.neh.gov>. *Deadline: October 1, 1999.*

**Postdoctoral Fellowships, The Bunting Institute at Radcliffe**, a multidisciplinary residential research center, offers fellowships for mid-career artists, scientists, scholars, writers, or activists in any field with the receipt of a doctorate or appropriate terminal degree at least 2 years prior to appointment start date of September 2000 (artists need not have an M.F.A. nor Ph.D.). Office space and access to libraries and most other resources of Harvard University are provided. Residence in the Boston area and participation in the institute community are required during 11-month fellowship appointment. For application: Bunting Institute at Radcliffe, 34 Concord Ave., Cambridge MA 02138; 617/495-8212; Bunting\_Fellowships@radcliffe.edu. *Postmarked deadline: October 1, 1999.*

**The Huntington Library, Art Collections, and Botanical Gardens History of British and American Art Fellowships** 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 and application procedures: Committee on Fellowships, The

Huntington, 1151 Oxford Rd., San Marino, CA 91108; cpowell@huntington.org. *Deadline: applications accepted October 1–December 15.*

**American Antiquarian Society Fellowships** for historical research by creative and performing artists, writers, film makers, and journalists are designed to enhance the ways in which history is communicated to the American people. This program began with funds provided by the Lila Wallace-Reader's Digest Fund. Fellowships will be provided to people whose research objectives are to produce works dealing with pre-20th-century American history designed for the general public rather than for the academic/educational communities. The fellowships will allow recipients to conduct uninterrupted research, reading, and collegial discussion at AAS, which houses the world's preeminent and most accessible collection of American printed materials before the 20th century. 3 fellowships will be awarded for residence of 4 weeks at the society for anytime between January 1 and December 21, 2000. Stipend: \$1,200/month, plus travel allowance. For information: Artist Fellowship Program, AAS, 185 Salisbury St., Worcester, MA 01609-1634; 508/363-1131; 508/363-1128; wjy@mnwa.org. *Deadline: October 4, 1999.*

**Scholarship for International Stone Sculptors, Steinzeichen Steinbergen Project, EXPO 2000 World Fair**, June 1–October 31, 2000, Hannover, Germany. Seeking sculptors to work on sculptures related to the theme of "Man, Nature—Technology" in the Steinbergen quarry from August 21 to September 21, 2000. Applicants must have a command of English or German. Artists must provide their own tools. Stone (should originate from the continent of the artist), travel expenses, a daily allowance, accommodation, and food will be provided, and a monetary award will be granted on completion of the project. For information: Attn: Josef Wärmer, Schaumburger Steinbrüche GmbH & Co. KG, Arensbürger Strasse 4, D-31737 Rinteln, Germany; 49 (0) 5751-707-10; fax 49 (0) 5751-707-35. *Deadline: October 31, 1999.*

**Women's Studio Workshop (WSW) Artist's Fellowships**, Rosendale, N.Y. WSW is accepting applications for its 2000 Fellowship Programs in intaglio, water-based screen printing, photography, papermaking, letterpress, and ceramic. Fellowship awards are designed to provide artists with concentrated work time to explore new ideas in a dynamic and cooperative community of women artists in a rural environment. Fellows have unlimited access to the studio of their choice and may work in 2–8-week sessions, March–June. Fellowship awards subsidize a portion of the studio operating expenses. The cost to fellowship recipients is \$200 per week plus materials, about 1/3 the actual cost, and includes onsite housing. For application: <http://www.wsworkshop.org>. To apply: send proposal, résumé, 10 slides of work, proposed dates and length of residency, and a SASE for return of slides to: WSW, PO Box 489, Rosendale, NY 12472. *Postmarked deadline: November 1, 1999.*

