FOLLOW

Professional Transitions

CAA has been on the lookout for our 1999 Fellows, many of whom recently relocated to accept exciting, first professional positions. Rocio 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 Huesca-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 Rocio 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, Rocio and Judith, for your firsthand accounts each issue, beginning with Professional Transitions—Ellen Staller, Manager of Fellowships and Placement.

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 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, look, but also to really see. It requires that you store this knowledge, dissect it, question everything, and think through the many questions of it, and perhaps reexamine 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, having out
Follow a Fellow: Professional Transitions

Kerry James Marshall to Speak in Chicago

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 transition process is the opportunity to discuss your research, publications, and teaching interests with everyone you meet. Last year’s discussions allowed me to see the kinds of possible support and collaboration available at the institutions I visited. Those discussions figured in my decision to accept a teaching 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 transcontinental climate of collegiality and enthusiasm, owing, in part, to having found a truly great fit between my interests and the research concerns supported on this campus. For me, the attraction was the renowned academic center 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 a doozy. I felt well prepared to begin teaching, having just finished my dissertation and having led a few of my own courses last year. However, this year you never seem to be enough time; I am always struggling to manage the time I 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 network and support new faculty. Take advantage of those invitations for faculty development seminars. Through them, you may find out here you can contribute that first-year educators assure me I will pass through the fire successfully. I have met several advanced professors 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 browse the dissertation articles or book possibilities. One of the most exciting aspects of moving is expanding one’s research portfolio.

In my case, examining contemporary Chicano and Latino art in the Midwest.

—Judith Huculak Param

GO FIGURE

a high school outreach program

sponsored by New Academy of ART for further information, contact Nancy Conflavy at 212.966.3327

e: info@nyaa.org
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New York Botanical Garden
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This high school outreach program is funded in part by a grant from the New York City Department of Cultural Affairs.

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KERRY JAMES MARSHALL TO SPEAK IN CHICAGO

Kerry James Marshall

McArthur Prize winner (1997) and noted Chicano-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.


In his own words, Marshall recently declared, "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), was part of an international traveling exhibition entitled 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 and will be held from 7:30 to 9:00 P.M. Convocation is free and open to the public; the reception requires advance ticket purchase; see details in the Preliminary Program.

—Margaret Willaner, Conference Coordinator

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NEW Academy of ART

for further information, contact Nancy Conflavy at 212.966.3327
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 recent graduates and 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 college admission 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 Artists, Art History, and Art Education Students,” included six short presentations by artists and art historians who have limited financial resources, the committee used the listserv and committee webpage (http://www.collegeart.org/grant/01/01artsfellow.html). Fellows will be selected based on the strength of their application and the desirability of the project. The deadline for applications is February 25, 2000. Fellows will be notified by March 5.

The fellowship will provide fellows with a stipend of $3,000, which can be used for travel and living expenses, as well as time to produce a significant body of work. Fellows will be required to present their work at the next annual conference of the College Art Association (CAA) in Chicago, Illinois, in the spring of 2001. Fellows will also be required to produce a report for CAA and to contribute a review of their fellowship experience to an academic journal or other publication.

 Applications are now being accepted. To apply, please visit the CAA website at www.collegeart.org/grant/01/01artsfellow.html. The deadline for applications is February 25, 2000. Fellows will be notified by March 5.
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 10:30 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 Women'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), Semelia Lewis (1999), and Carolee Schneemann (2000). The award itself is unique within CAA in that it originates in and is bestowed by an advocacy committee.

The longest-running feminist art journal in history, the WAJ continues 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, femenists, and male critics. Yet, so 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 (1972) 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 connoisseur 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 too often seek 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, pre-registration for the breakfast with advance conference registration is required.

—Karen A. Boor, 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 Committee on Women in the Arts Annual Recognition Award Breakfast will focus on building structures, and so on, in different and unexpected ways, for 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 membership 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.

Successful applicants 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 Thursday, March 1, through Sunday, March 4, and to attend a training meeting on Thursday, March 1, from 7:30 to 9:00 p.m. on Thursday.

Projectionists must be able to operate a 35-mm slide projector; familiarity with video projectors is helpful. Send a brief letter of interest to CAA U/P Coordinator, 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. Monitors will be expected to work a minimum of four hours checking in participants and facilitating the work of the mentors.


