



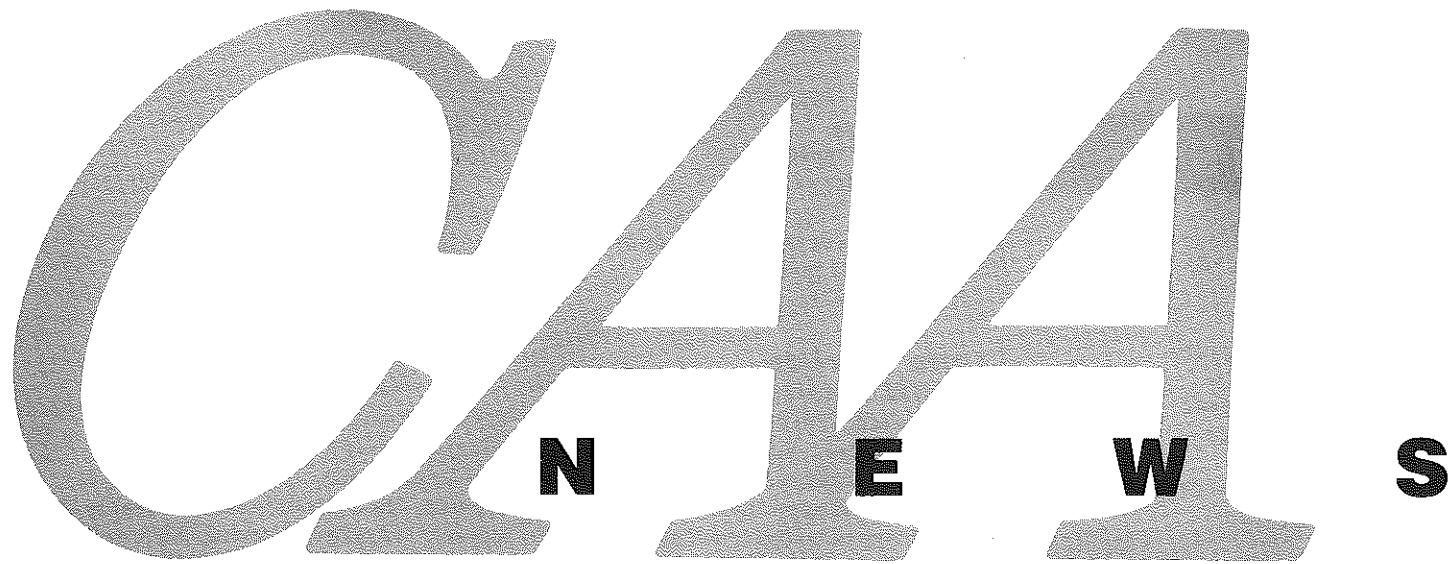
November 2000

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

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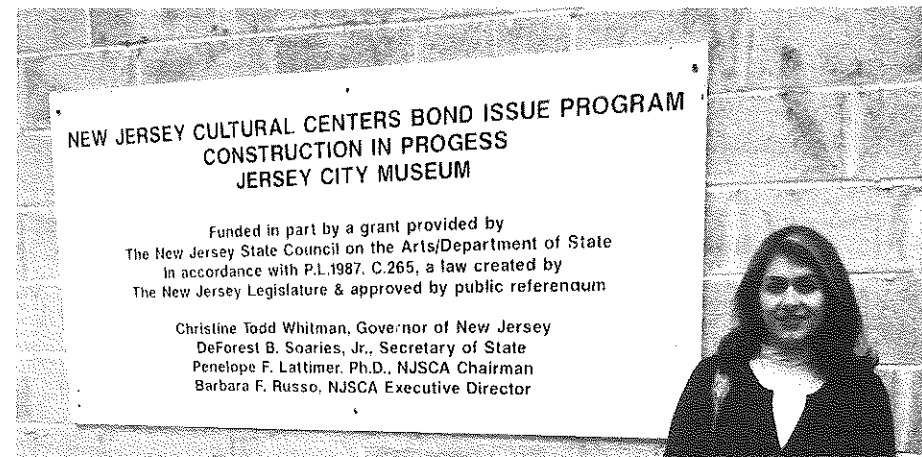
FOLLOW A FELLOW

Professional Transitions

CAA has been on the lookout for our 1999 Fellows, many of whom recently relocated to accept exciting, first professional positions. Rocío Aranda-Alvarado, a recipient of the Geraldine R. Dodge Fellowship, has been spotted as the newly appointed Assistant Curator at the Jersey City Museum. We later found Judith Huacuja-Pearson, a Nathan Cummings Grant recipient, in the Visual Arts Department at University of Dayton, in Ohio, where she is a new Assistant Professor.

CAA's Professional Development Program supports outstanding artists and scholars through their transition from study to professional practice. We asked Rocío and Judith to demystify this rite of passage for the rest of us. CAA believes the most credible voices are those at the source. These two fellows represent a sizable portion of our membership who seek positions every year through our Professional Development Fellowship Program, our Conference Placement Center, and our bi-monthly job listing publication, *Careers*. Thank you, Rocío and Judith, for your information from inside the working world. We can look forward to their firsthand accounts each issue, beginning with *Professional Transitions*.

—Ellen Staller, Manager of Fellowships and Placement



Rocio Aranda-Alvarado at the future site for the Jersey City Museum

The Business Card

There it was, in elegant black-and-white lettering—was it Times? Garamond? New Century Schoolbook?—with a refined, periwinkle-blue logo. The best part of all were the words ASSISTANT CURATOR, printed in italics under my name. This was my first real business card. Of course, I had made my own cards previously, printed on thin card stock which I bought at Staples and fed through the laser printer. But this was different. The slightly textured surface of this card, its weight and thickness, even its color—somewhere between snow and off white—were elements to be celebrated. While I had certainly done my share of hard work at a variety of museums, I felt the recognition that went with a title was still missing somehow. Excited at the prospects this magical new title might hold, I was eager to begin my new life as a “real” museum professional. Becoming official was the best thing that happened to me this year.

This card and my attachment to an institution as Assistant Curator have given me a title as well as a certain

amount of *entitlement*. What could be better than simply presenting such a card for free admission to any museum in the world? It's like having a permanent invitation to see the creative production and thought processes of all kinds of institutions. More far-reaching than a credit card, it allows you entry into the biggest and the smallest, the most encyclopedic and the most specific, the most conservative and the most avant-garde museums in existence.

In addition to these privileges, however, I now have a large dose of responsibility. Gaining entry into these kinds of places requires you not just to look, but also to really see. It requires that you store this knowledge, dissect it, deconstruct it, search for its origins, ask many questions of it, and perhaps rearticulate it in a different guise for your own institution, your own public.

All these things, I feel, are embodied in this little white card. Those of you who have had business cards for years probably think I'm making something out of nothing. But for those of us just beginning to make our way, handing out

INSIDE: GET THE VOTE OUT! See page 4.

CONTINUED ON PAGE 2

CONTENTS

Volume 25, Number 6
November 2000

- 1 Follow a Fellow:
Professional Transitions
- 3 Kerry James Marshall
to Speak in Chicago
- 4 From the Executive Director:
Get the Vote Out!
- 5 Report from the SEPC
- 6 Annual Conference Update
- 9 Advocacy Update,
CAA News
- 10 Affiliated Society News
- 11 Solo Exhibitions
by Artist Members
- 13 People in
the News
- 15 Grants, Awards, & Honors
- 16 Conferences & Symposia
- 17 Resources & Opportunities
- 21 Miscellaneous
- 22 Institutional News,
Corrections, Classifieds,
Datebook

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Follow a Fellow: Professional Transitions

CONTINUED FROM PAGE 1

these little pieces of our curriculum vitae is an incredibly potent feeling.
—Rocío Aranda-Alvarado

Some Advice

By way of illustrating the transition from graduate school to newly appointed faculty member, I hope to communicate to doctoral students some of the challenges and opportunities faced in the first year of teaching in a tenure-track position. Right off the bat, realize that the greatest benefit to the interviewing process is the opportunity to discuss your research, publications, and teaching interests with everyone you meet. Last year's discussions allowed me to assess the kinds of possible support and collaboration available at the institutions I visited. Those discussions figured in my decision to accept a position at the University of Dayton, Ohio, and they led me to numerous introductions with people working on related issues.

Next, follow up on those introductions. Here, I am enjoying a tremendous climate of collegiality and enthusiasm, owing, in part, to having found a truly good fit between my interests and the research concerns supported on this campus. For me, the attraction was the numerous academic centers that recognized a link between my research in social activism in the arts and their departments, including The Center for Social Concerns, Women's Studies, and

the new Institute for the Study of International Human Rights.

Lastly, write home often. In other words, continue a dialogue with those who have mentored you, who have collaborated with you, and who will assist you in keeping an air of enthusiasm about your work.

That enthusiasm for research work has sustained me as I face my new teaching load. I dedicate an incredible amount of time to preparing those first-year lecture notes. I heard it many times last year, "Be prepared, that first year is a doozy." And it is dizzying. I felt well prepared to begin teaching, having just filed my dissertation and having led a few of my own courses last year. However, this year there never seems to be enough time; I am always struggling to manage the time I do have and quite often feel I could have used a few more hours. This is the pitfall of the first year of teaching.

Again, I feel fortunate to be at a campus that encourages many opportunities to mentor and support new faculty. Take advantage of those invitations for faculty development seminars. Through them, I have met other new faculty I could commiserate with, second-year educators who assure me I will pass through the fire successfully, and more advanced professionals who share their lecture strategies. Realize too, we bring new insights and ideas into the mix and have much to contribute through our willingness to experiment.

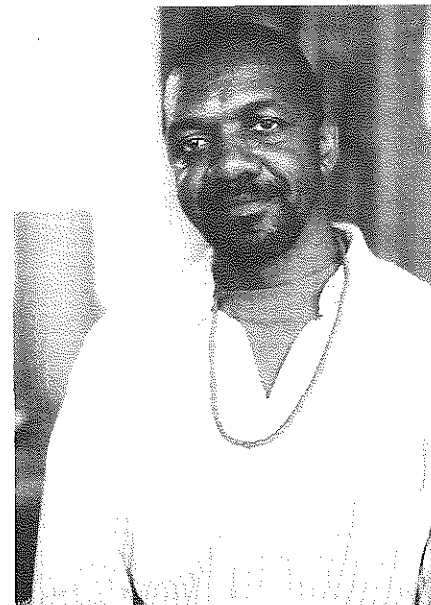
One more point: allow six weeks for transition to your new location to

unpack your office and home. Again, accept all invitations. Faculty members here have been generous with their introductions into the broader community. I have met people at other universities, museums, galleries, and cultural centers and am just beginning to establish new friendships. Pursue far-reaching connections: renew or expand professional subscriptions, including email newsgroups that circulate publishing and conference opportunities. Continue to finesse the dissertation articles or book possibilities. One of the most exciting aspects of moving is expanding one's research purview, in my case, examining contemporary Chicano and Latino art in the Midwest.
—Judith Huacuja-Pearson

KERRY JAMES MARSHALL TO SPEAK IN CHICAGO

MacArthur Prize winner (1997) and noted Chicago-based artist Kerry James Marshall will deliver the Convocation address at CAA's 89th Annual Conference in 2001. Marshall was a featured artist in the 4th Annual Artist Interviews at CAA's 88th Annual Conference in New York; he has been living and working in Chicago since 1988. Best known for his large-scale, figurative paintings that commemorate African American life and history, Marshall will speak on themes of "being" and "knowing," and will explore the epistemological underpinnings of art and art-making.

Marshall has been exhibiting for over fifteen years. Three important solo traveling exhibitions—*Telling*



Kerry James Marshall

Stories (1994), *Recent Paintings and Drawings* (1997), and *Mementos* (1998)—have cemented his reputation. In 1997, Marshall was invited to participate in the Whitney Biennial and Documenta X in Kassel, Germany. Critics have remarked on Marshall's ability to create poignant and deeply personal narratives with a political, thought-provoking edge. "What is so radical and refreshing about his work," declared Madeleine Grynsztejn, "is that it is emotionally authentic" (*ARTnews*, March 1998). Critic Danny Schulman agreed: "You really take his paintings home with you."

Born in Birmingham, Alabama, in 1955 and raised in South Central Los Angeles during the sixties, Marshall culls the bulk of his material from the civil rights protesting that saturated his formative years. His *Mementos* exhibition, for example, commemorates a trio he calls "The Holy Trinity of the Civil Rights Movement"—John F. Kennedy, Robert F. Kennedy, and Martin Luther King, Jr.—and pays tribute to artistic pioneers Zora Neale Hurston, Langston Hughes, Otis Redding, and John Coltrane, among others. The exhibition originated at the Renaissance Society at the University of Chicago in 1998 and traveled throughout the U.S. to sites such as the Brooklyn Museum of Art, the San Francisco Museum of Modern Art, and the Institute of Contemporary Art in Boston. His first major installation piece, *Mementos*, is a versatile mix of painting, photography, sculpture, and video that evokes a kind of nostalgia for

past struggles and triumphs, while commanding a more comprehensive deliberation on the many unrealized objectives that still remain.

His *Garden Project* paintings (1994–95), in particular, mural-sized depictions of low-income urban housing environments reminiscent of his own experience at Watts's Nickerson Gardens in Los Angeles, visualize what Marshall calls "the contrast between the popular notion of what a garden is supposed to be with the popular notion of what we understand housing projects to be." Ironic facsimiles of the Eden-like surroundings that the names of the projects are supposed to invoke, these works elicit the unexpected pleasures many experience in project living. The carefree children, brilliant sunbeams, and soaring bluebirds interspersed with richly textured color patches belie most preconceptions of urban despair and testify to the contradictions and complexities of Marshall's endeavors. As Marshall has noted of the series: "I think one of the things that saves the paintings from glib irony is that these are subjects I care about, even as I want to point out the futility in the kind of hopefulness and promise that many of us want to buy into, to sustain a certain level of sanity."

Marshall's most recent installation, *Home Theater* (2000), is part of an international traveling exhibition titled *Illusions of Eden: Visions of the American Heartland* that opened in the Columbus Museum of Art, Ohio, and is currently on view at the Ludwig Museum in Budapest.

Convocation will be held Wednesday, February 28, from 5:30 to 7:00 p.m., in the Grand Ballroom of the Chicago Hilton. CAA President Ellen T. Baird's welcoming remarks and the annual awards presentation will round out the program.

Following Convocation, a gala reception will take place at the Art Institute of Chicago, beginning at 7:30 p.m. Convocation is free and open to the public; the reception requires advance ticket purchase, see details in the Preliminary Program.
—Margaret Wilkerson, Conference Coordinator

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Get the Vote Out!