**Institute for Advanced Study, Princeton, New Jersey**, announces membership opportunities in the School of Historical Studies for the academic year 2000–2001. The institute was founded in 1930 as a community of scholars in which intellectual enquiry can be carried out in the most favorable circumstances. It provides members with libraries, offices, seminar and lecture rooms, subsidized restaurant and housing facilities, and some secretarial and word-processing services. The School of Historical Studies supports scholarship in all fields of historical research, but is concerned principally with the history of Western and Near Eastern civilization, with particular emphasis on Greek and Roman civilization, the history of Europe, Islamic culture, the history of modern international relations, and the history of art. In addition to these fields, in the academic year 2000–2001 the Andrew W. Mellon Foundation will support three members in the comparative history and culture of traditional China, Japan, Korea, and Vietnam. Qualified candidates of any nationality are invited to apply for memberships. Apart from residence in Princeton during term time, the only obligation of members is to pursue their own research. If they wish members may participate in seminars and meetings both within the Institute and at nearby universities, and there are ample opportunities for contacts with other scholars. Approximately 40 members are appointed for 1–2 terms each year. The Ph.D. (or equivalent) and substantial publications are required of all candidates at the time of application. Member awards are funded by the Institute for Advanced Study or by other sources, including the NEH, whose support will enable three scholars (either U.S. citizens, or 3-year residents in the U.S.) to take up full-year memberships, and the Thyssen Foundation, which will support two German citizens. Application may be made for 1–2 terms (September–December, January–April). For information and application: Administrative Officer, School of Historical Studies, Institute for Advanced Study, Princeton, NJ 08540; mzelazny@ias.edu. *Deadline: November 15, 1999.*

**Metropolitan Museum of Art** offers resident fellowships in art history and conservation to qualified graduate students at the predoctoral level, as well as to postdoctoral researchers. Fellowship applications for shorter-term research for senior museum curators/conservators are also considered. The fellowship period is usually for 1 year. Projects should relate to the museum's collections. The fields of research for art history candidates include Western art, Asian art, the art of Africa, Oceania, and the Americas, antiquities, arms and armor, costumes, drawings, illuminated manuscripts, paintings, photography, sculpture, and textiles. Some fellowships are also available for students whose projects involve first-hand examination of paintings in major European collections. Conservation fellows may work with paintings, objects (including sculpture, metalwork, glass, ceramics, furniture, and archaeological objects), paper (including photographs), textiles, musical instruments, or costumes. Applicants for the conservation fellowships should have reached

an advanced level of experience or training. Both fellowships begin in September 2000. For information and application: Attn. Marcie Karp, Fellowship Program, Metropolitan Museum of Art, 1000 Fifth Ave., New York, NY 10028-0198. *Deadlines: November 5, 1999, for art history; January 7, 2000, for conservation.*

**American Institute for Yemeni Studies (AIYS) Fellowships for Research and Study in Yemen.** During the 1999–2000 academic year, AIYS, a nonprofit consortium of academic institutions founded for the purpose of supporting research on Yemeni and South Arabian subjects, expects to award predoctoral and postdoctoral fellowships under a variety of programs, subject to the renewal of funding by the U.S. Information Agency (USIA). Scholars in all fields of the humanities, social sciences, and from fields in the sciences such as paleontology and botany are eligible to apply. USIA-supported fellowships for U.S.-based scholars may only be held by U.S. citizens; Yemeni citizens may apply to the program that funds small research grants for Yemeni scholars. Applications for Arabic-language study in Yemen must be related to a research interest in Yemen. All announced programs are subject to the renewal of funding. For information and application: Maria dej. Ellis, AIYS, PO Box 311, Ardmore, PA 19003-0311; 610/896-5412; fax 610/896-9049; mellis@mail.sas.upenn.edu; <http://www.aiys.org>. *Deadline: November 15, 1999.*

**Social Science Research Council and the American Council of Learned Societies (ACLS)** will award 50 International Dissertation Field Research Fellowships of \$18,000 for doctoral research in the humanities and social sciences in 2000–2001. The IDRF program allows promising scholars to launch their careers with substantive knowledge about societies, cultures, aesthetics, and/or histories through field research outside the U.S. Humanists in the fields of art and architectural history, classics, cultural studies, comparative literature, English, history, or related fields are eligible to apply. The program funds work that is meaningful not only within a particular discipline but viewed in relation to broad-based cultural and critical practices and discourses. For information: IDRF Program, SSRC, 810 7th Avenue, 31st fl., New York, NY, 10019; <http://www.ssrc.org>. *Deadline: November 15, 1999.*

**Stanford Humanities Center** will offer 6–8 external fellowships for 2000–2001 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 years beyond receipt of the Ph.D. and normally no more than 10 (i.e., who received their Ph.D.s by September 10, 1997). For 2000–2001, junior fellows will be offered stipends of up to \$8,000 and senior fellows 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 application and information: Stanford Humanities Center, Mariposa House, 546 Salvatierra Walk, Stanford University, Stanford, CA 94305-8630; 650/723-3052; fax 650/723-1895; <http://shc.stanford.edu>. *Deadline: November 15, 1999.*