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 many associate faculty, and artists work, study, and participate in overseas residencies and research projects. The International Task Force of CAA will host a Roundtable Session at the 2001 Conference, to be held on Friday, 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 and enhance 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 increased diversity including more diverse, international faculty through hiring, exchanges, and fellowships, John Kinzie, Dean of the Faculty of Arts, Ontario College of Art and Design, will lead a discussion about equivalency and professional standards across international borders. There are a variety of educational and institutional constituencies and requirements in Canada whose educational systems are different from the U.S. system. This situation—both in the recognition of degrees and diplomas (terminal and otherwise) from those in the U.S. system. This situation—when one compares art programs in art, music, dance, film, history of art, studio program areas where curriculum requirements in the United States are so different, yet so similar, and can mean different things in different countries—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 and retain international memberships and audience? Could future projects and partnerships include mini-conferences abroad, off-site exhibitions, international funding, political, organizational structures, and so on, in different nations?
The Role of the Artist in the Digital Networked Society

Since the late 1980s, computer and digital media technology has become increasingly important in generating projects that involve collaborations between the arts and science. These collaborations are driven by the goals and sins of the work vary, the trend toward interdisciplinary collaboration and globalization. Researchers at the Media Lab at the Massachusetts Institute of Technology, are building projects in many of these efforts. What kinds of opportunities and challenges do the collaborations have on the Internet and communication networks?

How can the work of artists using computer-technologically derived media support multiple meanings and enable future communities that cut across traditional boundaries?

The role of the artist

The artist's role in society has changed significantly over the past few decades. The artist is now seen as a mediator between the public and the cultural institutions that they represent. The artist is also seen as a catalyst for change, using their work to provoke thought and action.

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, non-flexible 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 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, conferences can drop by Art's Place all day long, from 7:30 in the morning to 3:00 in the evening, to socialize as well as to partake in a mix of programming that includes artists interviews, workshops, a monitor to view the 2001 online member's exhibition, SAC's Speak-Out, a "Living Gallery," featuring experimental performances and displays of artwork in various formats such as films, video, and interactive digital presentations. Complimentary coffee, tea, and juices will be served in the morning as well as a "lounge area" furnished with comfy sofas and armchairs.

In addition, the NEA is encouraging arts agencies to develop new NEA policies, programs, and activities.

NEA Session

Seeks Artists' Input

"Agency: Individual Artists and the NEA," a session chaired by Sarah Rence Hardy, Director of Museums and Visual Arts at the National Endowment for the Arts, is designed to create viable collaborative opportunities and partnerships with the agency for artists. The session will be hosted by the NEA and is open to all interested artists.

Last year, the NEA offered $1 million in subventions to support new features such as an exhibition review section. The program is designed to attract artists to participate in the NEA's Development Program and to encourage them to apply for subventions.

Youth Support Expands

CAA Publications

Beginning with its second year of subventions, Art Journal currently has 55 individual and institutional subvention recipients. In 1999, Art Journal raised $20,000 in subvention monies, for 2000-2001, we hope to double the number of subventions to over $40,000.

Editorial initiatives for Art Journal subvention monies involve a series of invited essays and interviews about groundbreaking new exhibitions such as the upcoming exhibition between Wisconsin State University and The Metropolitan Museum of Art in New York. Another expanded feature in a series of forums for artists is the opportunity to subvention monies to organizations of contemporary art historians, artists, curators, and critics.

Advocacy Update

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

On October 11, President Clinton signed H.R.2578, the Interior and Related Agencies appropriations bill for FY-2001. Flanked at the Rose-Garden signing by National Endowment for the Arts' (NEA) Chairman, Bill Ivey, and National Endowment for the Humanities' (NEH) Chairman Dan j christianson, the President billed the bill as "a truly historic achievement, achieved in a genuine, bipartisan spirit to create 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 increased. The budget increases for the NEA are $7 million, NEH $5 million, Institute for Museum and Library Sciences (IMLS) $6000.00. As he covered the House Republican leaders, the NEA is shown to be receiving $99 million with a separate line carrying $7 million for "Arts in America, an NEA initiative focusing on rural areas and underserved Americans. NEA will add the additional funds earmarked for Challenge America.