I am delighted to report that the goals in College Art Association's Strategic Plan, presented to the membership in final form and approved by the Board in February 2000, are well under way to being realized. One of the plan's goals is to make your association more transparent and participatory, specifically, by responding to your voice through your vote. This will facilitate your involvement in CAA's activities and governance and help us respond to your needs more quickly and effectively. To this end, the Board of Directors has enacted changes in the election process. For a more detailed description of the logistics behind these changes, please refer to the online version of *CAA News* at www.collegeart.org.

In late spring 2000, as in previous years, the Nominating Committee received the names of nominees submitted in response to a call in *CAA News*. Following the Strategic Plan's recommendation, however, the committee did not immediately winnow the candidates but rather interviewed all of them by telephone. When the committee did meet, it was informed not only by nominees' statements and c.v.s, but also, for the first time, by interview notes that were distributed in advance of the meeting. In another new step, the committee was chaired by the Vice President for Committees, one of three new officer positions mandated by the Strategic Plan. Members of the Nominating Committee who served under both the old and new processes noted a marked improvement this year.

Please note that the slate of candidates for the Nominating Committee will be mailed **January 29, 2001**, not, as in previous years, in December. From this slate of nine candidates, you, the members, will elect six new Board members to serve a four-year term (2001-5). The mailing will include

ballots, candidates' statements, and brief bios. We will remind you again in a December mailing about the change in dates and urge you to attend the one-hour "Meet the Candidates" session at the Annual Conference. We introduced "Meet the Candidates" at the Annual Conference in 2000 to good reviews, but unfortunately it was scheduled at a time inconvenient for many; this year it will take place Friday, March 2, at 4:45 P.M., and we hope many of you will be able to attend.

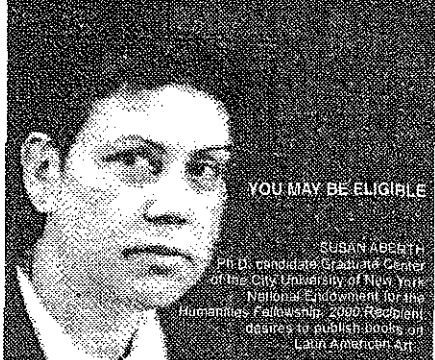
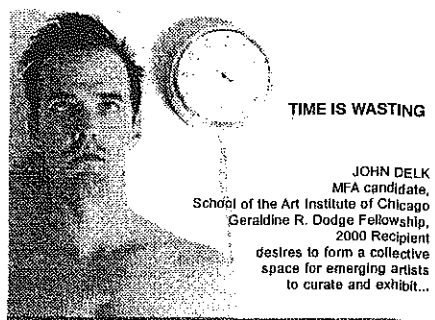
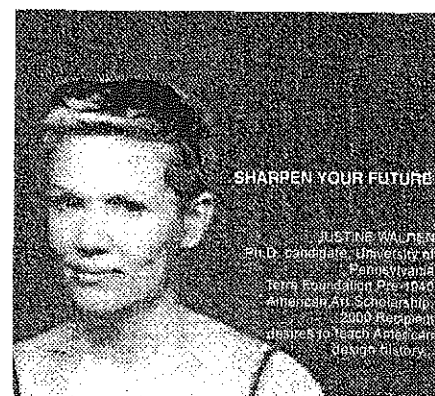
We urge you to bring your ballots to the 2001 Annual Conference so that they can be submitted after you have compared the candidates in person. **March 19, 2001**, is the deadline for ballot submission. At the April Board meeting, the six new directors will be inducted, and the Board will elect three directors to the Nominating Committee, thereby starting the cycle again.

CAA's Board of Directors is a hard-working body, dedicated to representing the entire membership. Directors meet three times per year and spend a great deal of time throughout the year communicating through listservs with one another and with committee members drawn from the membership. They rely on your input to make member needs known. Board members serve and represent you, taking stands on your behalf on issues such as federal funding for the arts and humanities, copyright, and employment practices in art history.

Members are urged to participate in CAA governance by responding to calls for nominees to CAA's Board and its committees and by *voting!* As I have bemoaned before, voter turnout for CAA elections is woefully low—15 percent at best. Whenever members complain about an action of the Board of Directors, I ask if they voted; the answer all too often is "no." The most important action you can take to have a sense of control in governing your organization is to *vote*.

Is it too much to hope for an election turnout equal to that of our national elections—roughly half of eligible voters? That, at any rate, is our goal.

—Susan Ball, Executive Director



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FOR COMPLETE DETAILS AND APPLICATIONS PLEASE VISIT www.collegeart.org/caa/career/fellowship.html OR CONTACT 212/691-1051 EXT. 206

Save the date:

February 20-24, 2002

CAA's 90th Annual Conference in Philadelphia

REPORT FROM THE SEPC

The Student Committee was established in February 1998 to address the varied needs and concerns of students, both graduate and undergraduate, and to encourage new student membership in CAA. This spring, the committee renamed itself the Student and Emerging Professionals Committee (SEPC) in order to be more inclusive of the needs of recently graduated students facing the challenges of entering the professional art world.

One of the main goals of the committee has been to disseminate information and to foster communication between studio art, art history, and art education students. Addressing the needs of these different groups has also been one of our greatest challenges; it has not been easy, for example, to determine conference session topics that engage the interests of both studio art and art history students on the undergraduate and graduate levels. Indeed, our greatest challenge drives the topic for this year's session at the 2001 Annual Conference. "What Do We Mean Art, History?" will explore the relationships between the theoretical and practical concerns of art and art history students and their faculty. The panel will try to bridge disciplinary boundaries through a series of short talks by students and professionals. Practical issues such as collaborative work as well as conceptual ideas concerning the similarities and differences between the two fields will be discussed.

Similarly, last year's session (our first), entitled "Entering the Job Market: Tips for Visual Arts, Art History, and Art Education Students," included six short presentations by artists and art historians followed by a lively discussion that focused on the challenges of making the transition from student to working professional. The session

provided practical advice and an opportunity for members of the audience to discuss career concerns with members of the panel. The discussion even questioned whether an education actually entitles a student to a career or should be viewed as an end in itself—an issue that was not resolved, of course.

In addition to hosting sessions, the committee has brought together its diverse constituencies through technology. Our newly established email listserv—optional, since we all have too much email to read these days even though we've already given up TV and the newspaper—provides a forum for students from around the country to share information, including fellowship opportunities, calls for papers, calls for submissions to exhibitions, advocacy updates, national and regional art events, student concerns, and conference information.

Recognizing that students typically have limited financial resources, the committee used the listserv and committee webpage (<http://www.collegeart.org/caa/aboutcaa/committees/pips/student/studentdescript.html>) to make attendance at the 2000 Annual Conference in New York more feasible. The listserv featured a "Host a Student in the Conference City" that allowed members visiting the Conference to contact New Yorkers willing to host another student free of charge during the event. The process both eliminated the cost of a

hotel for the visitor and fostered social networks among students. On CAA's website, we posted *The Student's Survival Guide to the 2000 Conference* that not only dealt with the logistics of transportation to and from the Conference but also provided information and links to most of the major art museums in New York. Based on the positive feedback from the NY guide, we plan to produce another one for the conference in Chicago.

Professional standards are also a concern of the committee, and we are looking into developing a student questionnaire that will evaluate employment issues for student Teaching Assistants (T.A.s) and Graduate Assistants (G.A.s). Our eventual goal is to work with CAA's Professional Practices Committee to publish "Standards and Guidelines for Graduate T.A.'s and G.A.'s."

Any CAA student or emerging professional member who wishes to join our listserv can send an email message to STUDENTMEM-L-SUBSCRIBEREQUEST@listserv.collegeart.org. Do not type anything in the subject line or message body. If anyone has questions or would like to suggest other projects to the committee, please send your ideas to the Chair, Michele Greet at mg300@is9.nyu.edu.

—Michele Greet, Chair, with Julie Levin Caro and Karen Kurczynski, members of the Student and Emerging Professionals Committee

IMPORTANT !

Are you thinking about filling a position for your institution at the 2001 Annual Conference in Chicago?

Here are some things you should know:

- * CAA will now accept ads for the Conference Supplement as it does with *Careers—electronically*.
- * CAA will be accepting ads on a *rolling deadline*.
- * Across the street from the Chicago Hilton Towers at Columbia College, you will have access to **120 email stations** to submit your job listings.

You can now submit your ads by *email* up to the moment you leave for the Conference and throughout your stay in Chicago. Conference Supplements will be issued up to three times daily. For further information visit www.collegeart.org/caa/publications/careers/index.html or call 212/691-1051, ext. 519.

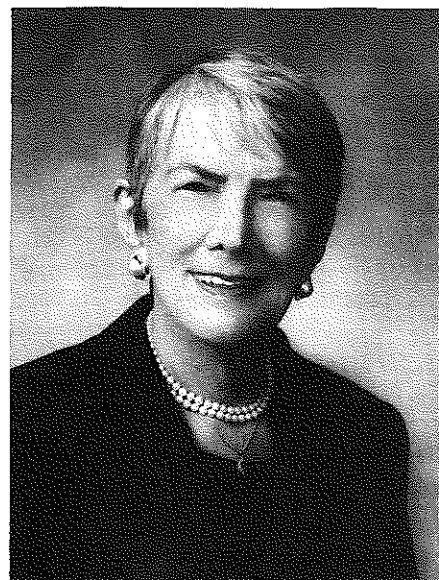
We look forward to your attendance.

Annual Conference Update

Committee on Women in the Arts Honors Elsa Honig Fine

The Committee on Women in the Arts will honor art historian and publisher Elsa Honig Fine at its Sixth Annual Recognition Award, to be presented on Friday, March 2, 2001, from 7:30 to 9:00 A.M. at CAA's 89th Annual Conference in Chicago. It is particularly appropriate that the committee, charged with promoting the scholarly study and recognition of the contributions of women in the visual arts, acknowledges the pioneering accomplishments of the founder and editor of the *Woman's Art Journal (WAJ)*, which celebrated its twentieth anniversary this year with the publication of its fortieth issue.

Fine joins a distinguished list of honorees: Agnes Gund (1996), Louise Bourgeois (1997), Linda Nochlin (1998), Samella Lewis (1999), and Carolee Schneemann, Mary Garrard, and Norma Broude (2000). The award itself is unique within CAA in that it originates



Elsa Honig Fine

in and is bestowed by an advocacy committee.

The longest-running feminist art journal in history, the *WAJ* continues in its mission to publish and review significant research on women and their representation internationally in visual culture. Within its covers have appeared more than 250 articles and 400 book reviews written by well-established and up-and-coming scholars, female and male alike. Yet, as successful as the journal has been, Fine is best known to many arts professionals, educators, and the public at large for two ground-breaking books, *The Afro-American Artist: A Search for Identity* (1973) and *Women and Art: A History of Women Painters and Sculptors from the Renaissance to the 20th Century* (1978). Written when the standard art history survey texts ignored the efforts of African Americans and women, these volumes challenged the assumptions underlying canon formation and provided countless readers with a new lens on the past, one in which they could find reflections of themselves.

For these and other achievements and for her lifelong commitment to promoting and recording the accomplishments of those whom historians tried to forget, the committee recognizes the outstanding contributions of Elsa Honig Fine. Join us in celebrating her remarkable career at the awards breakfast. Please note, preregistration for the breakfast with advance conference registration is required. —Karen A. Bearor, *Florida State University, for the Committee on Women in the Arts*

Women in the Arts Annual Recognition Awards Breakfast

Mentoring tickets are available for the CAA Committee on Women in the Arts Annual Recognition Awards Breakfast, to be held at the 89th Annual Conference on Friday, March 2, from 7:30 to 9:00 A.M.

The CAA Committee on Women in the Arts Annual Recognition Award Breakfast is one of the highlights of the Annual Conference. In addition to the convivial social atmosphere, the breakfast is a venue for honoring women who have made important contributions

to the world of art. Since it has always been the mission of the Women's Committee to be inclusive, this year for the first time, a free Mentoring Ticket to the breakfast will be made available to those who would not otherwise be able to attend. To qualify, applicants must be both paid Conference registrants and paid 2001 calendar-year CAA members.

If you are interested in receiving a Mentoring Ticket, please fill out the form on page 7 and send it by December 29, 2000, to CAA, Attn: Theresa Smyth, 275 7th Ave., New York, NY 10001.

Tickets are made available through the generosity of CAA member colleagues who wish to support this endeavor by completing the Ticket Donor Form on the opposite page and returning it along with their payment by December 29, 2000, to CAA, Attn: Theresa Smyth, 275 7th Ave., New York, NY 10001.

Selection of ticket recipients will be by lottery, and the ticket holders will be notified by January 19, 2001. The number of mentoring tickets available will depend on the number of donations received from our colleagues.

Note: To ensure a place at the Breakfast, you must purchase a ticket. CAA will refund your money if you win the lottery.

Ushers and Projectionists Sought

Applications are being accepted for usher and projectionist positions for the 89th Annual Conference, to be held at the Chicago Hilton and Towers from February 28 to March 3, 2001. 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 28, to Saturday, March 3, and to 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

2001 FREE MENTORING TICKET

I would like to be included in the lottery for a free Mentoring Ticket.

CAA Paid 2001 Member ID # (required) _____

name _____

address _____

city/state/zip _____

email _____ phone _____

Selection will be by lottery, and ticket holders will be notified by January 19, 2001.

Return form by December 29, 2000.

2001 TICKET DONOR FORM

I wish to donate _____ number(s) of Mentoring Tickets for the Annual Recognition Awards Breakfast @ \$25 per ticket.

CAA Paid 2001 Member ID # (required) _____

name _____

address _____

city/state/zip _____

email _____ phone _____

Payment Method

☐ Check

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☐ VISA

Checks must be drawn on a U.S. bank payable to College Art Association. Checks returned because of insufficient funds will be charged an additional \$20.

account # _____ exp. date _____

signature _____

Please return form and donation by December 29, 2000.

letter of interest to CAA U/P Coordinator, c/o Conference Coordinator, CAA, 275 7th Avenue, New York, NY 10001. *Deadline extended: January 1, 2001.*

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 2001 Annual Conference.

Successful applicants will receive \$10.00 per hour and complimentary conference registration. Room monitors will be expected to work a minimum of four hours checking in participants and facilitating the work of the mentors.