**Women's Studio Workshop (WSW) Artists' Book Production Grants** are designed to assist artists working in their own studio with the publication of smaller-scale book-arts projects. Funds cover production costs up to \$750. These grants are not intended for reissuing already published material, or as partial funding for a larger project. Submit 1-page description of the project, the medium(s) to be used to print the book, number of pages, page size, edition size (at least 100 is preferred), a structural dummy, materials budget, résumé, 6–10 slides of recent work, and SASE for return of materials. For information: <http://www.wsworkshop.org>. *Postmarked deadline: November 15, 1999.*

**Winterthur Museum, Garden, and Library** offers 1–3-month residential research fellowships at \$1,500 per month, 1–2-month residential dissertation research fellowships at \$6,500 per semester, and 4–12-month residential NEH senior scholar grants at \$2,500 per month for scholars pursuing topics in American art history, decorative arts, material culture, and social and cultural history. Library collections are diverse and strong through 1925; museum collections include 89,000 pre-1860 artifacts. For information: Director, Research Fellowship Program, Office of Advanced Studies, Winterthur Museum, Winterthur, DE 19735; 302/888-4649; pelliott@winterthur.org. *Deadline: January 15, 2000.*

**Camargo Foundation Fellowship Program** maintains a center in Cassis, France, for the benefit of scholars who wish to pursue studies in the humanities and social sciences related to French and francophone cultures. The foundation also supports creative projects by visual artists, composers, and writers. The foundation offers, at no cost, 11 furnished apartments, a reference library, an artist's studio, a composer's studio, and a photographer's darkroom. The Camargo Award consists of a 1-semester residency (early September–mid December, or mid-January–May 31), precise dates being announced each year. For visual artists it also includes airfare and living expenses, provided by The Andy Warhol Foundation for the Visual Arts. Applicants may include university and college faculty who intend to pursue special studies while on leave from their institutions; secondary school teachers benefiting from a leave of absence in order to work on some pedagogical or scholarly project; graduate students whose academic residence and general examination requirements have been met and for whom a stay in France would be beneficial in completing the dissertation; writers, visual artists, and composers with specific projects to complete. Because of the limited number of studios, only 1 visual artist and 1 composer can be accepted each semester. Applicants from all

countries are welcome. For information and application: William Reichard, Camargo Foundation, 125 Park Square Court, 400 Sibley St., Saint Paul, MN 55101-1928. *Deadline: February 1 for the following academic year.*

**Creative Capital Foundation** provides grants in the range of \$5,000–\$20,000 for artists working in experimental approaches in the media, visual, performing, and new media arts. For information: Creative Capital Foundation, 65 Bleecker St., 7th fl., New York, NY 10013; 212/598-9900.

**Electronic and Film Arts Grant Program.** Experimental Television Center Ltd. Presentation Funds offer partial support to nonprofit organizations in New York State for in-person presentations of electronic media and film by independent artists. Assistance should be viewed as a supplement to the main support provided by the organization. The intentions of the program are to encourage opportunities for personal interactions between artists and audiences, to support creative programming of independent media-makers, and to help increase understanding of and appreciation for electronic media and film art by people in all regions of the state. Presentation Funds is supported by the New York State Council on the Arts. For information and application: Sherry Miller Hocking, Electronic and Film Arts Grant Program, Experimental Television Center, 109 Lower Fairfield Rd., Newark Valley, NY 13811; phone/fax 607/687-4341; <http://www.experimentaltvcenter.org>.

## Internship

**Women's Studio Workshop (WSW) Studio Arts Internship Program.** WSW is accepting applications for the Spring 2000 session. Interns work along side the artist staff and with visiting artists learning about papermaking, print media, book arts, and arts administration. Interns also assist in the day-to-day running of the organization, including general maintenance during nonworking hours. Off-site housing is provided as well as a \$75/month stipend. For information: <http://www.wsworkshop.org>; 914/658-9133. Send résumé, 10–20 slides, 3 current letters of recommendation, letter of interest, and SASE for return of slides. WSW, PO Box 489, Rosendale, NY 12472. *Postmarked deadline: November 1, 1999.*

## Online

**Art Deadlines List**, <http://rtuh.com/adl>. A monthly newsletter (e-mail & paper versions) providing juried exhibitions/competitions, jobs, internships, calls for entries/proposals/papers, writing contests, scholarships, residencies, design & architecture competitions, auditions, fellowships, casting calls, tryouts, grants, festivals, funding, financial aid, and other opportunities for artists, art educators, and art students of all ages.