World War II Memorial

On September 21, 2000, the National Park Service (NPS) and the National Capital Planning Commission (NCPC) voted to approve the site and design of the World War II Memorial. The vote was 7-2. The new memorial will be located in the National Mall, between 15th and 17th Streets, NW, and is scheduled to open in 2003.

It is hoped that participants in this discussion will form a group of interested members who can pursue whatever projects we develop for CAA's role at the UN.

Members in all areas—students, artists, arts administration, and others—are encouraged to participate in the International Task Force's sessions so that goals and objectives that focus on the international issues members feel are most important can be developed. Please check the 2001 Conference Program for the location of this important session.

---Submitted by the International Task Force---

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Affiliated Society News

Solo Exhibitions by Artist Members

Only artists who have been members in good standing for a minimum of five years will be included in this listing. For submitting information, include name, membership number, name, city, state of residence, and a detailed description of work eligibility. If an artist is interested in exhibiting their work, please submit a juried application.

Cuba 2001
Travel to Cuba with the CAA is an educational and cultural trip that will take place between January 4-15, 2001. The trip is open to all members and will include visits to Havana, Cienfuegos, Trinidad, and Santa Clara. The itinerary includes stays in several Cuban cities, including Havana, Cienfuegos, Trinidad, and Santa Clara, and includes the 1958 Cuban Revolution.

Legal U.S. visas are required for this 10-day cultural and educational excursion. The trip is designed for professional artists and educators. The itinerary includes stays in several Cuban cities, including Havana, Cienfuegos, Trinidad, and Santa Clara, and includes the 1958 Cuban Revolution.

Festivals of the Americas

The CAA is proud to announce the launch of the Festivals of the Americas program, which will showcase festivals from across the Americas. The first festival to be featured is the Havana International Film Festival, scheduled for October 10-16, 2001.

CAA Staff Changes

Deidre Barrett joins CAA as Assistant to the Executive Director. Deidre comes to CAA from the Henry Ford Museum of American Art in Detroit, where she worked closely with the curatorial, education, and development departments. She studied architecture and art history in Florence and has a background in art and art history. Deidre will be working closely with Martha Tegner, Manager of Governance and Advocacy, and will work directly with CAA’s Awards Committees.

Dull Pencil: CAA Careers

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 nominated to a minimum of five and a maximum of ten candidates for 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 Martha Tegner, Manager of Governance and Advocacy, College Art Association, 275 7th Ave., New York, NY 10001. Deadline: January 1, 2001.

Find it at...
This text is too long to be reformatted here. It appears to be a collection of dates and names, possibly related to events or exhibitions, but it is not clear without further context.
Academe

Irish in America was appointed Associate Professor of the Sculpture and Art Department at Ashland University, Ashland, OH.

Laure Hollander was promoted to an assistant professor of Art History in the School of Architecture at the University of Arizona, Tucson, AZ.

Barbara Johns was appointed Executive Director of the Huntsville School, Seattle, WA.

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

Joan Kessler, sculptor and professor of the visual arts, was appointed Assistant Professor, Arts Division of Columbus University's School of Arts.

Liz Koti has been appointed Assistant Professor, Program in Theater, and Director of the Sculpture Program at the University of Iowa, Iowa City, IA.

Benoit Lagne-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 Worthington State College.

Jeff Ross, Professor of Art History at Columbia College, Chicago, is named new Dean for the College: Fine Arts and Summer Session at the School of Continuing Studies, Northwestern University, Evanston, IL.

Seal Zahrer has been awarded tenure and promoted to Associate Professor of Art History at Loyola University, Chicago, IL.

The Department of Art and Art History at the University of Iowa, Iowa City, recently held its 10th annual symposium, with the following appointments in art history:

• Sarah de Vries, Assistant Professor in Feminist Art History and Literature at the University of Washington, Seattle.

• Seamus Mahaffy was named Assistant Professor of Art History at the University of Wisconsin-Madison.

Bettina Haertl join the San Diego Museum of Art as the new Curator of Contemporary Art. Hertl comes from New York, where she worked as an independent curator and consultant.

Sadie D. Jackson was appointed Director of Exhibitions and Public Affairs at the San Francisco Museum of Modern Art. Jackson comes from her position as the Whitney Museum of American Art, where she served as Head of School, Family, and Intergenerational Programs.