Send a brief letter of interest to CAA Room Monitors, c/o Conference Coordinator, CAA 275 7th Ave., New York, NY 10001. *Deadline extended: January 1, 2001.*

Session to Focus on CAA's International Efforts

International involvement is an area of growth for CAA as more of its members come from countries from all over the world, as more U.S. institutions hire foreign scholars, and as more students, faculty, and artists work, study, and participate in overseas residencies and research projects. Therefore, the International Task Force of CAA will host a Roundtable Session at the 2001 Conference in Chicago on Thursday, March 1, from 12:30 to 2:00 P.M. The goal of the session is to gather members' ideas on how CAA should expand its international efforts to meet its constituents' needs. All members are invited and encouraged to participate in these discussions. Topics include:

International Academic Standards

Given the current interest in cultivating more diverse, international faculties through hiring, exchanges, and fellowships, John Kissick, Dean of the Faculty of Arts, Ontario College of Art and Design, will lead a discussion about equivalence and professional standards across international borders. There are a variety of educational and institutional constituencies served by CAA whose historical structures and academic requirements constitute very different formats for the granting of degrees and diplomas (terminal and otherwise) from those in the U.S. system. This situation—particularly problematic in studio program areas where curriculum expectations vary greatly among art colleges, polytechnics, academies, and universities—will be the focus of this discussion.

The Role of International Membership in CAA Brooke Anderson, Director and Curator of the Contemporary Center at the Museum of American Folk Art, and Tom Reese, Director of the Roger Thayer Stone Center at Tulane University, will focus on building bridges with international members. How can CAA locate and network with organizations in other countries that have similar purposes and goals? What methods and tools can CAA implement to attract an international membership and audience? Could future projects and partnerships include mini-conferences abroad, off-site sessions on funding, politics, organizational structures, and so on, in different nations?

The Role of the Artist in the Digital Networked Society Since the late 1980s, computers and digital media technology have played an increasingly important role in generating projects that involve collaborations between the arts and sciences. Though the goals and sites of the work vary, the trend toward interdisciplinary collaboration and globalization seem to be a constant in many of these efforts. What kinds of opportunities and challenges do the changes ushered in by the new digital communication networks afford artists? How can the work of artists using technologically derived media support multiple meanings and enable future communities that cut across traditional boundaries? In this context, Lily Diaz, Researcher at the Media Lab of the University of Art and Design, Helsinki, will lead a discussion on technology issues of particular relevance to CAA.

The Importance of Foreign Exchanges Numerous members from all fields, including art history, studio art, and arts administration have participated in a studies abroad or an artist/scholar-in-residence program abroad. Caroline Boyle-Turner, Director of the Pont-Aven School of Art and part-time faculty at the Rhode Island School of Design, and Cheryl Goldsleger, Associate Professor at Piedmont College, will lead a roundtable discussion that will focus on the possibility of setting up a resource where CAA members could access information on the many programs available throughout the world. Other issues relating to study and residencies abroad, including standards and quality control, an area of acute concern for programs of this kind, will also be addressed.

CAA's Role at the United Nations James Rubin of SUNY Stony Brook and CAA's representative to the UN will review and discuss CAA's status as a registered Non-Governmental Organization (NGO) at the United Nations. Normally, the arts fall within the purview of UNESCO, but the U.S. withdrew from UNESCO in 1984. CAA is the leading arts organization to have NGO status at the UN; however, we have not clearly defined what issues we should be involved in, what positions we should support, or what initiatives we can undertake. Therefore, it is hoped that participants in this discussion will form a core of interested members who can pursue whatever

projects we develop for CAA's role at the UN.

Members in all areas—studio, museum, art history, arts administration, and others—are strongly encouraged to participate in the International Task Force Session so that goals and objectives that focus on the international issues members feel are most significant can be developed. Please check the 2001 Conference Program for the location of this important session.
—Submitted by the International Task Force

Art's Place

How often have I heard from conference participants in the past, especially from artists, that they wish there was a place in the conference center where they could relax and hang out as well as be stimulated and engaged. In other words, a break from the fixed, run-of-the-mill panel formats. Art's Place aims to fit the bill. The Services to Artists Committee (SAC) is launching its pilot project for one day at the Annual Conference in Chicago to create a room that will be multi-use, outfitted with all kinds of media and with—yes—a lounge area furnished with comfy sofas and armchairs. The intent of Art's Place is to encourage the spirit of experimentation, celebration, change, diversity, and flexibility in formats and programming to inject fresh energy into the Annual Conference.

On Thursday March 1, 2001, conferees can drop by Art's Place all day long, from 7:30 in the morning to 10:30 at night, to socialize as well as to partake in a mix of programming that includes artists interviews, technical workshops, a monitor to view the 2001 online member's exhibition, SAC Speak-Out, a party featuring experimental performances and displays of artwork in various formats such as slides, video, and interactive digital projections. Complimentary coffee, tea, and juices will be offered in the morning as well as a CAA-hosted celebration of Art's Place with nibbles and cash bar in the evening to live up the day.

Of special note will be the hosting of the Fifth Annual Artists' Interviews with Ann Hamilton and Ed Paschke in the morning. Also, a daylong demonstration of their exciting and innovative new digital technology and an evening workshop for 3-D Rapid Prototyping will be presented by Z Corporation.

Please check the Conference Preliminary Program and other program announcements closer to conference time for further details.

For future conferences, we expect to expand the programming of Art's Place to more than one day. As part of its mission, SAC is dedicated to exploring and implementing new ways to enrich the Annual Conference experience for artists. If you have some ideas in this regard, participate in the Speak-Out from 12:15 to 1:45 P.M. on Thursday, March 1, 2001, or email me at ysmin@aol.com. Check it out and get involved!

—Yong Soon Min, Services to Artists Committee Chair

NEA Session Seeks Artists' Input

"Agency: Individual Artists and the NEA," a session chaired by Saralyn Reece Hardy, Director of Museums and Visual Arts at the National Endowment for the Arts, is designed to create viable and sustainable connections and opportunities for artists. It is hoped that this session will help the NEA generate new strategies, policies, and programs. After brief descriptions of their artistic practices and philosophies, three artists will be asked to provide several concrete suggestions to guide policy and program making for the field and the NEA. Following these artistic presentations and an overview of current NEA thinking in this area, the floor will be opened for comments and suggestions. These discussions will become part of the documentation that will guide new NEA policies, programs, and activities.

In addition, the NEA is encouraging any artists wishing to provide input to submit a brief idea statement to the NEA. A group of artists will be selected from this pool to expand their thoughts in this session and become part of an informal advisory group for the NEA's visual arts program.

Please submit idea statements to Saralyn Reece Hardy, Director, Museums and Visual Arts, National Endowment for the Arts, hardys@art.endow.gov by January 19, 2001.

Advocacy Update

NEA, NEH, and IMLS Budget Increases Approved for FY-2001

On October 11, President Clinton signed HR4578, the Interior and Related Agencies appropriations bill for FY-2001. Flanked at the Rose Garden signing by National Endowment for the Arts's (NEA) Chairman, Bill Ivey, and National Endowment for the Humanities's (NEH) Bill Ferris, the President hailed the bill as "a truly historic achievement, achieved in a genuine, bipartisan spirit to create a permanent basis for preserving our natural heritage and advancing our common artistic and cultural values."

This marks the first time in five years that the NEA budget will be raised. The budget increases are as follows: NEA \$7 million, NEH \$5 million, Institute for Museum and Library Sciences (IMLS) \$600,000. As a cover for the House Republican leaders, the NEA is shown to be receiving \$98 million with a separate line carrying \$7 million for Challenge America, an NEA initiative focusing on rural areas and underserved Americans. NEA will administer the additional funds earmarked for Challenge America.

World War II Memorial

On September 21, 2000, the National Capitol Planning Commission (NCPC) voted to approve the site and design of the World War II Memorial. The vote was 7 to 5 in favor of the design. The NCPC will review the ancillary features of the plan, which include roads, parking, a ranger station, a comfort station, and a contemplative zone to the north of the Rainbow Pool sometime in the fall (the exact date has yet to be published). Approval of the ancillary features is the last requirement to be met before construction can begin on the memorial.

MoMA Strike Ended

On September 9, 2000, the Professional and Administrative Staff Association (PASTA) at the Museum of Modern Art in New York came to a settlement agreement with management, thereby ending the labor strike that began April 28, 2000.

Both sides compromised in order to reach an agreement. The union relented on its demand to control the museum's healthcare plan (though management is obligated, prior to making any changes to the health and welfare program, to negotiate in good faith with the union over its proposed changes) and management has granted the union's request for an agency shop that would "grandfather" all current employees. Also of note is the negotiated salary increase of 17.5 percent over five years for an average of 3.5 percent each year.

CAA News

Your Support Expands

CAA Publications

subvention—n. money granted, as by a government, in support of a study, institution, etc.; subsidy. (*Webster's New World College Dictionary*, 4th ed., IDG Books Worldwide, Inc.: Foster City, CA: 2000, p. 1429.)

Over the years, CAA's members and supporters have been working to enhance the quality and appearance of our two scholarly journals, the *Art Bulletin* and *Art Journal*, through monetary donations, or "subventions."

The *Art Bulletin*, which was founded in 1913, is the preeminent journal for art historians. Its primary mission is the publication of scholarly research in all areas of the history of art and architecture. Articles, written by

leading scholars in the field, cover a wide range of subjects, from ancient art to feminist art history to semiology. On the other end of the spectrum, *Art Journal* is devoted to 20th- and 21st-century art. One of the most vital, intellectually compelling, and visually engaging periodicals in the field, *Art Journal* features scholarly articles, interviews, conversations, critical forums, portfolios, and other contributions by contemporary art historians, artists, curators, and critics.

Unlike membership dues, which cover the basic production and mailing expenses for both journals, "Subventions are used to enhance each publication—to assist in reaching our goals to produce outstanding journals that serve all areas of our field, every quarter," notes Elaine Koss, CAA's Deputy Director for Publications and Programs.

After more than a forty-year history of subventions, the *Art Bulletin* currently boasts 100 individual and institutional subventors whose donations range from \$250 (the minimum) to above \$2,000. Last year, the *Art Bulletin* raised \$57,231 in subventions. Our goal for 2000–2001 is \$60,000.

Subvention dollars support new features such as an exhibition review section and a series of essays that will appear in the winter issue on the state of Japanese art that features contributions by Yale Art History Professor Mimi Hall Yiengpruksawan on "Japanese Art History 2001: The State and Stakes of Research" and by Princeton University Art History Professor Yoshiaki Shimizu on "Japan in American Museums."

Beginning its second year of subventions, *Art Journal* currently has 55 individual and institutional subventors. In 1999–2000, *Art Journal* raised \$9,000 in subvention monies. For 2000–2001, we hope to double the number of subventors and raise \$18,750.

Editorial initiatives for *Art Journal* subvention monies involve a series of in-depth conversations with curators about ground-breaking new exhibitions such as the upcoming conversation between Laurie Fierstein, Judy Steinberg, and Joanna Frueh on *Picturing the Modern Amazon* at the New Museum of Contemporary Art, New York. Another expanded feature is a series of forums about timely issues in contemporary art with texts by major artists, critics, and art historians, including for example, a forum on the

body and technology organized by Amelia Jones of the University of California at Riverside.

How to get involved: Your support is crucial to the 2000–2001 subvention campaign. Minimum annual contributions start at \$250 (less than a dollar a day). All subventions are tax-deductible. As with any donation, you may support either journal on behalf of a person's memory, your institution, or yourself. Subventors are listed by donation category at the front of each journal. For more information, contact Ellen Staller at 212/691-1051, ext. 206.

Join CAA's Nominating Committee

CAA urges its membership to help shape its Board of Directors by serving on the Nominating Committee. Each year, the committee nominates and interviews candidates for the Board and selects the final slate of candidates for membership votes (see also "From the Executive Director: Get Out the Vote" on page 4).

The current Nominating Committee will select new members at its business meeting held at the Annual Conference. Each new committee member will be expected to nominate a minimum of five and a maximum of ten candidates for the Board. Service on the committee will also involve conducting telephone interviews with candidates during the summer months and meeting at CAA's offices in New York in September 2001 to select the final slate of candidates.

How to get involved: Nominations and self-nominations should include a brief statement of interest and a c.v. Please send all materials to Michael Aurbach, Vice President for Committees c/o Marta Teegen, Manager of Governance and Advocacy, College Art Association, 275 7th Ave., New York, NY 10001. *Deadline: January 1, 2001.*

Dull Pencil: CAA Careers Cover Photo Contest

CAA invites all members to enter Dull Pencil: CAA Careers Cover Photo Contest. Submit a black-and-white photograph of your place of employment—college, university, museum, gallery, arts nonprofit. You may include yourself in the image as long as the institution is prominent and identifiable.

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Describe in up to fifty words why you like working at the organization.

Winning entries will be featured on future covers of CAA *Careers* (replacing our current pencil logo). Applicants may submit images to careers@collegeart.org (TIFF format only, scanned at 600dpi in grayscale), or mail your black-and-white photograph and essay to Dull Pencil: CAA Careers Cover Photo Contest, College Art Association, 275 7th Ave., New York, NY 10001.

Please note that CAA reserves the right to alter photographs selected for publication to accommodate design and printing requirements. Please also note that materials cannot be returned.

For further information, please contact Ellen Staller, Manager of Fellowships and Placement, ph: 212/691-1051, ext. 206; estaller@collegeart.org. *Deadline for the December 2000 issue: November 12; February 2001 issue: January 10, 2001.*

CAA Staff Changes

Deirdre Barrett joins CAA as Assistant to the Executive Director. Deirdre comes to CAA from the Heckscher Museum of Art in Huntington, Long Island, where she worked closely with the curatorial, education, and development departments. She studied museology and painting in Florence and has a background in art and art history. Deirdre will be working closely with Marta Teegen, Manager of Governance and Advocacy, and works directly with CAA's Awards Committees.

Affiliated Society News

Cuba 2001

Travel to Cuba with Community College Professors of Art and Art History (CCPAAH) in 2001! CCPAAH is sponsoring the second semiannual educational exchange travel program to Cuba, January 4–15, 2001. The trip is open to all persons older than 18; however, space is limited so make plans soon. There will be free time as well as formal and informal interaction with Cuban artists, museum directors, and educators. The itinerary includes stays in several Cuban cities, including Havana, Cienfuegos, Trinidad, and Santa Clara, birthplace of the 1958 Cuban Revolution.

Legal U.S. visas are included for this 10-day cultural and educational excursion. Price (less than \$2,000) includes roundtrip airfare from Miami, airport transfers, in-country transportation, hotel and breakfast each day. For detailed information contact Prof. Thomas Morrissey, President, CCPAAH, at 401/333-7270 or by email at artprofessor@excite.com. Check out the CCPAAH website at www.artznet.com/ccpaah.htm or, for photos and information about previous Cuba travel excursions, go to www.commonnominator.com.