**Arts and Healing Network**, <http://www.artheals.org>, is an international resource and exchange for anyone interested in the healing potential of art, especially environmentalists, social activists, artists, health care practitioners, and those challenged by illness. The site features a continually updated listing of current events and resources as well as a registry of more than 200 visual artists. Explore the site and participate by submitting news about healing arts related exhibitions, classes, grants, books, community projects, and conferences. Arts and Healing Network, PMB 612, 3450 Sacramento St., San Francisco, CA 94118; fax 415/771-3696; [ahn@artheals.org](mailto:ahn@artheals.org).

**Artswire**, <http://www.artswire.org>, sponsored by the New York Foundation for the Arts (NYFA), provides communication for the arts through web-based conferencing, site housing, and domain name hosting. Includes "Building Arts Audiences and Communities on the Web."

**China Avant-Garde Inc.**, <http://china-avantgarde.com>, is dedicated to elevating the exposure and status of contemporary art from China throughout the Western world. The site includes a broad spectrum of information on the art scene, on artists and individual artworks, and features regular online exhibitions. For information: Howard Farber, China Avant-Garde Inc., 160 E. 65th St., New York, NY 10021; 212/585 2975; fax: 212/879 6372; [chinaimage@aol.com](mailto:chinaimage@aol.com).

**Conceptual and Intermedia Arts Online (CIAO)**, <http://bampfa.berkeley.edu/ciao/>. The CIAO consortium invites participation in its ongoing Vocabulary Discussion Group from independent scholars and representatives of interested nonaffiliated institutions. CIAO is a consortium collaboration among nine participant institutions committed to the development and dissemination of networked access to educational and scholarly materials on the broad theme of conceptual and intermedia arts. Members of CIAO include Alternative Traditions in the Contemporary Arts, University of Iowa, the Berkeley Art Museum/Pacific Film Archive, University of California, the Electronic Café, Franklin Furnace Archive, Inc., the Getty Research Institute for the History of Art and Humanities, the Hood Museum of Art at Dartmouth College, the National Gallery of Canada, The Tate Gallery, and the Walker Art Center. CIAO is committed to the development of an internet-accessible virtual collection of conceptual and intermedia art as represented in the collections and scholarship generated by these museums, archives, and research centers, the implementation of a searchable educational knowledge-base dedicated to these historically anti-hierarchical works, the development of new vocabularies through which to describe these multidisciplinary "interarts" materials, and the construction of a working model by which other museums and cultural institutions can use these technological standards to create lasting, precise, and internetworked, accelerated access to collections of any type. CIAO is constructing a model to provide users with collection-level

context as well as item-level detail, combining both by use of a standard for searching and viewing purposes. This standard is the Encoded Archival Description (EAD) in the form of an XML DTD. The EAD is issued by scores of libraries, archives, and historical societies internationally, and is maintained by the Library of Congress and the Society of American Archivists. CIAO will investigate the EAD for providing greater intellectual access to collections by describing their relationships and context, as well as the other benefits that stem from adopting a community standard such as: interoperability with library and archive information resources; additional venues for our EAD encoded collections information; longevity of that information in a durable digital format. For information: Estera Milman, Alternative Traditions in the Contemporary Arts, University of Iowa; 319/335-1749; [estera-milman@uiowa.edu](mailto:estera-milman@uiowa.edu); [ciao-talk@uclink2.berkeley.edu](mailto:ciao-talk@uclink2.berkeley.edu).

**"Eureka: The Archimedes Palimpsest,"** <http://www.TheWalters.org/Archimedes>. The Walters Art Gallery, Baltimore, has launched this site for a special exhibition by the same title. The site is a virtual journey through the life of Archimedes and the Palimpsest.

**Marcel Duchamp World Community Website**, <http://www.marcelduchamp.net>. Sponsored by Art Science Research Laboratory, the site offers a neutral and unbiased location for the meeting and exchange of ideas and information regarding the field of Marcel Duchamp studies and his relation to the larger circles of Dada and Surrealism.

**MUVA, The Virtual Museum of Arts, El Pais**, <http://www.diarioelpais.com/muva2>, in English and Spanish, showcases the permanent and traveling exhibitions of the museum, including such artists as Gurvich, Luis Solari, Pedro Figari, Javier Bassi, and Silveira and Abbondanza.

