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## The Museum and the Artist

CONTINUED FROM PAGE 1

artists." Needless to say, I proceeded to the nearest coffee shop to read it.

The committee originated at the annual convention of the American Association of Museums in 1949, where a symposium was held on artist-museum relations, led by the executive director of Artists Equity Association. Artists Equity, encouraged by meetings with AAM, devoted its September 1950 conference in Woodstock, New York, to the theme of "The Artist and the Museum," planned with museum administrators and curators. Thirty representatives from museums and fifty artists met over two days in groups centered on the following topics: "exhibitions and juries," "artists' participation in museum activities," and "education and community relations." Each group produced a set of resolutions and principles. The conference considered the resolutions and, with some additions and modifications, adopted them.

The final resolution recognized the fact that there was still work to be done: "Whereas the mutual interests and problems of artists and museums require more study and deeper probing than were possible in this Conference, it is resolved that the resolutions and recommendations of the Conference be referred for further study and appropriate action to the American Association of Museums, the American Federation of Arts, the Association of Art Museum Directors, the College Art Association of America, and Artists Equity Association, with the recommendation that a joint committee of representatives of these organizations be formed to study the whole question."

The proposal was submitted to the five organizations, all of which agreed to appoint representatives. The committee held its first meeting at the Whitney Museum in March 1951, agreeing that it "should be continued on a permanent basis as a joint committee representing artist and museums, to consult on mutual problems." The committee met regularly to debate the Woodstock resolutions and recommendations. In April 1957 they approved revised resolutions—published as *The Museum and the Artist*.

The introduction to the report begins, "Among the thorniest problems

of the art world is the relation between museums and [living] artists." It then describes the process that informed the committee meetings during the previous seven years. The report itself, described as "a proposed code of equitable and mutually beneficial dealings between museums and artists," focuses on three areas—exhibitions, purchases, and community relations—and concludes, "may we add that ours is a continuing committee, which hopes to be of future use to artists and museums in their mutual relations."

I searched through CAA's woefully sparse archives and found nothing except a few references in the minutes of board meetings, where there are references mostly along the lines of "the committee has been active, but no report was received." The minutes record that, in late 1963, it was "abandoned" owing to "inactivity." My curiosity was aroused for two reasons: first because most of the issues on which the joint committee deliberated all those years are still relevant today, and second, because CAA president Leslie King-Hammond, at the behest of outgoing board member Lowery Sims, in April 1997, appointed a Task Force on Museums and Not-for-Profit Galleries with a mandate "to recommend a program of action for the organization as a response to museum related issues," including, but not limited to, museum membership, needs within museum communities that are not addressed by CAA, and needs within the field (e.g., relations with artists). This task force will be meeting for the first time in October 1997, coinciding with the fall meeting of the Board of Directors.

I have contacted the other four organizations that were involved in the original joint committee, and I am encouraged by their interest in learning more. I will report to the Board of Directors and the task force on the fruits of my research. It is my hope that we will be able to convene a new joint committee with representation from the original five organizations, using the 1957 resolutions and recommendations as a starting point for developing a new set of "equitable and mutually beneficial dealings between museums and artists." I'll keep you posted. In the meantime, I welcome your comments and will forward them to the museum task force. Send them to [sball@collegeart.org](mailto:sball@collegeart.org).  
—Susan Ball, Executive Director

## Annual Conference Update

### Committee on Women in the Arts to Honor Linda Nochlin

The Committee on Women in the Arts will honor Linda Nochlin, Lila Acheson Wallace Professor of Modern Art at New York University Institute of Fine Arts, with its Third Annual Recognition Award. The award will be given at a celebratory breakfast on Friday, February 27, 7:30–9:00 A.M., during CAA's eighty-sixth Annual Conference at the Royal York Hotel in Toronto. The CAA Committee on Women in the Arts, charged with "promoting the scholarly study and recognition of the contributions of women to the visual arts," is privileged to honor Nochlin's achievements, her generative contribution to feminist art history, and her support of women in the visual arts. She joins the ranks of previous recipients Louise Bourgeois (1996) and Agnes Gund (1995), both of whom were recently awarded the prestigious National Medal of Arts.

This award adds another tribute to the many Nochlin has received, including honorary doctorates from Colgate University, the Massachusetts College of Art, and Parsons School of Design. Nochlin is the recipient of a Guggenheim Fellowship, and, most recently, she has been named the New York State Council for the Humanities 1997 Scholar of the Year.

In describing the development of her first "Women and Art" seminar held in 1969 at Vassar College, Nochlin comments, "Nothing, I think, is more interesting, more poignant, and more difficult to seize than the intersection of the self and history."<sup>1</sup> Nochlin's work has changed the discipline of art history itself. Her generative article, "Why Have There Been No Great Women Artists?,"<sup>2</sup> written in 1971, is a call for a feminist art history. In retrospect, it reads as a blueprint for the project of feminist art

history in its entirety. In 1975 Nochlin, with Ann Sutherland Harris, provided one possible response to her own question, the defining exhibition and catalogue *Women Artists 1550–1950* (Los Angeles County Museum of Art and Knopf, 1976).

Beginning with a "refusal to take convention as sacred givens," Nochlin works to reconnect what has been understood as dichotomous. She draws on "logic and intuition," the personal and the archival, reminding us of the partial and provisional nature of our knowledge, that is, the situated quality of all knowledge—a shaping tenet of feminist analysis. Nochlin summarizes the dilemma this stance has often presented: "Reading as a woman who happens to be an art historian, I cannot entirely accept the first reading; reading as an art historian who happens to be a woman, I cannot accept the second."<sup>3</sup>

Nochlin has developed her critical reading in a multiplicity of directions. A partial listing attests to the breadth and influence of her scholarship: *Realism* (Penguin, 1971); *Women Artists: 1550–1950; Women, Art, and Power and Other Essays* (Harper & Row, 1988); *Courbet Reconsidered* (with Sarah Faunce, Brooklyn Museum of Art and Yale, 1988); *The Politics of Vision: Essays on Nineteenth Century Art and Society* (Harper & Row, 1989); and *The Body in Pieces: The Fragment as Metaphor of Modernity* (Thames and Hudson, 1994).