Find it at...
www.collegeart.org

SOLO EXHIBITIONS BY ARTIST MEMBERS

Only artists who are CAA members are included in this listing. When submitting information, include name, membership number, venue, city, dates of exhibition, and medium (or website address of online exhibits). Omission of membership number on submission will prevent your listing from being published. Black and white photos are welcome but will be used only if space allows. Photos cannot be returned. Please be advised that listings and images may be reproduced on the CAA website. Submit to: Solo Member Exhibitions, CAA News, 275 7th Ave., New York, NY, 10001; caanews@collegeart.org.

ABROAD

Carl Andre. Galerie Tschudi, Glarus, Switzerland, September 19–November 12, 2000. Works on paper.

Paula Braswell. gallery one2one, Toronto, Ontario, April 1–29, 2000.

Melissa Kretschmer. Galerie Tschudi, Glarus, Switzerland, September 19–November 12, 2000. Works on paper.

MID-ATLANTIC

Catherine Angel. Sol Mednick Gallery, The University of the Arts, Philadelphia, August 18–September 15, 2000. *To Embrace.* Photographs.

Andrew Borowiec. The Print Center, Philadelphia, September 15–October 28, 2000. *Along the Ohio.* Photographs.

Tracey Bowen. Zone VI Photography Gallery, Sinclair Community College, Dayton, OH, October 1–31, 2000. *What a Rush!*

Diane Burko. Art Alliance, Philadelphia, September 9–October 1, 2000. *Pictura Lucida.* <http://www.diane.burko.com>.

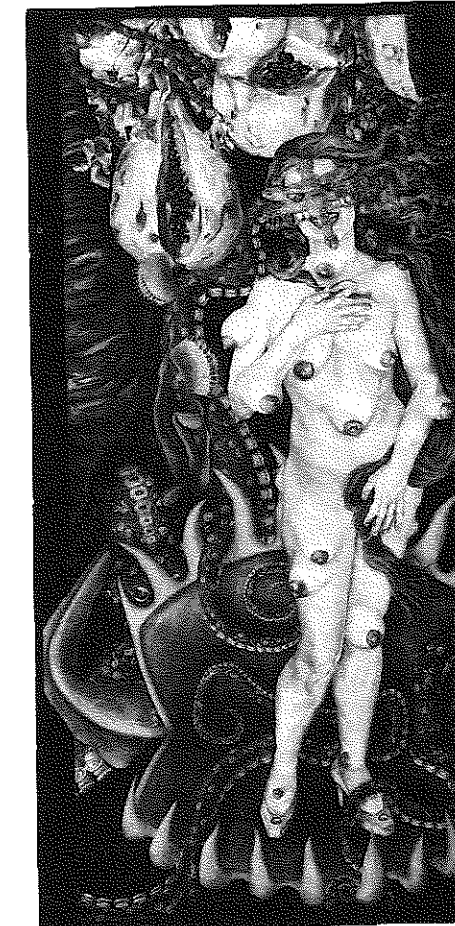
Pamela Flynn. Space 126 Gallery, Baltimore, September 8–29, 2000. *Memory Circle.* Performance/Installation.

Carol Heft. DuBois Gallery at Maginnes Hall, Lehigh University, Bethlehem, PA, September 15–December 2, 2000. *Pushing the Line.*

Richard Lewis. Gallery 1401, The University of the Arts, Philadelphia, August 18–September 15, 2000. *Photographic Sculptures.*

Rick Malmgren. Fine Arts Center Gallery, College of Southern Maryland, La Plata, MD, November 21, 2000–January 30, 2001. Ceramic vessels.

Judith Barbour Osborne. The Shipley School, Bryn Mawr, PA, October 10–November 10, 2000. *Tables of Discovery.* Works on paper.



Heidi Brueckner, *Beauty* (from the *Arcana Shuffle* series), oil on canvas, 90 x 40"

Deborah Randall. Georgetown University Art Gallery, Washington, DC, September 2000. *Recent Paintings and Drawings.*

Beverly Semmes. The Fabric Workshop and Museum, Philadelphia, September 14–November 4, 2000. *Watching Her Feet.* Sculptural installation and video.

Elisabeth Stevens. Galerie François et ses Frères, Lutherville, MD, September 7–October 4, 2000. *Eranos.* Etchings and books.

Carl Toth. Exhibit 231, Philadelphia, October 4–

November 11, 2000. *The Eye Evolves.* Photomontages.

MIDWEST

Richard Beckman. Klein Art Works, Chicago, October 20–November 25, 2000. Sculpture.

Siona Benjamin. MacLennan Gallery of Asian Art, St. Louis University, St. Louis, September 13–October 22, 2000. *Spicy Girl.* Mixed media.

Scott Betz. Mount Senario College, Ladysmith, WI, October 16–November 10, 2000. Woodcuts.

Bill Burk. Flanders Contemporary Art, Minneapolis, April 14–May 20, 2000. Sculpture.

Barbara Cooper. IUN Gallery for Contemporary Art, Indiana University Northwest, Gary, IN, August 28–September 29, 2000. Sculpture and drawings.

Charles Gniech. Oesterle Gallery, North Central College, Naperville, IL, September 12–October 10, 2000. Photographs and paintings.

Mille Gulbeck. Columbus State Community College, Columbus, OH, June 1–31, 2000, and Artemisia Gallery, Chicago, October 5–28, 2000. *From Silence: Recent Paintings and Works on Paper.*

Michael Krueger. Anchor Graphics, Chicago, September 8–October 7, 2000. *Everyday Alchemy.*

Sharon Loudon. Rhona Hoffman Gallery, Chicago, September 8–October 13, 2000. *Agents.* Cast bronze sculpture.

Judith Barbour Osborne. Living Arts of Tulsa, OK, September 7–28, 2000. *Chosen Silence.* Text/paintings.

Kathryn Waters. Wood Street Gallery & Sculpture Garden, Chicago, October 14–November 11, 2000. *Private Lives: Landscapes of the Heart.* Paintings and pastels.

NORTHEAST

Suzanne Anker. Universal Concepts Unlimited, New York, September 14–October 21, 2000. *code.X.genome.*

Barbara LaVerdiere Bachner. Attleboro Museum, Center for the Arts, MA, August 13–September 30, 2000. *Dreamworlds: Neo-Surrealism in the Millennium.* Open Studios, West Chelsea Artwalk, New York, October 14–15, 2000. Denise Bibro Gallery, New York, December 12, 2000–January 13, 2001. *Men.* www.artliason.org/bachner.

Sandra Bermudez. Gallery M, New York, September 21–November 4, 2000. Self-portraits.

Caren Canier. String Room Gallery, Wells College, Aurora, NY, September 6–29, 2000. Paintings.

Michael Chelminski. Blue Mountain Gallery, New York, November 3–22, 2000. Paintings.

Robert Feinland. Synagogue for the Arts, New York, October 26–December 10, 2000. *The Lower East Side & Monhegan Island.* Paintings.

Oriole H. Feshbach. Springfield Science Museum, Springfield, MA, November 18, 2000–January 28, 2001. *Cosmic Connection.* Watercolors and pastels.

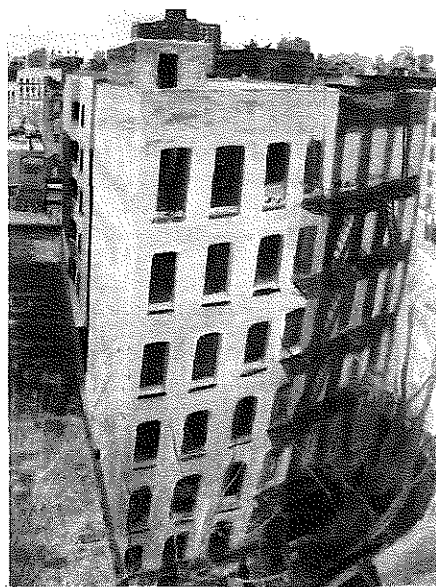
Mary Frank. Neuberger Museum of Art, Purchase College, State University of New York, September 17, 2000–January 7, 2001. *Encounters.*

Janet Goldner. Islip Art Museum, East Islip, NY, September 20–November 17, 2000.

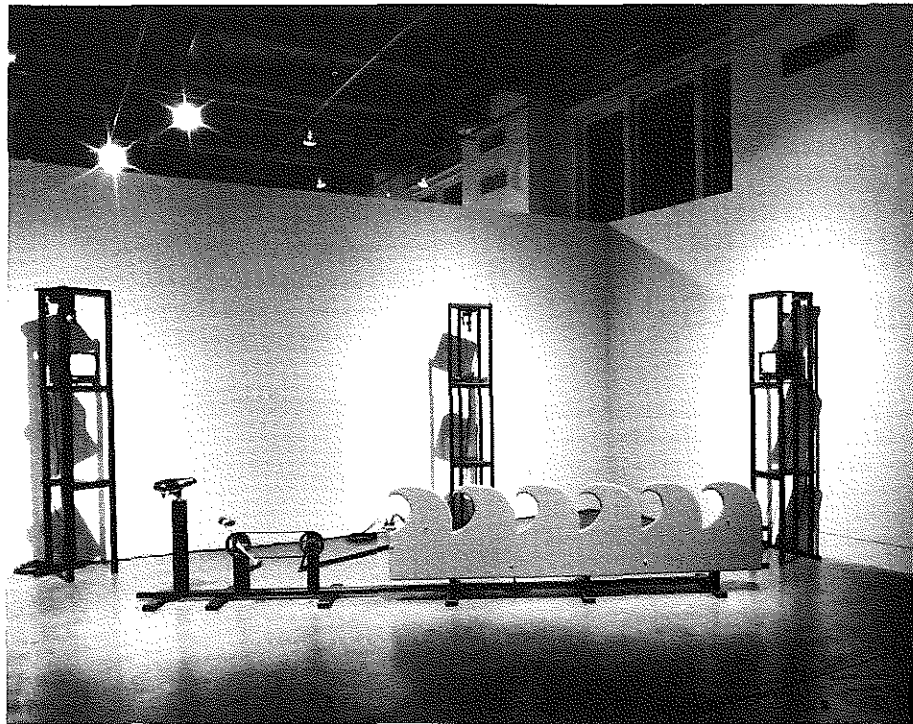
Alison Knowles. Emily Harvey Gallery, New York, October 5–October 28, 2000. *Footnotes.* Objects, prints, and illuminations.

Howard Lerner. Joan Whalen Fine Art, New York, October 4–November 25, 2000. *Sideshow Wonders.* Paintings and painted wood sculptures.

Samella Lewis. UFA Gallery, New York, September 8–October 14, 2000. Works on canvas and paper.



Robert Feinland, *Backyard, Abandoned Buildings*, oil on canvas, 35 x 27"



Gary Keown, *The Diplomatic WaveMaking Companion*, wood, metal, pedal system, pulleys, security cameras, switcher, and b/w monitors, 82 x 240 x 150"

Sharon Loudon. Dee/Glasoe Gallery, New York, October 5–November 4, 2000. *Swells & Extensions.*

Suzanne McClelland. Paul Kasmin Gallery, New York, October 12–November 11, 2000.

Charles Alexander McGill. Harlem Week Public Art Projects, August 5–12, 2000. *Playing Tough.* Performance.

Henry I. Naar. Sussex County Community College, Newton, NJ, October 20–November 29, 2000. Drawings.

Laura Newman. James W. Palmer III '90 Gallery, Vassar College, Poughkeepsie, August 24–October 1, 2000. Paintings.

George R. Papas. Driscoll Gallery, Brockton Public Library, Brockton, MA, November 2000. *This and That, Then and Now.*

Christopher Porter. Molloy College, Rockville Centre, NY, September 7–October 27, 2000.

Deborah Randall. University Gallery at University of Massachusetts at Lowell, October 2000. *Half-Truths and Fish Tales.*

Linda Stein. Firehouse Art Gallery, Nassau Community College, Garden City, NY, September 6–October 8, 2000. *Text: Word and*

Image. Sculpture.

Gina Werfel. Prince Street Gallery, New York, February 2–21, 2001.

Alexandra Wiesenfeld. Dactyl Foundation, New York, October 7–November 4, 2000. *The Look of Love.*

Julie Wosk. A.I.R. Gallery, New York, October 10–November 4, 2000. Photographs.

SOUTH
Michael Aurbach. Radford University Art Museum, Radford, VA, November 6–December 15, 2000. Sculpture.

Kay Byfield. Mountain View College, Dallas, August 28–September 15, 2000. Paintings.

Mitch Eckert. Erin Devine Gallery, Louisville, October 18–November 25, 2000. *Montage/Collage.*

Gary Keown. The 621 Gallery, Tallahassee, November 17–December 30, 2000. Installation. *Do Not Try This at Home.*

Duane Paxson. Sarratt Gallery, Vanderbilt University, Nashville, October 5–27, 2000. Sculpture.

WEST

Heidi Brueckner. Fetterly Gallery, Vallejo, CA, November 11, 2000–January 6, 2001. *The Arcana Shuffle.* Paintings.

Donnabelle Casis. Howard House, Seattle, September 16–October 21, 2000. *Behemoth.*

Aaron Crayne. Esvelt Gallery, Columbia Basin College, Pasco, WA, November 7–December 7, 2000. Paintings.

Tobi Kahn. de Saisset Museum, Santa Clara University, Santa Clara, CA, September 23–December 1, 2000. *AVODA: Objects of the Spirit.*

Dale Osterle. St. Lewis College, Durango, CO, August 25–September 25, 2000.

Toni Matlock Taylor. Art Museum of Missoula, MT, June 24–August 19, 2000. *Navigating Clutter.*

PEOPLE IN THE NEWS

In Memoriam

Philipp Fehl, Professor Emeritus of Art History at the University of Illinois at Urbana-Champaign, died in Rome, September 11, 2000, at age 80. He was Book Review Editor of the *Art Bulletin* from 1965 to 1968 and served on the Board of Directors of CAA from 1967 to 1971. Under the auspices of CAA, he was also a founder of the International Survey of Jewish Monuments, a project to photograph and document all existing Jewish structures. Professor Fehl was one of the last of those scholars who, like Erwin Panofsky, Ernst Gombrich, and H. W. Janson, embraced the humanist tradition of Western art in all its aspects.

His remarkable list of publications ranged from the monuments of Greece and Rome, the subject of his dissertation, to the writings of Diderot, 19th-century art, the posters of the First World War, and the expressionist painter Albert Bloch. He published several articles on the modern Jewish experience, including essays on Richard Wagner's anti-Semitism and his own experiences as a refugee. Gifted as a writer, he brought a moral and artistic sensitivity to his work that made his one of the most eloquent and distinctive voices in art history. Although he often expressed his deep skepticism of 20th-

century art, sometimes for the delight of provoking modernist friends, his understanding of it was acute.