**University Art Department Directory**, <http://billfisher.dreamhost.com>, is an online directory providing immediate access to U.S. and international art department and printmaking area websites. More than a thousand universities and colleges are represented, as well as links to artist/educators, suppliers of fine art and printmaking supplies, and useful art sites. For inclusion: [wfisher@mailier.fsu.edu](mailto:wfisher@mailier.fsu.edu).

## Programs

**Long Island University's Brooklyn Campus.** New B.F.A. program in studio art. Portfolios are now being reviewed for admission to the new program, which begins this fall at Long Island University's Brooklyn Campus. The program will allow students to concentrate in clay, glass, sculpture, painting, drawing, and printmaking, after fulfilling foundation requirements. For information: Liz Rudey, 718/488-1051; <http://www.liu.edu/bfastu>.

**Minneapolis College of Art and Design.** New Post-Baccalaureate in art and design. This is a new 1-year certificate program for students seeking the opportunity to acquire advanced art and design skills in a structured, academic program. The objective is to prepare individuals who have already received a baccalaureate degree for application to graduate study in art and design or to enter jobs requiring knowledge and skills in art and design. For information: Anastasia Faunce; 612/874-3793.

## Residencies

**World Views, Lower Manhattan Cultural Council (LMCC).** Developed to provide painters with unique views of the city's skyline, the *World Views* artist-in-residence program has been open since November 1998 to emerging artists with diverse backgrounds and interests who work with video, photography, painting, new media, sculpture, and installation. Housing, supplies, and stipends are not currently provided. For information: Moukhtar Kocache, World Views, LMCC, 5 World Trade Center, Ste. 9235, New York, NY 10048; 212/432-0900; fax 212/432-3646; <http://www.artswire.org/downtown>. *Deadline: September 24, 1999.*

**Women's Studio Workshop (WSW) Artist's Book Residency Grants** allows artists to produce a limited-edition bookwork at WSW. Stipend: \$1,800, \$450 for materials. Access to all studios. Artists are responsible for their meals. WSW also awards production grants for smaller scale projects to assist artists working in their own studios. The grant covers production costs of up to \$750. For application: WSW, PO Box 489, Rosendale, NY 12472; 914/658-9133; <http://www.wsworkshop.org>. *Postmarked deadline: November 15, 1999.*

## Volunteer Opportunity

**Association of Hispanic Arts (AHA)**, New York, has volunteer positions available for artists or students interested in the arts. Volunteer opportunities may include assisting in event planning, database maintenance, newsletter editing, and office administration. Experience in the arts is not required, but enthusiasm and commitment to the Latino arts community is a must. For information: Delia Montalvo; 212/727-7227, ext. 11.

## Miscellaneous

**Sponsorship Program for Individual Artists**, sponsored by the New York Foundation for the Arts (NYFA), supports artists through fiscal sponsorship and advisory services. Through their affiliation with NYFA-sponsored artists may pursue grants from government agencies, private foundations, individuals, and corporations. An administrative fee is charged on all monies received. Application seminars are held at the NYFA offices the first Monday of every

month. For information and deadlines: 212/366-6900, ext. 230.

**Visual Artist Information Hotline**, sponsored by the New York Foundation for the Arts (NYFA), is a toll-free referral service for visual artists. Information on funding and technical assistance programs, emergency funding, health and safety, insurance, legal information, artists' communities, and publications is provided. Contact: 800/232-2789.

## Information Exchange

**Gordon Samstag: Australian Research on American Social Realist Art.** The Samstag Program, based at the South Australian School of Art, University of South Australia, seeks individuals and research centers who can assist their ongoing research into the life and works of Gordon Samstag (1906-1990), an American social realist artist who left a very large bequest for Australian artists to study overseas. The Samstag Program is also seeking writers with a relevant background in art history who might be interested in developing, well-researched texts on Samstag's works, especially his post office murals. Samstag worked in Australia in the 1960s and is known to have painted historically important murals at post offices in Reidsville, N.C. (1938) and Scarsdale, N.Y. (1940). An American citizen, Samstag was born in New York and studied at the New York Art Students League before continuing his studies at the Academie Colarossi in Paris. His work is represented in the Toledo Museum, Ohio, and the Sheldon Swope Gallery, Indiana. Information on Samstag is available at <http://www.unisa.edu.au/samstag/contents.html>. Contact: Ross Wolfe, Samstag Program, University of South Australia, GPO Box 2471, Adelaide SA 5001, Australia; [ross.wolfe@unisa.edu.au](mailto:ross.wolfe@unisa.edu.au).