Deborah Marcus, Getty Grant Program Director, has been given the additional title of Director for External Relations. Marcus has served as Director of the Getty Grant Program since 1991.

Ben Neiger-Stein, Director and Chief Curator of the University of Iowa Museum of Art, will begin his new position in January 2001.

José A. Cicero, who was named Director of the State of New Mexico, has been appointed Director of the School of Fine Arts in New Mexico. Santa Fe, Coninero is a past employee of the National Park Service.

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

Joan Davidson, Founding Director of the Arizona Museum of Art, TX, attended her last gallery as the Librarian that she had led for the past 10 years.

Tom L. Frederickson has been named Director of the Gilbert Collection, London. Until recently, Frederickson was Deputy Director of the Royal Ontario Museum.

Jost Hinkles has been named Director of the Illinois Institute of Chicago.

Rett-Deft Artz join the San Diego Museum of Art as the new Curator of Contemporary Art. Artzt comes from New York, where she worked in an independent curator and consultant.

Sadie D. Jackson was appointed Director of Exhibitions and Public Affairs at the San Francisco Museum of Modern Art, San Francisco, CA.


The First Coast for the Visual Arts, Naples, acknowledges the following new staff appoint­ments: Lisa Davis, Editor for Teacher and School Programs; Janice Decker, Registrar; Susie Goldstein, Assistant Curator for Education; Kay E. Rice, Editor for Textuality; Susan Stillefjord, Receptionist; and Opal Wilson, Manager of Grants and Sponsorship.


Racine, Wisconsin, has appointed 5 Senior Curators: Susanne Barovick, Jennifer G. Brown, and Joan C. Heagle.

The Leeway Foundation has awarded grants in the amount of $7,000 to 5 emerging artists chosen to do a proposal for a five-week extension of a Fulbright Postdoctoral Fellowship at the W. F. Albright Institute of Archaeological Research in Jerusalem.

Inquiries may be directed to the Symposium Director, Dept. of Art History, Boston University, School of the Arts, Box 7000, Commonwealth Avenue, Boston, MA 02215. Deadline: January 16, 2003.

The Cleveland Symposium, sponsored by the graduate students of the Cleveland Museum of Art Case Western Reserve University joint program in art history, will be held at the Cleveland Art Museum, April 7, 2003. Cleveland graduate students in art history. Papers may deal with any chronologically and geographically related area and may be based on traditional methodologies or exhibit postmodernism and other recent theoretical approaches. Please send a single, single-spaced abstract of no more than 300 words. A list of titles and abstracts will be subsequently distributed to participants. The symposium will be held in the Westin Hotel, Cleveland, Ohio. Deadline: January 5, 2003.


This colloquium will examine how the arts help make visible, and how the holy has been made invisible, and how the arts have been appropriated, reappropriated, and reterritorialized throughout history. Submissions of all periods, cultures, and media related to the theme are welcome. All work submitted in refereed fields are encouraged to apply. Please send a 1-page typed abstract, cover letter (including background and interests), and 1-2 SASEs to Undergraduate Symposium Coordinator, Art History Colloquium, presented by the Undergraduate Colloquium, Department of Art History, Case Western Reserve University, Case Museum of Art, 11300 Euclid Ave., Cleveland, Ohio 44106-7110. Deadline: January 15, 2003.

Undergraduate Colloquium (preliminary information) - Please send a 1-page typed and double-spaced abstract not longer than 300 words about the symposium, your name, address, and email address to Undergraduate Colloquium Coordinator, Art History Colloquium, presented by the Undergraduate Colloquium, Department of Art History, Case Western Reserve University, Case Museum of Art, 11300 Euclid Ave., Cleveland, Ohio 44106-7110. Deadline: January 15, 2003.

As a CAA Member, you are a part of one of the largest membership organizations of visual arts academics and professional worlds wide. Did you know that CAA News is one of the most effective ways of reaching 13,000 other people like yourself—artists, art historians, curators, critics, independent scholars, and students?

Learn more about advertising opportunities in CAA News by contacting Whitney Manguer, Listings Editor, at 212-691-0255, ext. 220, or visiting our website at www.collegeart.org/CAA/news/adinfo.html. Membership discounts available for classified advertisements.