Professor Fehl was born in Vienna on May 9, 1920, and immigrated to the United States in 1940. He served in the U.S. army from 1942 to 1946 and upon his discharge was asked to be an interrogator for the Nuremberg War Crimes Trials. He began his career as an artist, studying painting at the Art Institute of Chicago in 1940–42, and afterward at Stanford University, where he received a B.A. in romance languages and an M.A. in art history. For a brief time he taught photography and drawing, and he never abandoned the practice of art. The witty and gently satirical capricci that were his respite from scholarly work have been exhibited both in the United States and abroad.

Professor Fehl received his doctorate from the Committee on Social Thought of the University of Chicago in 1963. He taught at the Universities of Kansas, Nebraska, and North Carolina, and in 1969 joined the faculty of the University of Illinois, where he remained until his retirement in 1990. In recent years, Professor Fehl lived predominantly in Rome, where he continued his long-term project with his wife, Raina, to microfiche the Vatican collection of literature on art from the library of the 18th-century amateur Leopoldo Cicognara.

All who knew Philipp Fehl will feel his loss. He was, as one of his friends recently observed, a figure larger than life, with an inquiring intelligence that seized on everything and everyone he encountered. Above all, perhaps, his generosity will be missed. Unstinting with his time and hospitality, he had a talent for friendship that extended to colleagues and students alike. Visitors to Rome eagerly accepted his offers to act as tour guide. Those who were fortunate enough to have heard one of his extraordinary encyclopedic discourses on St. Peter's and the Vatican are not likely to forget them.

—*Marcel Franciscano, Professor Emeritus of Art History, University of Illinois at Urbana-Champaign*

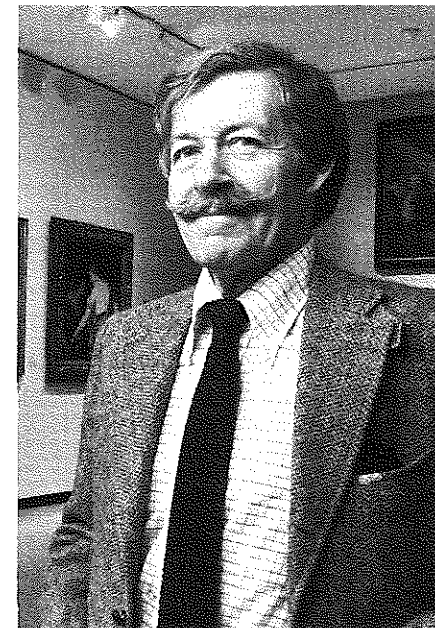
Conrad Marca-Relli, an American painter and collagist, died on August 29, 2000, at age 87. First studying art as a child in Italy, followed by brief attendance at Cooper Union, Marca-Relli eventually became known for making a connection between collage and Abstract Expressionism. He cut shapes freely, rather than methodically, creating work that was instinctive and uninhibited by conscious planning. By the 1960s, he was working with metal and vinyl and exploring sculptural form, before returning to collage and painting. Marca-Relli is survived by his wife, Anita Gibson.

John Rupert Martin, Professor Emeritus at Princeton University, died at age 83 on July 26, 2000. Although he originally studied medieval art history, Martin became a specialist in painters of the 17th and 18th centuries, namely Peter Paul Rubens.

After earning his B.A. in 1938 from McMaster University in Hamilton, Ontario, he traveled to the States and received his M.F.A. from Princeton University in 1941. That year, he

embarked on his journey as a professor and taught for a year at the State University of Ohio. Preceding a brief stint as a historian in the Canadian army during World War II, Martin returned to Princeton as a Woodrow Wilson Fellow and received his Ph.D. in 1947. He joined the faculty that year as an assistant professor. After being promoted in 1955 to associate professor, he became a full professor in 1961.

As a teacher, Martin quickly became known for his dynamic speaking and his ability to captivate an audience. As many as 300 students signed up for his Baroque survey course. He "had a way of pausing, looking at a painting and then turning to a class with a question like 'There, do you see it?' as if something were being discovered for the first time and the whole class was sharing in the important moment," Charles Scribner III, one of Martin's former



John Rupert Martin

students, recalled.

John Rupert Martin's involvement with CAA spanned two decades. In 1972 he received the Charles Rufus Morey Book Award for *The Decorations for the Pompa Introitus Ferinandi*. In 1971, he became Editor-in-Chief of the *Art Bulletin*, a position he held until 1974. Finally, he served as President of CAA from 1984 to 1986.

Martin also lectured at the Philadelphia Museum of Art and The Metropolitan Museum of Art. Other appointments include Senior Fellow of the Council of the Humanities, McCosh Faculty Fellow, Frederick Marquand Professor of Art and Archaeology, and Chairman of the Art and Archaeology Department at Princeton University.

Martin is survived by his wife, Barbara Martin, his daughter, Hilary Martin, and his grandchildren, Amanda and Trevor Foskett.

Academe

David Edgar was appointed Associate Professor of the Sculpture and Art Department at Ashland University, Ashland, OH.

Laura Hollengreen has been promoted to Assistant Professor of Architectural History in the School of Architecture at the University of Arizona, Tucson.

Barbara Johns was appointed Executive Director of the Pilchuck Glass School, Seattle.

Gary Keown, CAA Professional Practices Committee member, has been awarded tenure and promoted to Associate Professor of Visual Arts at Southeastern Louisiana University, Hammond, LA.

Jon Kessler, sculptor and professor of the visual arts, was promoted to Chair of the Visual Arts Division of Columbia University's School of Arts.

Liz Kotz has been appointed Assistant Professor of Cultural Studies and Comparative Literature at the University of Minnesota, Twin Cities.

Bonnie Laing-Malcolmson has been selected Executive Director for the Oregon College of Art & Craft, Portland.

Paul Lee was named Chair of the Fine Arts Department at Washington State University.

Jeff Rosen, Professor of Art History at Columbia College, Chicago, is now Associate Dean for Degree Programs and Summer Session at the School of Continuing Studies, Northwestern University.

Saul Zalesch has been awarded tenure and promoted to Associate Professor of Art History at Louisiana Tech University.

The Department of Art and Art History at Vanderbilt University, TN, announces the following appointments in art history: **Annabeth Headrick**, Assistant Professor in Mesoamerican Art; **Tracy Miller**, Assistant Professor in Asian Art; and **Kristin O'Rourke**, Assistant Professor in 19th-Century European Art.

Museums

Carlos Basualdo was appointed Chief Curator of Exhibitions at the Wexner Center for the Arts at Ohio State University.

Ian Berry has been named Curator of the Tang Teaching Museum and Art Gallery, which opened this fall at Skidmore College, Saratoga Springs, NY.

Cis Bierinecx was appointed Film/Video Curator at the Walker Art Center, Minneapolis.

Ashley Brown was appointed Curator of the Henry D. Center for the Decorative Arts,

Georgia Museum of Art, University of Georgia, Athens.

David Butler has been appointed Director of the Edwin A. Ulrich Museum of Art at Wichita State University, KS. Previously, Butler served as Director of the Sheldon Swope Art Museum in Terre Haute, IN.

Derrick Cartwright, currently Director of the Musée d'Art Américain in Giverny, has been appointed Director of the Hood Museum of Art at Dartmouth College. He will begin his new position in January 2001.

José A. Cisneros was named Director of New Mexico State Monuments, a division of the Museum of New Mexico, Santa Fe. Cisneros is a past employee of the National Park Service.

Elizabeth Croog has been appointed Secretary and General Counsel at the National Gallery of Art.

Joan Davidow, Founding Director of the Arlington Museum of Art, TX, announced her departure from the museum that she has led for the past 10 years.

Tom L. Freudenheim has been named Director of the Gilbert Collection, London. Until recently, Freudenheim was Deputy Director and Chief Operating Officer of the Jüdisches Museum in Berlin.

Josef Helfenstein was named Director of the Krannert Art Museum at the University of Illinois at Urbana-Champaign.

Betti-Sue Hertz joins the San Diego Museum of Art as the new Curator of Contemporary Art. Hertz comes from New York, where she worked as an independent curator and consultant.

Sandra D. Jackson was appointed Director of Education and Public Programs at the Studio



Kecia Ray, Educator for Technology at the Frist Center for the Visual Arts, Nashville

Museum in Harlem. Jackson comes from the Whitney Museum of American Art, where she served as Head of School, Family, and Intergenerational Programs.

Deborah Marrow, Getty Grant Program Director, has been given the additional title of Dean for External Relations. Marrow has served as Director of the Getty Grant Program since 1990.

Beej Nierengarten-Smith, Director and Chief Curator of Laumeier Sculpture Park and Museum, MO, announced her plans to retire in May 2001.

Theodore E. Stebbins, Jr., has been named Distinguished Fellow and Consultative Curator of American Art at Harvard University's Fogg Art Museum.

Jeanette M. Toohey was appointed Curator of Painting and Sculpture at the Samuel P. Harn Museum of Art at the University of Florida, Gainesville.

Teresa Veazey joined the Edwin A. Ulrich Museum of Art at Wichita State University as Curator of Education.

The Board of Trustees for the Contemporary Arts Museum, Houston, has elected its 2000–2001 members: **Toni Beauchamp**, **Fran Berg**, **Deborah Brochstein**, **Brad Bucher**, **Jeffrey Daly**, **Sara Paschall Dodd**, **William J. Goldberg**, **Isabell Smith Herztein**, **Leonard Jones**, **Isabel Lummis**, **Angela Myres**, and **Jeff Shankman**.

The Frist Center for the Visual Arts, Nashville, announces the following new staff appointments: **Lisa Davis**, Educator for Teacher and School Programs; **Janice Dockery**, Registrar; **Susie Elder**, Assistant Educator for Outreach; **Kecia Ray**, Educator for Technology; **Ramsey Stringham**, Receptionist; and **Opal Wilson**, Manager for Grants and Sponsorship.

The Jewish Museum in New York recently elected 6 new members to its Board of Trustees: **Richard L. Barovick**, **Robert S. Kaplan**, **Paul S. Levy**, **John Ross**, **Karen Winnick**, and **Benjamin Winter**.

Yale University Art Gallery has appointed 3 Senior Curators: **Suzanne Boorsch**, **Jennifer Gross**, and **Jean Cadogan**.

Organizations

Julia Brown, formerly Curator of Special Exhibitions at the Solomon R. Guggenheim Museum, has been appointed Director of the American Federation of Arts.

Kim Konikow has been selected by the Board of Trustees of The Red Rock Mesa, an artists' and writers' residency center to be located in Springdale, UT, as its new Executive Director.

Marc Payot has joined Galerie Hauser & Wirth, Zürich, as a Director.

GRANTS, AWARDS, & HONORS

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

Michael Aurbach, CAA Board member and Vice-President for Committees, has been selected to exhibit *The Administrator*, a collection of sculptural works, at the Frist Center for the Visual Arts' Contemporary Artists Project Gallery, Nashville.

Katharine Burnett, Assistant Professor of Art History and East Asian Languages and Cultures, University of California, Davis, was awarded a



Lisa Learner, *Leaving Merion*, oil on canvas, 18 x 72"

National Endowment for the Humanities Summer Stipend, 2000, to work on a chapter of her book, *The Strange and the Wonderful: A Discourse of Originality in Seventeenth-Century Chinese Visual Art*. Burnett will also be a Fellow at the University of California, Davis, Humanities Institute in 2000–2001.

Jay A. Clarke, of the Art Institute of Chicago, has been awarded a grant from the Deutscher Akademischer Austausch Dienst (DAAD) for research in Germany. His project focuses on art criticism and print culture in Berlin ca. 1900.

Anna Fariello, a member of the faculty of the Center for Interdisciplinary Studies at Virginia Polytechnic Institute & State University, has been awarded a Fulbright to teach museum studies at the University of Panama. Fariello will teach seminars in institutional assessment and collections management and will also assist the university in setting up a graduate-level internship program with the Contemporary Art Museum and the Panama Canal Museum.

Louise A. Hitchcock, of the Cotsen Institute of Archaeology, UCLA, has been awarded a 2-month extension of a Fulbright Postdoctoral

Fellowship in Archaeology for Cyprus. This extension will allow Hitchcock to complete her book, *One Cannot Export a Palace on Board a Ship: Aegean Influences in Cypriot Late Bronze Age Architecture*. Hitchcock is also the recipient of a United States Information Agency Junior Research Fellowship, during which she will work at the W. F. Albright Institute of Archaeological Research in Jerusalem.

Ruth E. Iskin, a Porter Prize Committee member who has been a Postdoctoral Fellow at the University of British Columbia, Department of Fine Arts during 1999–2000, has been awarded the Izaak Walton Killam Postdoctoral Fellowship for 2000–2001.

Colleen Kiely is a recipient of a 2000–2001 Mary Ingraham Bunting Institute Fellowship from Radcliffe College. The award will fund a year of independent studio work within a residency at Radcliffe. Kiely also received a grant from the Somerville (MA) Arts Council in 2000.

Donald Kuspit, Professor of Art History and Philosophy at State University of New York at Stonybrook, gave the Getty Lectures at the University of Southern California in April. The overall title of the 3 lectures was "Subjectivity in Modern and Postmodern Art."

Lisa Learner, Assistant Professor of Fine Arts at

Cabrini College, Radnor, PA, recently sold one of her oil paintings, *Leaving Merion*, to the American Council on Education for their new offices in Washington, DC. Learner was also 1 of 11 artists chosen to do a proposal for a train-related theme in tile or mosaic for a new train station in central New Jersey.

Sharon Loudon is a recipient of the Elizabeth Foundation for the Arts Grant.

Christin Mamiya, Professor of Art History at the University of Nebraska-Lincoln, has co-authored the 11th edition of *Gardner's Art through the Ages*, recently published by Harcourt College Publishers.

Lyle Massey, Assistant Professor of Art History at Northwestern University, has been awarded a National Endowment for the Humanities Fellowship for the academic year 2000–2001 at the Newberry Library in Chicago. During this time, she will be completing her book manuscript, entitled "The Gamble of the Gaze: Renaissance Perspective Treatises, Anamorphosis, and the Cartesian Subject."

Jeff McMahon's essay, "The Script of Sensa-

tion," has been published by *The New England Review*, Summer 2000 (vol. 21, #3), a literary journal published by Middlebury College. In the essay, McMahon examines the place of text in the perception of visual art, focusing on the Brooklyn Museum of Art's recent *Sensation* exhibition.

Richard Meyer, Assistant Professor in the Department of Art History at the University of Southern California, has received the first annual Passing-the-Torch award from the Center for Gay and Lesbian Studies (CLAGS) at the City University of New York. The award recognizes the achievement of an emerging scholar in the field of lesbian and gay studies.

Donald Preziosi, Professor of Art History at UCLA and Director of the new UCLA Museum Studies Program, has been named Slade Professor of Fine Arts at Oxford for 2000–2001, where he will deliver the annual Slade lectures during the winter term.