**Paul Waldo Schwartz.** Authors seeking to contact the copyright holder(s) for Paul Waldo Schwartz, author/photographer of *The Hand and Eye of the Sculptor* (1969). Please send information to: Robert Root-Bernstein, Dept. of Physiology, 108 Giltner Hall, Michigan State University, East Lansing, MI, 48824-1101; fax 517/355-5125; [MichRB@aol.com](mailto:MichRB@aol.com).

**Slides Wanted.** Catalogued art slides of historic sites and churches (with interiors and exteriors) of European, Mexican, and South American sites. Must be catalogued. For research purposes. For information, contact: David Brown, 10 Waterside Plaza #24 D, New York, NY 10010; 212/213-5314; fax 212/725-7789; [vtgal@worldnet.att.net](mailto:vtgal@worldnet.att.net).

## Institutional News

**American Council of Learned Societies (ACLS) Receives \$3 Million Mellon Grant for Electronic Publishing Initiative.** ACLS received a grant from the Andrew W. Mellon Foundation to assist scholars to collaborate with university presses in the electronic publishing of monographs in history.

**Morgan Library Drawing Study Center** is scheduled to open in early fall 1999. Designed by Beyer Blinder Belle Architects & Planners and located on the second floor of the Library's 1928 Annex, the center will provide a better equipped area for scholars and students to study drawings and prints from the permanent collection. The project also envisions space for storage of art, referenced books, and files, as well as improved curatorial staff offices. The Morgan Library, 29 E. 36th St., New York, NY 10016-3403; 212/685-0008; 212/481-3484.

**Ellen Louise Payson Collection Established at the University of Maine.** Born in Portland, Me., 1894, Payson was widely recognized as a landscape architect who challenged the nature of her profession in the 1920s and 1930s. A recent donation of Payson's professional designs will elevate her profile among students, historians, professionals, and hobbyists. The collection will complement other research and educational endeavors conducted through the university's Landscape Horticulture program. The collection will be housed in the Special Collection section of the university's Raymond H. Fogler Library.

**Pew Learning and Technology Program** is an \$8.8-million, 4-year effort to place the national discussion about the impact that new technologies are having on the nation's campuses in the context of student learning and ways to achieve this learning cost-effectively. The program has 3 areas of work: 1) The Pew Grant Program in Course Redesign; 2) The Pew Symposia in Learning and Technology; and 3) The Pew Learning and Technology Program Newsletter. The Pew Learning and Technology Program is coordinated by the newly created Center for Academic Transformation at Rensselaer Polytechnic Institute, led by Carol A. Twigg. For information: Abbie Basile, [basila@rpi.edu](mailto:basila@rpi.edu); 518/276-8323; <http://www.center.rpi.edu>.

## Classified Ads

CAA News accepts classified ads of a professional or semiprofessional nature. \$1.25/word for members, \$2.00/word for nonmembers; \$15 minimum. Classified ads must be prepaid. CAA News also accepts boxed display advertising throughout the publication. Contact [kschenmerling@collegeart.org](mailto:kschenmerling@collegeart.org) or 212/691-1051, ext. 217, for details.

**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](mailto:jonathan.weinberg@yale.edu).

**Manhattan (Greenwich Village):** one room studio apartment. \$95 per night + one time maid & laundry charge \$30. no minimum stay. Klaus; 212/677-4571.

**Paris 16e:** furnished apartment 117m2. Quiet, well-lit, near metro. January-March 14,000F/mo + deposit. 331/4525-8836; [mel.kliman@wanadoo.fr](mailto:mel.kliman@wanadoo.fr).

**See the real New York!** Friendly B&B Greenwich Village artist's loft. Self catering available. 212/614-3034; fax 212/674-3393; [dp\\_ml@earthlink.net](mailto:dp_ml@earthlink.net).

**Writer Offers B&B** in lovely Victorian house in central London location, £33 per night, £60 double. phone/fax 011-44-171-354-3036.

## Correction

The caption of a photograph that appeared in the March 1999 issue of CAA News should have noted Committee on Women in the Arts members Ferris Olin, Kristen Frederickson, and Mary Jane Hewett. The photo depicted members of the committee with Annual Recognition Award winner Samella Lewis. (CAA News, March 1999, page 13)