The deadline for abstracts is January 15, 2003. Abstracts should be sent to Jennifer Cable, Associate Professor of Music, Bard College.

The Art History and Architecture, a symposium organized by Boston University in conjunction with the Conference of the Presidents of Arts and Science, Boston, will provide younger scholars an opportunity to share their research in a professional forum. The symposium will take place at the Museum of Fine Arts, March 17, 2000, and Boston University's College of Arts and Sciences, January 21, 2000, are encouraged. Please submit a 1-page abstract no later than November 15, 2000.

The symposium’s call for papers is designed to foster an exchange of ideas among art historians, art critics, and scholars in the field of early modern Spanish literature and art. Art historians may include one set of visual reproductions. Send your listing to Tad Tuleja, Art Dept., Colby College, 1200 Main St., Waterville, ME 04901-5700; t.tuleja@colby.edu. Deadline: December 1, 2000.

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Log on to CAA.Reviews!

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 art professionals.


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

www.caareviews.org

Authors must document that their projects have been accepted for publication and provide detailed information regarding the publication and the subscription cost. For more information or to obtain an application, email research@newberry.org or 312/255-6666; http://www.newberry.org. Deadline: January 30, 2001.

The Surface Design Association is pleased to announce its 25th 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 SASE to Betty Clark Award, Surface Design Journal, 93 by Lane, Englewood, NJ 07631. Deadline: March 15, 2000.

The Royal Institute of British Architects seeks entries for its 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 Diana Cox, Conquest, Conquest House, 42-44 Regent Rd., Chelsea, SW3 3AG, UK; fax: 44/171-927-3777, fax: 44/0171-602-6220, design@conquest.co.uk.

Calls for Entries

Columbus College requests entries for its 22nd Annual Paper Show, a juried National Exhibition. Work must be on or constructed of paper, by writers from the various journal, made entry. 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, 800 Galleron, Bulgaria, 65216; 573/875-7521; http://www.colmo.com. Deadline: March 1, 2000.

The House of Humour and Satire seeks entries for the 15th International Exhibition of Humour and Satire in the Arts in the categories of literature, graphics, paintings, sculpture, photography, and photography. Artists may submit up to 2 pieces for each category; with the 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 Humor 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, 800 Galleron, Bulgaria, 589/66-2722, fax: 359/66-2888, bona@bona.bg. Deadline: March 1, 2000.

The Northern Arizona University NADA Center for Community Culture and Environmental issues invites writers to retell, rediscover, or celebrate the old public art in the context of "Arts/Culture/Nature" All media, including videos and installation works, are eligible. Chosen entries will be exhibited June 25-29, 2001. Request a prospectus from NADA Center for Community Culture and Environmental issues, Box 2074, Flagstaff, AZ 86001. Deadline: March 30, 2000.

College of Notre Dame of Maryland invites entries for its 13th National Drawing and Print Competition Exhibition at the Gormley Gallery, College of Notre Dame of Maryland, 4707 N. Charles St., Baltimore, MD 21210. Deadline: December 1, 2000.

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 SASE: no less than 9 x 12", 10-20 slides, each labeled with artist's name, title, size, size of work, and media used, and a resume to the Viewing Program Coordinator, The Drawing Center, 533 Waverly St., New York, NY 10013-0865.

Dominique Nahon, an artist and CAA member, and Koan Bays, independent curator, are organizing a contemporary art exhibition, "Theater That Was, That will document the different international manifestations of post-WWII artists who have not received their due. Material 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, vampirism, torture, etc. Works by Asian, Middle Eastern, and Indian artists on these issues over the past 35 years are especially desired. Please email your suggestions ("c/o both curators) to Dominique Nahon, dstee@sunshot.com; and to Koan Bays, MD. koanbays@earthlink.net. Deadline: March 30, 2000.

The University of Delaware, Thicker than Water, invites entries for its 2000, 2001, and 2002, and 1 overall winner. Any artist is welcome to submit a project— irrespective of its size or value. For further details, contact Drena Cox, Camargue, Camargue House, Wellington Rd., Cheltenham, GL53 8DE, UK; fax: 44/171-602-6220, design@conquest.co.uk.