Jason Tannen's new media project, *Scissors, Paper, Rock*, has been selected for inclusion in the VIPER 2000 International Festival of Film, Video, and New Media. The festival will take place in Basel, Switzerland, October 25–29, 2000. Tannen is a curator at California State University's Chico University Art Gallery and a lecturer for the Department of Art and Art History.

Mark Thistlethwaite, holder of the Kay and Velma Kimbell Chair of Art History at Texas Christian University, is serving as the Cardin Chair in the Humanities at Loyola College, MD, for fall 2000.

Sigrid Wortmann Weltge, Professor of the History of Art and Design at Philadelphia University, was awarded a grant by the National Endowment for the Humanities for a 6-week seminar entitled "Berlin 2000: From Zero Hour to Republic." The seminar was held in Berlin in June–July, 2000.

Amelia Biewald-Low and **Jason Brown** were the recipients of the 1999–2000 Minneapolis College of Art and Design/Jerome Foundation Fellowships, which support emerging artists who are in the early stages of their professional careers by providing them with financial assistance, professional criticism, and an exhibition at MCAD Gallery.

The Leeway Foundation has awarded grants in painting to women artists in the Philadelphia area including the following CAA members: **Diane Burko**, **Anda Dubinskis**, **Carrie Patterson**, **Mary Sweeney**, and **Lisa Sylvester**.

The following CAA members have been named Metropolitan Museum of Art 2000–2001 Fellows: **Jennifer Ball**, **Sheramy Bundrick**, **Louis Cellauero**, **Dora C. Y. Ching**, **Thomas Dale**, **Leah Dickerman**, **Jean Evans**, **Elizabeth Fleming**, **Dennis Geronimus**, **Sarah Jarmer**, **Jaclynne Kerner**, **Claudia Gersch-Kryza**, **Anne-Marie Logan**, **Ellen McBreen**, **Christina Nielsen**, and **Aysin Yoltar**.

CONFERENCES & SYMPOSIA

CAA welcomes calls for papers and conference or symposia announcements. Please keep submission between 75 and 100 words. Send your listing to W. Manger at caanews@collegeart.org.

Calls for Papers

Belief Made Visible: Artistry & the Religious Imagination, the 3rd Annual Undergraduate Art History Colloquium of the University of Washington, Seattle, will be held at the Henry Art Gallery Auditorium on February 15, 2001. This colloquium will examine how the arts help us understand why the sacred has always been made visible, and how the holy has been generated, constructed, and represented throughout history. Submissions of all periods, cultures, and media related to the theme are welcome. All liberal arts undergraduates in related fields are encouraged to apply. Please send a 1-page typed abstract, cover letter (including background and interests), and S.A.S.E. to Undergraduate Colloquium Committee, School of Art, University of Washington, Box 353440, Seattle, WA 98195-3440. *Deadline: November 20, 2000.*

The City Evoked: Representations of Urban Space, the 17th Annual Graduate Students of Art History Colloquium, presented by the University of Washington, Seattle, will be held on February 10, 2001. The department invites papers from graduate students that explore the representations of urban space. Submissions from all fields relevant to this theme, including all periods, cultures, and media, are welcome. Please send a 1-page typed and double-spaced abstract for a 20-minute paper, a c.v., and a S.A.S.E. to GSAH Symposium Coordinator, Art History, University of Washington, Box 353440, Seattle, WA 98195-3440. Inquiries may be sent to Eun-Boo Kim at gsah2001@hotmail.com. *Deadline: November 24, 2000.*

The History of Art and Architecture, a symposium organized by Boston University in conjunction with the Museum of Fine Arts, Boston, will provide younger scholars an opportunity to share their recent research in a professional forum. The symposium will take place at the Museum of Fine Arts, March 17, 2001. Papers in all areas of the discipline are encouraged. Please submit a 1-page abstract noting how you learned about the symposium, as well as a phone number or email address. Inquiries may be directed to the Symposium Director, Dept. of Art History, Boston University, 725 Commonwealth Ave., Boston, MA 02215; 617/353-2520; fax: 617/353-3243. *Deadline: December 1, 2000.*

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The Ties that Bind: Constructions of Family, Childhood, and Home in the Visual Arts, an art history graduate student symposium given by the University of Arizona, Tucson, which was listed in the September 2000 issue of *CAA News*, has been given a new date. The symposium will now occur on February 23, 2001. *Deadline for papers is still December 1, 2000.*

Art and the British Empire ca. 1600–2000, a conference that proposes that the concept of “Empire” belongs at the center, rather than in the margins, of the history of British art, will be held at the Tate Britain, Millbank, London, July 5–7, 2001. Papers may include the following topics: colonial portraiture and genre painting; history painting; sculpture; landscape, photography, and film; panoramas; and museum exhibition and display. Please submit a 1-page abstract to Prof. Tim Barringer, Dept. of the History of Art, Yale University, P.O. Box 208272, New Haven, CT 06520-8272; timothy.barringer@yale.edu; or to Dr. Geoff Quilley, Dept. of History of Art, University of Leicester, University Rd., Leicester LE1 7RH, UK; gq2@le.ac.uk. *Deadline: December 11, 2000.*

17th-Century Baroque: Music and Art in the World of Stefano della Bella (1610–1664), an interdisciplinary conference on 17th-century Italian and French music and art organized by the University of Richmond, will be held on April 16–17, 2001, as part of the Baroque Festival 2001. Submissions for papers should consist of 5 copies of a proposal not exceeding 500 words and 1 copy of a 250-word abstract suitable for publication in the festival/conference program. Art historians may include one set of visual materials. Proposer’s name, address, phone

number, and email address should appear on only 1 copy of the proposal. Proposers should also include special needs, such as audio-visual equipment, and all submissions must include 2 S.A.S.E.s. Submissions should be sent to Jennifer Cable, Associate Professor of Music, Baroque Festival 2001, University of Richmond, Richmond, VA 23173; 804/289-8284; jcable@richmond.edu. *Deadline: January 5, 2001*

New Scholars/New Ideas, the 10th annual symposium held by Virginia Commonwealth University, School of the Arts, Dept. of Art History, will take place March 23–24, 2001. Current graduate and recent postgraduate students are invited to submit papers. All topics will be considered. Abstracts should conform to CAA guidelines for 20-minute presentations. Please submit a 1-page abstract to New Scholars/New Ideas Symposium, Virginia Commonwealth University, School of the Arts, Dept. of Art History, 922 W. Franklin St., P.O. Box 843046, Richmond, VA 23284-3046. 804/828-2784; fax: 804/828-7468; jfarmer@saturn.vcu.edu. *Deadline: January 8, 2001.*

Power Dining: Taste and Tradition at the Table is a symposium organized by the Masters Program in the History of 19th- and 20th-Century American Decorative Arts of the Parsons School of Design, the Smithsonian Associates, and the Cooper-Hewitt, National Design Museum. Scheduled to take place on March 9, 2001, at the Smithsonian Institution in Washington, DC, the symposium will investigate the rules, rituals, and taboos of dining. Possible topics for discussion include general dining history; the social conventions of dining; political and historical dining; dining room and

table décor; class and gender issues; ethnicity and dining culture; and regional dining traditions. Please submit a 2-page abstract for a 20-minute presentation, bibliography, and résumé to Cynthia Williams, Masters Program in the History of Decorative Arts, The Smithsonian Associates, Ripley Center 3077, MRC 701, 1100 Jefferson Dr., SW, Washington, DC 20560. *Deadline: January 16, 2001.*

The Cleveland Symposium, sponsored by the graduate students of the Cleveland Museum of Art/Case Western Reserve University joint program in art history and museum studies, will be held at the Cleveland Museum of Art, April 7, 2001. Candidates should be graduate students in art history. Papers may deal with any chronological period and geographical area and may be based on traditional methodologies or exhibit postmodern and other recent theoretical approaches. Please send a 1-page, single-spaced abstract of fewer than 400 words for a 20-minute presentation; a detachable cover sheet with student’s name, email address, and title of paper; a c.v.; and a self-addressed postcard to Cleveland Symposium, c/o Dept. of Art History and Art, Case Western University, Cleveland, OH 44106-7110; 216/368-4118. *Deadline: February 1, 2001.*

Ritual Practices in Gardens and Landscapes, held by Dumbarton Oaks’s Studies in Landscape Architecture program, will take place May 10–11, 2001. Proposals may concern lay or sacred gardens or landscapes, either designed for ritual performances such as labyrinths, meditation gardens, scenic views along parkways, or where unplanned-for, ritualized practices have developed over time (such as wedding trips to Niagara Falls). Abstracts of no more than 3 pages describing the scope and content of the work as well as its significance to the theme of the symposium may be sent to Michel Conan, Director of Studies in Landscape Architecture, Dumbarton Oaks, 1703 32nd St. NW, Washington, DC 20007; 202/339-6460; fax: 202/625-0432; landscape@doaks.org. *Deadline: February 1, 2001.*

A Special Issue of Hypatia: A Journal of Feminist Philosophy on Feminist Aesthetics welcomes paper submissions concerning the interconnections between work in aesthetics and feminist philosophy. Sample topics include feminist perspectives on beauty and the pleasure we find in the beautiful; the use of the female body (body parts, fluids, etc.) in contemporary art; and the relationship of creative and political activism in the novels of Woolf, Beauvoir, Morrison, and other women’s literature. Papers should not be longer than 30 pages double-spaced and should be submitted in quintuplet (5 copies). Contributors are asked to follow the *Hypatia* style guidelines, found on the *Hypatia* website at <http://www.is.csupomona.edu/~ljshrage/hypatia/index.htm>. Submissions may be sent to *Hypatia*, Dept. of Philosophy, Pennsylvania State University, 240 Sparks Building, University Park, PA, 16802-5201. *Deadline: March 1, 2001.*

The University of Michigan seeks contributions

for the Fall 2001 issue of *Bulletin: Museums of Art and Archaeology*. Articles normally discuss works in the collections of the Kelsey Museum of Archaeology or the University of Michigan Museum of Art. Articles should be about 4,000 words in length, not counting bibliography. Please contact 1 of the 2 co-editors to discuss potential contributions: Elaine Gazda, 734/647-0438, gazda@umich.edu; Annette Dixon, 734/647-0524; adixon@umich.edu. *Deadline: March 1, 2001.*

The author of an **anthology on the construction of artistic canons** seeks an array of studies of widely known artworks (e.g. the *Venus de Milo*, Warhol’s soup cans, Hokusai’s *Great Wave*) that show how the works became popularly accepted as “masterpieces.” Contributors should adopt any congenial theoretical position, write in English rather than Artspeak, and assess their subjects against the historical dynamics of patronage, social psychology, and popular culture. Please submit an abstract of 1–2 pages to Tad Tuleja, Art Dept., Colby College, 5630 Mayflower Hill, Waterville, ME 04901; 207/872-3231; ttfuleja@colby.edu.

To Attend

West by Nonwest, a conference celebrating the 50th anniversary of Pre-Columbian art history, will be held at The Metropolitan Museum of Art, November 10–12, 2000. This will be the first conference in which art historians in the discipline of Pre-Columbian art history will be able to reassess a half-century of scholarship while mapping out problems that may arise in the new century. Its specific theme is the conundrum of being trained in Western methodology while studying non-Western cultures. For more information, visit <http://www.mcuh.columbia.edu/westnon>.

The Colonial Revival in America, a conference organized by the National Park Service and the University of Virginia Depts. of Architectural History and Landscape Architecture, will take place November 16–18, 2000. Topics to be addressed include architecture, landscape architecture, historic preservation, decorative arts, painting and sculpture, and the intellectual and cultural background of the “Colonial Revival.” The conference will be held at the Omni Hotel in Charlottesville, VA. 800/346-3886; fax: 804/982-5297; <http://www.arch.virginia.edu/colonial>.

Human Rights in the Twenty-First Century, a symposium that will explore the meaning and understanding of human rights in the new century, will be held at the Graduate Center, City University of New York, on November 17–18, 2000. <http://web.gc.cuny.edu/humanrights/21STCENTURY.htm>.

Symposium on the History of Art, organized by the Frick Collection and the Institute of Fine Arts, New York University, will occur on March 30–31, 2001. Inquiries may be forwarded to

Margaret Iacono, Symposium Coordinator, at iacono@frick.org.

Roman Bodies, Metamorphoses, Mutilation, and Martyrdom, a conference examining such topics as mutilation and punishment in the Roman army, gladiation games, alastrae, and practices such as depilation and slavery, will be held at the British School at Rome, March 30–31, 2001. Contact Dr. Andrew Hopkins at a.hopkins@flashnet.it.

RESOURCES & OPPORTUNITIES

For the most up-to-date and expanded list of resources and opportunities, consult www.collegeart.org.

Awards

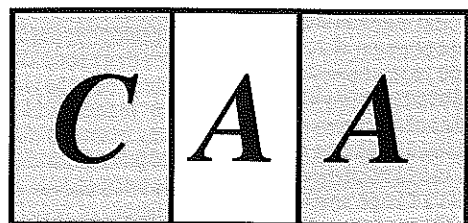
The Arts Council of the African Studies Association seeks nominations for the Arnold Rubin Outstanding Publication Award, which honors publications for excellence in scholarship on the arts of Africa and the Africa diaspora. The award is given to works of original scholarship and excellence in visual presentation that make significant contributions to our understanding of Africa and Africa diasporic arts and material culture. Nominations may be made directly by publishers. Send inquiries and nominations (1 to each committee member) to Dr. Victoria Rovine, University of Iowa Museum, 112 MA, 150 N. Riverside Dr., Iowa City, IA 52242-1789; Dr. Elizabeth Cameron, Nelson-Atkins Museum of Art, 4525 Oak St., Kansas City, MO 64111; Dr. Babatunde Lawal, Art History Dept., Virginia Commonwealth University, 922 Franklin St., P.O. Box 843046, Richmond, VA 23284-3046. *Deadline: December 1, 2000.*

The Ohioana Library Association requests nominations for the 2001 Ohioana Awards, which provide recognition to Ohioans for their creative accomplishments. For more information, contact Ohioana Library Association, 65 S. Front St.-Rm. 1105, Columbus, OH 43215-4163; 614/466-3831; fax: 614/728-6974; ohioana@winslo.oh.us; <http://www.oplin.lib.oh.us/OHIOANA/>. *Deadline: December 31, 2000.*

The Newberry Library invites applications for the Weiss/Brown Publication Subvention Award to subsidize the publication of a scholarly book or books on European civilization before 1700 in the areas of music, theater, cultural studies, or French or Italian literature.

W W W . c a a r e v i e w s . o r g

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CAA.Reviews, launched in 1998 by the College Art Association, is an online publication devoted to the peer review of new books relevant to the fields of art and architectural history. The journal, made possible by a generous grant from The Andrew W. Mellon Foundation, is published on a continual basis, reviewing museum and gallery catalogues and exhibitions, electronic media, as well as books on art-historical criticism, education and policy, film, curatorial studies, and more.

CAA.Reviews attracts top scholars and writers from the various disciplines of art-historical study. The site features full bibliographical information for each new book with links to museums and publishers. Essays are available in full-text, searchable format on a permanent basis. The journal is a valuable research tool for scholars, librarians, curators, and other arts professionals.

Indexed by the BHA. Selected as an "InSite" for July 1999 by *The Chronicle of Higher Education*. Official Scout Report Selection for April 2000.

For information, contact CAA.Reviews Editor, College Art Association,
275 7th Ave., New York, NY 10001; e-mail caareviews@collegeart.org.

W W W . c a a r e v i e w s . o r g

Authors must document that their projects have been accepted for publication and provide detailed information regarding the publication and the subvention request. For more information or to obtain an application, email research@newberry.org or 312/255-3666; <http://www.newberry.org>. Deadline: January 20, 2001.

The Surface Design Association is pleased to announce its 13th annual critical writing competition for the Betty Park Award. The competition is intended to promote outstanding critical writing in the field of textile/fiber art. To obtain guidelines, send an S.A.S.E. to Betty Clark Award, Surface Design Journal, 93 Ivy Lane, Englewood, NJ 07631. Deadline: March 15, 2001.

The Royal Institute of British Architects seeks entries for the first World Architecture Awards. The aim of the competition is to identify the 50 best buildings completed around the world during 1999 and 2000, and 1 overall winner. Any architect is welcome to submit a project—irrespective of its size or value. For further details, contact Drena Cox, Camargue, Camargue House, Wellington Rd., Cheltenham, Glos GL52 2AG, UK; 44/0-1242-577277; fax: 44/0-1242-527277; dcox@camarguepr.com.

Calls for Entries

Columbia College requests entries for its 22nd Annual Paper in Particular National Exhibition. Work must be on or constructed of paper, by artists living in the U.S. The entry fee is \$15, for a submission of no more than 3 35-mm slides. For more details, contact Ed Collings, Paper in Particular, Columbia College, 1001 Rogers St., Columbia, MO 65216; 573/875-7521; <http://www.colmo.com>. Deadline: Postmarked by November 14, 2000.

The Baker Arts Center requests entries for its 4th National Juried Art Exhibition. Please submit original 2- and 3-D works in any medium except photography, textile, crafts, kit work, computer generated images, and reproductions. Please send a nonrefundable \$25 entry fee for the first 3 slides (\$10 for each additional slide) and entry form to Juried Art Exhibition, Baker Arts Center, 624 N. Pershing, Liberal, KS 67901; 316/624-2810. Deadline: November 15, 2000.

Stonemetal Press seeks entries for its 9th annual juried printmaking exhibition, *Hand-Pulled Prints IX*, which will take place on April 15, 2001, at Parchman Stremmel Galleries, San Antonio. All prints must be original in design and hand printed by the artist; photographs, computer-generated prints, and Xeroxed or offset reproductions are ineligible. Entries are \$10 per slide. For prospectus, send S.A.S.E. to Stonemetal Press, 1420 S. Alamo #104, San Antonio, TX 78210. Deadline: December 18, 2000.

The Herndon Gallery at Antioch College announces its 3rd annual exhibition for recent M.F.A. recipients. Submit a written proposal for groups of 4-5 artists from the same institution

whose work encompasses a variety of media, including video and computer art. The statement should also describe how the works of these artists are related. Also include current résumés, 10-12 labeled slides per person, and an email address for the contact person for the group. An exhibition of the chosen entries will be held October 2001-January 2002. Send materials to Nevin Mercede, Antioch College, 795 Livermore St., Yellow Springs, OH 45387. Inquiries may be forwarded to nmercede@antioch-college.edu. Deadline: March 1, 2001.

The House of Humour and Satire seeks entries for the 15th International Exhibition of Humour and Satire in the Arts in the categories of cartoons, graphics, paintings, sculpture, and photographs. Artists may submit up to 5 entries for each category, with artist's name, title of work, value, and category type printed on back. Entries must be accompanied by: entry form (in English or Bulgarian), a copy of receipt of payment, and color photos to be used in the House of Humour and Satire's Catalogue, and \$20 entry fee (bank transfer, money order, or cash only). Please send entries to the House of Humour and Satire, P.O. Box 104, 5300 Gabrovo, Bulgaria; 359/66-27229; fax: 359/66-26989; humorhouse@gb.bia-bg.com. Deadline: March 1, 2001.

The Northern Arizona University (NAU) Center for Community Culture and Environment invites works that reinterrogate, explore, or celebrate the ideal of public art in the context of "ArtCultureNature." All media, including video and installation works, are welcome. Chosen entries will be exhibited June 25-July 28, 2001. Request a prospectus from NAU Center for Community Culture and Environment, ArtCultureNature, Box 5634, Flagstaff, AZ 86011. Deadline: March 30, 2001.

College of Notre Dame of Maryland invites entries for the 13th National Drawing and Print Competitive Exhibition at the Gormley Gallery, March 23-May 11, 2001. For prospectus, send #10 S.A.S.E. to 13th National Drawing and Print Competitive Exhibition, College of Notre Dame of Maryland, 4701 N. Charles St., Baltimore, MD 21210.

The Drawing Center announces the reorganization of its Viewing Program, which offers an opportunity for emerging artists to present their drawings to the curatorial staff for review, as well as for possible inclusion in the Slide Registry and a *Selections* exhibition or Drawing Room project. Artists interested in submitting their work for the Viewing Program should send an S.A.S.E. no larger than 9"x12"; 10-20 slides, each labeled with artist's name, title, date, size of work, and media used; and a résumé to the Viewing Program Coordinator, The Drawing Center, 35 Wooster St., New York, NY 10013.

Dominique Nahas, art critic and CAA member, and Koan Baysa, independent curator, are organizing a contemporary art exhibition, *Thicker than Water*, that will document the

different international manifestations of post-WWII artists who have referenced blood or who have used actual blood in their work. Information is sought about works (video, photography, performance, painting, sculpture, and multimedia) or artists dealing with themes or imagery pertaining to animal blood sports, blood relations, blood disorders, organic circulatory metaphors, heartbeats, transubstantiation, vampirism, torture, etc. Works by Asian, Middle Eastern, and Indian artists confronting such issues over the past 15 years are especially desired. Please email your suggestions ("cc" both curators) to Dominique Nahas; dominiquenahas@hotmail.com; and to Koan Jeff Baysa, M.D., macdeus@earthlink.net. Mailed material may be sent to Dominique Nahas, ATTN: *Thicker than Water*, P.O.B. 1491 Stuyvesant Station, New York, NY 10009; or to Koan Jeff Baysa, M.D., ATTN: *Thicker than Water*, P.O.B. 995 Canal St. Station, New York, NY 10013-0865.

Calls for Manuscripts

Syracuse University is soliciting articles for a 3-volume publication on the Italian city: Vol. 1: *The City as Artistic Form*; Vol. 2: *The City as Ritual Space*; Vol. 3: *The City as the Common Good*. The volumes will comprise periods from antiquity to the present. 1-page abstracts may be sent to Barbara Deimling and Alick McLean, Syracuse University in Florence, Piazza Savonarola 15, 50132 Florence, Italy; fax: 011/39-055-5000531; bbdeimli@syr.fi.it; ammclean@syr.fi.it. Deadline: December 1, 2000.

The Dept. of Art History at Tulane University seeks essays on widowhood and visual culture in early modern Europe. Desirable submissions will engage some or all of the following questions: How has widowhood, both during and after mourning ritual, been represented? Conversely, what does widowhood represent—socially, politically, psychologically, and allegorically? What is the relationship between widows and representation? Essays might address such issues as memory, ritual, spectacle, patronage, gender, and class. Please send inquiries or a 1-2 page abstract and c.v. to Allison Levy, Department of Art History, Newcomb College, Tulane University, New Orleans, LA 70118; 504/865-5238; fax: 504/862-8948; alevy@tulane.edu. Deadline: January 15, 2001.

Zap! Pow! Out!: Queer Cultures, Queering Comics, an anthology redressing the paucity and disparate state of existing scholarship on queer comics, invites submissions of original art, interviews, or critical essays on the cultures of gay, lesbian, bisexual, transgendered, and queer comics, and related media. Submit a 1-2 page abstract and short c.v. to both Anne N. Thalheimer, Dept. of English, 212 Memorial Hall, University of Delaware, Newark, DE 19716; motes@udel.edu; and Michael J. Murphy, Dept. of Art History/Archaeology, Steinberg Hall, Campus Box 1189, Washington University, St. Louis, MO 63130; mjmurphy@artsci.wusl.edu. Deadline for abstracts: December 1, 2000; Deadline

for manuscripts: June 1, 2001.

Grants and Fellowships

The American Academy in Rome, a center for independent study, advanced research, and creative work in the fine arts and humanities, invites applications for the Rome Prize fellowships, that are offered in periods ranging from 6 months to 2 years. For more information, including fields in which fellowships are offered, contact the Programs Dept.; 212/751-7200; fax: 212/751-7220; infor@aarome.org; <http://www.aarome.org>; *Deadline: November 15, 2000.*

The Georgia O'Keeffe Museum Research Center, a component of the Georgia O'Keeffe Museum, Santa Fe, awards grants for American Modernism (1890–present) to historians in the fields of art history, architectural history and design, literature, music, and photography, and to museum or other professionals who wish to have or extend curatorial experience. For application materials, procedures, and other information, contact the Georgia O'Keeffe Museum Research Center, 217 Johnson St., Santa Fe, NM 87501; 505/954-4393, ext. 2001; fax: 505/954-4383; center@okeeffemuseum.org; <http://www.okeeffemuseum.org>. *Deadline: November 26, 2000.*

The J. Paul Getty Trust has provided funding to the Foundation of the American Institution for the Conservation of Historic and Artistic Works (FAIC) for conservators from Latin America and the Caribbean to attend the 29th AIC Annual Meeting in Dallas, TX, May 30–June 4, 2001. For an application, contact AIC; 202/452-9545; fax: 202/452-9328; Info@aic-faic.org. *Deadline: November 30, 2000.*

The Constance Saltonstall Foundation announces the 5th annual grant awards, open to artists and writers in central and western New York State. Applications are now being accepted for 2001. For more information, please send a business-sized S.A.S.E. to the Saltonstall Foundation, P.O. Box 6607, Ithaca, NY 14850; <http://www.saltonstall.org>. *Deadline: December 1, 2000.*

The International Research & Exchanges Board, in collaboration with the **Kennen Institute/East European Studies Program of the Woodrow Wilson Center**, invites applications for grants for junior scholars to participate in the Black Sea Regional Symposium, which will bring together scholars to discuss a variety of political, economic, historical, and cultural topics related to the Black Sea region. Grants will be awarded to 15–20 junior scholars. The symposium will take place March 29–April 2, 2001. For more information, visit <http://www.irex.org/programs/black-sea/indez.htm>. *Deadline: December 1, 2000.*

The Pembroke Center requests applications for its postdoctoral fellowships for 2001–2. The

fellowships will explore the ongoing saturation of culture by technologies of imaging, information, and computation and are open to scholars from all disciplines. Recipients may not hold a tenured position in an American college or university. For applications, contact Elizabeth Barboza, 401/863-2643; Elizabeth_Barboza@brown.edu. *Deadline: December 11, 2000.*

The Henry Moore Institute invites applications from artists, academics, curators, and educators who are interested in working on historic and contemporary sculpture for the institute's annual research fellowships. Up to 4 fellows will be selected. Please send a letter of application and c.v. to the Henry Moore Institute, 74 The Headrow, Leeds, LS1 3AH, UK. *Deadline: December 31, 2000.*

The National Endowment for the Arts announces the second year of "New Public Works," an initiative that sponsors design competitions for diverse projects, including architecture, planning, landscape, and graphic and industrial design. This year, the Endowment is particularly interested in competitions that have a significant impact on public landscape design. Organizations that are interested in applying must submit a letter of interest that briefly outlines the project(s) and the community(ies) that will be affected. Send your letter of interest to Director of Design, Room 726, National Endowment for the Arts, Nancy Hanks Center, 1100 Pennsylvania Ave., NW, Washington, DC, 20506-0001; <http://www.arts.gov>. *Deadline: January 11, 2001.*

The Medieval Institute of the University of Notre Dame invites applications for an A.W. Mellon Postdoctoral Fellowship, which will give a recent Ph.D. in any field of medieval studies the opportunity to pursue research while in residence at the Medieval Institute during the academic year 2001–2. Applicants must hold a regular appointment at a U.S. institution to which they plan to return after the fellowship year. For more details, visit <http://www.nd.edu/~medinst/>; or contact Dianne Phillips, Medieval Institute, 715 Hesburgh Library, University of Notre Dame, Notre Dame, IN 46556; Phillips.64@nd.edu. *Deadline: January 15, 2001.*

The Winterthur Museum, Garden & Library welcomes applications for 2001–2 residential research fellowships in American art, material culture and design, and American history. For more details, contact the Research Fellowship Program, Advanced Studies Office, Winterthur Museum, Garden & Library, Winterthur, DE 19735; 302/888-4649; pelliott@winterthur.org; <http://www.winterthur.org>. *Deadline: January 15, 2001.*

The Yale Center for British Art offers several monthlong resident fellowships to scholars in postdoctoral or equivalent research related to British art and to museum professionals whose research interests include British art. The fellowships allow scholars of literature, history, the history of art, or related fields to study the

Center's holdings of paintings, drawings, prints, and rare books and to utilize its research facilities. Applications should include a c.v., brief outline of proposed research, the preferred month of tenure, and 2 confidential letters of recommendation. Applications for fellowships between July 2001 and July 2002 may be sent to the Deputy Director, Yale Center for British Art, P.O. Box 20820, New Haven, CT 06520. *Deadline: January 15, 2001.*

The Camargo Foundation Fellowship Program is accepting applications for a residential grant for 1 semester in Cassis, France. Applicants may include university and college faculty who intend to pursue special studies while on leave; independent scholars working on specific projects; 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; and writers, photographers, visual artists, and composers with specific projects to complete. For a brochure or application form write to the Camargo Foundation, Attn: William Reichard, 125 Park Square Court, 400 Sibley St., Saint Paul, MN 55101-1928. *Deadline: February 1, 2001.*

The Sainsbury Research Unit for the Arts of Africa, Oceania, and the Americas invites applications for 2 scholarly opportunities:

Full and partial grants are offered for the 2001–2 M.A. course in Advanced Studies in the Arts of Africa, Oceania and the Americas, for research leading to a Ph.D. For more details, contact the Admissions Secretary, Sainsbury Research Unit, Sainsbury Centre for Visual Arts, University of East Anglia, Norwich, NR4 7TJ, UK; 01/603-592498; Fax: 01/603-259401; admin.sru@eua.ac.uk. *Deadline: March 10, 2001.*

Visiting Research Fellowships are offered for 2002. Holders of a doctorate who are undertaking research for publication in the field of the arts of Africa, Oceania, and the Americas are eligible to apply. See above for contact information. *Deadline: April 10, 2001.*

The Fulbright Scholar Program for faculty and professionals is offering more than 46 grants in the arts for lecturing and/or doing research abroad during the 2001–2 academic year. For more information on types of awards and the application process, contact the Council for International Exchange of Scholars, 3007 Tilden St., NW, Ste. 5L, Washington, DC 20008-3009; 202/686-7877; fax: 202/362-3442; <http://www.cies.org>.