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Grants and Fellowships

The American Academy in Rome, a center for independent study, advanced research, and collaborative work in the fine arts, humanities, and social sciences, invites applications for its Rome Prize fellowships, that are awarded to emerging artists and scholars from all disciplines. Applications for the 2001-2002 Rome Prize fellowships are due in late fall. Further information, including details about the Rome Prize fellowships, is available at: http://www.aaaronline.org. Deadline: October 1, 2001.

The Henry Moore Institute, in collaboration with universities, museums, and art institutions, invites applications from individuals who are interested in working on historic and contemporary sculpture for the institute’s research fellowship program. Further information is available at: http://www.henrymoore.org. Deadline: December 31, 2001.

The National Endowment for the Arts announces the second year of “New Works,” an initiative that opens design competitions for diverse projects, including architecture, planning, landscape, and industrial design. This year, the competition is open to those individuals or companies who wish to complete a design concept within one year. Further information is available at: http://www.nea.gov. Deadline: January 11, 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 2001-2002 academic year. For more information on types of awards and the application process, contact the Council for International Exchange of Scholars. Further information is available at: http://www.cies.org. Deadline: March 31, 2001.


The Yale Center for British Art offers four Mellon Foundation-resident fellowships to scholars in the fine arts or related disciplines, including art history, art history of the Americas, cultural studies, and design. Further information is available at: http://www.yale.edu/ycba. Deadline: January 1, 2001.

The Fine Arts Center requests applications for its postdoctoral fellowships for 2001-2002. The Fine Arts Center will explore the on-going transformation of the craft world by technologies of imaging, informatics, and computationally-supported contemporary art. The program seeks to provide an environment for researchers, artists, and scholars to build new partnerships and pursue new ideas in the fields of art, science, and technology. Further information is available at: http://www.artscenter.ufl.edu. Deadline: December 1, 2000.

Online


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annual photographic 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 Arakawa at 212/ 491-6900.

Macalaster College senior is seeking suggestions from emerging artists working with fiber as a subject or medium for her junior thesis, "Fused in Art." Contact Betsy Head at 612/ 872-7846, 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 waste the foundation’s resources by inquiring further, as such requests 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 modern and contemporary paintings into SCIGAP: Art and Rare Book Catalogue. This searchable database provides bibliographic access to information on the provenance of works of art and the history of patronage, taste, and market trends.


Corrections

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

The Education Committee promotes the visual arts as an essential aspect of human visual culture. It fosters, as a creative endeavor and as the subject of historical inquiry and criticism. It focuses on pedagogical and academic education 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 Maria Torgerson, Manager of Governance and Advocacy, at mtorgersen@collegeart.org.

Also, in the September issue of CAA News, John B. 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. Reake.

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 unprofessional 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 broad display advertising. Contact Whitney Manger, Listings Editor, at caweeve@collegeart.org or 212/653-9501, ext. 220, for details.

Los Angeles House to rent March 1-June 1, 2001. Fully furnished, 3 bedrooms (or 2 bedroom and studio), 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 Ostrau, 323/838-7066, stavro@mail.ucr.edu.

Art History Slides: Introducing campuslookbook.com, Canyons 8 World Art Slides, offering slides from distinguished museums and sites of art historical interest. Lists available online. For brochure, contact SPValenzuela.net or 323-423-5913.

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 and S.A.B.E. to Heather Pomeroy, 1993 Bowery Road, Storn, CT 06288. 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 1000-word abstract of a 20-minute presentation and c/o to Symposium Committee, Department of Art History, University of Southern California, VUC 531-MC 0047, Los Angeles, CA 90089-0353. For more information, please contact Lisa Nolan at lsanolan@usc.edu or see the department website http://www.usc.edu/dept/asha.


"Call for Essays: Accepting slides/proposals for 2000-2001 exhibition year. Works in all media (painting, sculpture, installation, photography, ceramics, video, performance, etc.). Send 20 slides, c/o, artist's statement, any other supporting materials to: Krista Hoefle, Moreau Department of Art History, Webster University, 4700 Forest Park Avenue, St. Louis, MO 63129. Deadline for submitting materials is January 15, 2001.

Flying Colors

Flying Colors is offering special discounts with American for all CAA travelers.

SAVE: 5%, 10%, or utilize special zone fares! For superior service and to take advantage of these offers, call Flying Colors at 1-800-477-4402 and mention that you are traveling to the College Art Association's Annual Conference.