Online

The 10th Annual Jersey City Art Tour is a self-guided walking tour of artist studios, museums, and galleries in downtown Jersey City that took place October 21–22, 2000. Visitors can view the tour at <http://www.jcat2000.org>.

ACM Siggraph Art Gallery: N-Space is a digital

art exhibition about ideas and expression where artistic freedom is unconstrained by dimension. All computer graphics, associated artworks, and essays are considered for publication on the website. <http://www.siggraph.org/s2001/a.htm>.

The Art Room, The Fine Arts Center for East Africa, provides exhibition space and curatorial focus for leading members of East Africa's Modern Art Movement. <http://www.theartroom-sf.com>.

The Art Dept presents the 2000 International Art Contest, featuring works of more than 250 artists from around the world in 4 major categories. Art Dept invites viewers to visit the contest's website, where they can view artists' pages and then vote for their favorite entries. The prize winners of the contest will be decided by both the public Internet vote and the vote of the artists entered, with the results published online by January 7, 2001. <http://www.artdept.com.au>.

Bowdoin College Museum of Art announces the launch of its official website, featuring the museum's collections, exhibitions, calendar of events, and news. <http://www.bowdoin.edu/artmuseum>.

EggsEggs, a new journal/artspace/event crossing the virtual-physical divide, is soliciting work (text, image, digital) for its first manifestation on the theme of incubation. For more information, visit the preliminary website at <http://bokchoi.parsons.edu/~egg> or email sawad@utensil.net or rezorach@sas.upenn.edu. *Deadline: January 1, 2001.*

Museums and Millennium brings together museums from around the world, offering various perspectives on some of the major existential issues facing humanity at the beginning of the third millennium. Such perspectives include transmitting values, the need for challenge, defying stereotypes, problems of aging, various forms of metissage, and the survival of the planet. http://www.mumi.org/etranger/en/res_defying_stereotypes.htm.

Maureen Mullarkey, CAA member, announces her website: <http://www.maureenmullarkey.com>.

The National Gallery of Art launches *NGAkids*, a children's website that features stories, activities, and information on the Gallery's collections. The site also links to family-oriented resources, events, and publications for children. <http://www.nga.gov/kids>.

PART: A Journal of Art Histories and Visuality is an online art publication produced by the art history students of the City University of New York Graduate School and University Center. <http://www.web.gsuc.cuny.edu/dsc/PART6>.

The Smithsonian American Art Museum's "Save Outdoor Sculpture!" project, which is committed to documenting and preserving America's outdoor sculpture, has launched an

online study center which features a searchable database of American painting and sculpture. <http://www.AmericanArt.si.edu/study>.

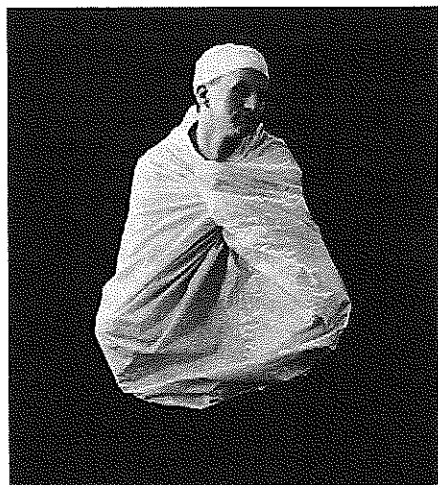
Judith Wolfe's work may now be viewed on her website: <http://www.judithwolfe.com>.

Publications

Barbara Hoffman has recently published *Exploiting Images and Image Collections in the New Media: Goldmine or Legal Minefield?* This book focuses on the copyright and other intellectual property issues that arise out of the commercial exploitation and digitization of images.

The University of Cincinnati Digital Press (UCDP) is devoted to the electronic publication of original documentation of the Transmississippi West for use in research and instruction. Its objective is to publish collections of primary documentation in electronic form, using several formats, including original and printed images, printed and manuscript texts, maps, and artifacts. For a closer look at the publications, visit <http://www.ucdp.uc.edu>.

Visiting Arts is publishing 3 new arts directories, *The Vietnam Arts Directory*; *The Québec Arts Directory*; and *The Taiwan Arts Directory*. Each directory contains descriptions and contact details for organizations across the



Bob Cori Exposed: Michael 1998
Exposed is a series of portraits depicting the lives of artists living with HIV/AIDS.

DAY WITH(OUT) ART



DECEMBER 1, 2000

VISUAL AIDS

Founded in 1988 as a collaboration among artists and professionals, Visual AIDS strives to increase public awareness of AIDS through the visual arts. The Visual AIDS Archive Project documents the work of artists with HIV/AIDS to ensure that their artistic legacy will be preserved, thereby safeguarding their place within art history. The Archive Project also facilitates the creation and presentation of new work and provides practical services to artists living with HIV/AIDS.

All artists with HIV/AIDS are welcome to join the Archive. Please contact us for more information.

Photographers: Visual AIDS needs your help. We need whoever photographs to help document the work of artists living with HIV/AIDS. If you can show your love and expertise please contact us.

VISUAL AIDS W 26TH STREET, RM. 510, NYC 10001
PHONE 212.627.8805 EMAIL VIAIDS@EARTHLINK.NET
WWW.THEBOY.COM/VISUALAIDS

cultural sectors—performing and visual arts, literature, film and broadcasting, heritage, arts festivals, cultural information centers, and arts training and research. For further information, contact Visiting Arts, 11 Portland Pl., London W1N 4EJ, UK; 0171/389-3019; fax: 0171/389-3016.

Residencies

The Mid-Atlantic Arts Foundation invites applications for *Artist as Catalyst 2001*, 1- to 6-month residency projects for artists and critics. Projects may include the creation of new works of art, participatory arts programming focused on commentary issues, and public dialogue about current art practices. For more information, contact Mid-Atlantic Arts Foundation, 22 Light St., Ste. 300, Baltimore, MD 21202; 410/539-6656; <http://www.midatlanticarts.org>. *Deadline: November 15, 2000.*

Dieu Donné Papermill seeks applications for its Workspace Program, which offers a 7-day residency in the papermaking studio to 3 New York State emerging artists each year. To obtain an application, please send S.A.S.E. to Dieu Donné Papermill, Attn: Workspace Program, 433 Broome St., New York, NY 10013. *Deadline: January 19, 2001.*

Schools & Workshops

The University of Cambridge Summer School offers programs in art history, history, Medieval Studies, and others. For information about each program, contact the University of Cambridge International Programmes, Madingley Hall, Cambridge, CB3 8AQ, UK; 44/1954-280398; fax: 44/1954-280200; intenq@cont-ed.cam.ac.uk; <http://www.cont-ed.cam.ac.uk/IntSummer>.

Venice International University is offering a Summer Institute in the Humanities on "The Private and the Public in Venice: Absorption, Integration, and Reinvention, 700–1450" for advanced graduate European and American students and recent Ph.D.s in the history and culture of Venice. The program will involve 2-week study sessions in the summers of 2001–2. During the intervening year, students will undertake a research project that will connect some aspect of Venetian history or culture with their own research; they will present their results at the second 2-week session in 2002. For further details and an application, please contact Venice International University, Summer Institute in the Humanities, Isola di San Servolo, 30100 Venezia, Italy; 0039/041-2719-530; fax: 0039/041-2719-510; viu@unive.it; <http://www.viu.unive.it>. *Deadline: January 31, 2001.*

Miscellaneous

Friends without a Border, a nonprofit organization that founded and operates the Angkor Hospital for Children, Cambodia, is holding its

annual photography auction, whose proceeds go to the maintenance of the hospital. This year's auction, co-sponsored by the Howard Greenberg Gallery, will take place December 6, 2000, at the Swann Galleries, New York. For more information, contact Akiko Arai or Jeanne Simon at 212/691-0909.

Macalaster College senior is seeking suggestions from emerging artists working with food as a subject or medium for her honors thesis, "Food in Art." Contact Betsy Head at 612/872-7486; betsyhead@yahoo.com.

The Nancy H. Gray Foundation for Art in the Environment traditionally gives out grants to artists who work outdoors on environment-related projects. This year and for several years to follow, the grants will not be available. Please do not write the foundation for information relating to grants.

Institutional News

The Brooklyn Museum of Art has received a substantial grant from the Andrew W. Mellon Foundation in support of an initiative to enhance access to the archival documents held by the museum. The grant will provide funding for the transcription of these materials and will also provide the technical support to make these collections accessible for the first time to the larger international scholarly community.

The Frick Reference Library announces the completion of a 2-year project to enter records for its collection of auction sale catalogues into *SCIPO: Art and Rare Book Sale Catalogs*. This searchable database provides bibliographic access to information on the provenance of works of art and the history of patronage, taste, and market trends.

The Ministry of National Heritage of the Republic of Hungary announces the opening of the **Ernst Museum**, which held its first exhibition, *The Second Sex*, in September 2000.

Corrections

In the September issue of *CAA News* the description of the Education Committee was listed incorrectly. The correct description of the committee follows:

The Education Committee promotes the visual arts as an essential aspect of human activity, both as a creative endeavor and as the subject of historical inquiry and criticism. It focuses on pedagogy at the higher education level in art history, studio, aesthetics, and art criticism and the interface between teaching and learning research and practice.

For further information on the Education Committee, or if you are interested in serving on the committee, please contact Marta Teegen, Manager of Governance and Advocacy, at mteegen@collegeart.org.

Also, in the September issue of *CAA News*, **John R. Clarke** (former CAA President), who has

recently been elected to the Board of Directors of the American Council of Learned Societies, was erroneously printed as John R. Roake.

Classifieds

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

Los Angeles: House to rent March 1-June 1, 2001. Fully furnished, 3 bedrooms (or 2 bedrooms and study), kitchen, breakfast room, dining room, living room, laundry room, patio, large garden. Centrally located in West LA, quiet neighborhood, near to freeways, shopping. \$1500/month plus utilities. Contact Steven Ostrow; 310/838-7644; steveo@mail.ucr.edu.

Art History Slides: Introducing canyonlights.com, CanyonLights World Art Slides, offering slides from distinguished museums and sites of art historical interest. Lists available online. For brochure, contact SPEirce@prodigy.net or 303/823-5913.

The Bowery Gallery is accepting applications from artists outside the New York City area for an invitational exhibition in Spring 2001 at its new Chelsea location. For information send S.A.S.E. to Hearne Pardee, 1595 Storrs Road, Storrs, CT 06268. *Deadline: January 2, 2001.*

"Expanding the Visual Field: Different Histories, History of Difference" is the title of the 5th annual graduate student symposium sponsored by the Dept. of Art History at the University of Southern California, Saturday, March 24, 2001. Graduate Students from all disciplines are invited to submit papers from all areas and periods of art history and related fields. Interdisciplinary papers are encouraged. This year's theme examines how art history and visual culture have been shaped by questions of identity and difference. Please submit a 500-word abstract of a 20-minute presentation and c.v. to: Symposium Committee, Department of Art History, University of Southern California, VKC 351-MC 0047, Los Angeles, CA 90089-0293. For more information, please contact Linda Nolan at lan@usc.edu or see the department website http://www.usc.edu/dept/LAS/Art_History/. *Deadline: January 19, 2001.*

Call for Entries: Accepting slides/proposals for 2001-2002 exhibition year. Works in all media considered (paintings, sculpture, installation, photo, ceramics, video, performance, etc.). Send 20 slides, c.v., artist's statement, & any other supporting materials to: Krista Hoefle, Moreau Center Art Galleries, Saint Mary's College, Notre Dame, IN 46556, by March 1, 2001.

Webster University's Art Department is now reviewing students for an invitational drawing exhibition entitled "Drawing the Body," exhibited March 2-30, 2001, in the Hunt Gallery. Artists who work with the figure in traditional drawing media may submit 4-6 slides by November 30, 2000. Drawings over 3 feet in any dimension cannot be considered. Mail slide submissions (include dimensions and media), S.A.S.E., and résumé to Brad Loudonback, Art Department, Webster University, 470 East Lockwood, St. Louis, MO 63119.

Datebook

December 1, 2000
Deadline for receipt of Ph.D. dissertation listings for 2001 June issue of the *Art Bulletin*

December 15, 2000
Notifications sent to applicants of Career Development Workshops and Artist Portfolio Review Registration at the 2001 Annual Conference

December 22, 2000
Deadline for paying 2001 calendar year membership dues to guarantee receipt of the January 2001 issue of *CAA News* and the February 2001 issue of *Careers*

December 29, 2000
Deadline for February issue of *Careers*

December 29, 2000
Deadline for early bird registration for 2001 Annual Conference in Chicago

December 29, 2000
Deadline for receipt of mentoring ticket or donor form for 2001 Women in the Arts Annual Recognition Award Breakfast

January 1, 2001
Deadline to apply for Room Monitor and Usher/Projectionist positions available at the 2001 Annual Conference in Chicago

January 26, 2001
Deadline for advance registration for 2001 Annual Conference in Chicago

January 31, 2001
Deadline for application to the Professional Development Fellowship Program

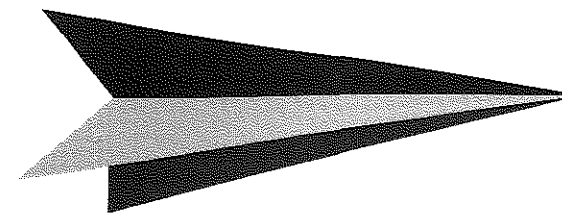
February 1, 2001
Deadline for the March issue of *CAA News*

February 28-March 3, 2001
89th Annual Conference in Chicago

March 19, 2001
Deadline to vote for new Board members.

April 2, 2001
Deadline for the May issue of *CAA News*

February 20-24, 2002
90th Annual Conference in Philadelphia



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