Nochlin's feminist inquiry has of necessity led to an interrogation of other aspects of identity: "Once you begin to question one aspect of given identity, then all aspects become available for

questioning and reappraisal." She has interrogated the notion of Orientalism, notably in her 1983 "The Imaginary Orient,"<sup>4</sup> and, more recently, she has focused on a recurrent theme in her work, the question of Jewish identity and the Jew in representation. In "Starting with the Self," her introduction to *The Jew in the Text*, a multidisciplinary collection edited with Tamar Garb, Nochlin begins with the question, "Why do they hate us so?" She characterizes this question as both "an anguished cry" and "a perfectly rational question."<sup>5</sup> With this measured provocation, she compels us to confront yet another boundary that has functioned to limit scholarly inquiry.

Nochlin's career has been an exemplar of her stated belief that "it is a cynical cliché that we cannot effect change, that we cannot make a difference." She reflects back on the influence of her mentors, including her mother, an independent woman, and looks forward to "leaning back and being inspired" by those she has, in turn, mentored. Nochlin emphasizes the communal aspect of the scholarly enterprise: "Art history is a cooperative enterprise performed by many people—all dependent on each other. Originality itself is exaggerated—scholarship is in its essence a cooperative, community activity. Disagreement is an essential part of that community. I have learned from all [perspectives]."

Join the Committee on Women in the Arts in presenting Linda Nochlin with our Third Annual Recognition Award and in expressing our gratitude for her invaluable contribution to the visual arts. Please note that preregistration for the breakfast is only available with advance conference registration. Fee: \$15.00.

—Flavia Rando, Rutgers University  
for CAA Committee on Women in the Arts

### Notes

Unless otherwise attributed, all quotes are from a October 6, 1997, conversation with Linda Nochlin.

1. "Starting from Scratch: The Beginnings of Feminist Art History," *The Power of Feminist Art: The American Movement of the 1970s, History and Impact* (New York: Abrams, 1996), ed. Norma Broude and Mary D. Garrard, 137.

2. *Art News* 69 (January 1971): 22–39.

3. "Courbet's Real Allegory: Rereading *The Painter's Studio*," *Courbet Reconsidered* (Brooklyn Museum of Art and Yale, 1988), 37.

4. *Art in America* 71 (1983), 118–31.

5. *The Jew in the Text* (New York: Thames and Hudson, 1995), 7.



Linda Nochlin

## Hotels

CAA has reserved a substantial block of rooms at the Royal York Hotel in Toronto. Rooms are also available at the Sheraton Centre, the Skydome Hotel, and the Strathcona, all of which are accessible to the Metro Toronto Convention Centre's South Building and the Royal York via PATH, Toronto's system of enclosed walkways. Detailed information is provided in the conference preliminary program that was mailed to all members in early November. Reservations may be made by contacting the hotel of your choice directly. Space is limited, so be sure to make your reservations as early as possible. *Reservations must be made no later than January 25, 1998.*

## Airlines

**American Airlines** is the official airline of the 1998 Annual Conference. Zenith/McCord Travel has been chosen as the official conference travel agency. American Airlines is offering 5% discount off any published fare as well as reduced price zone fares that do not require a minimum or Saturday night stay. Additional savings are available for those making reservations sixty days before travel. For reservations, call American Airlines at 800/433-1790 (ask for CAA Star File 2428AB).

Savings are also available on **Air Canada**. Saturday stay requirements will be waived for those traveling from outside Canada. To be eligible for these savings, you must make your reservations through Air Canada's meeting network at 800/361-7585 (request file CV987510).

Contact both airlines to determine the best fare and schedule. Seats are limited and restrictions may apply. Tickets will be issued and mailed directly by Zenith/McCord Travel, 16 E. 34th St., New York, NY 10016.

## Fly American and Win Free Tickets!

Two pairs of tickets will be raffled to those flying American to the CAA conference in Toronto. To be eligible, make your reservations directly through American's meeting service desk and have your tickets issued by Zenith/McCord Travel.

## Travel Reminder

Conference attendees traveling from outside Canada must present a passport upon entry and departure at Pearson International Airport.

## Currency Exchange

While United States currency is widely accepted in Canada, Canadian currency is preferred. Money can be exchanged at the Thomas Cook outlets located at Pearson International Airport, as well as at hotels, most banks, and other currency exchanges near conference facilities. Canadian dollars are also available at conveniently located ATMs. Ask your bank about using ATM machines outside the U.S. Attendees with U.S. currency will benefit from the favorable exchange rate. Currently \$0.75 U.S. is equal to \$1.00 Cdn.

## Aboriginal Art Awareness Tour

Sunday, March 1, board a bus to Brantford, Ontario, for a day of demonstrations, exhibitions, performances, First Nations foods, and, weather permitting, the annual Snow Snake Tournament at the Woodland Cultural Centre. This trip is sponsored by V-Tape, an artist-run center for video arts, and the Woodland Cultural Centre, a First Nations center. Buses depart the Royal York Hotel at 9:30 A.M. At 3:00 P.M. buses will return from the Woodland Cultural Centre, stopping at Pearson International Airport at approximately 5:00 P.M. before arriving at the Royal York Hotel at 6:00 P.M. Preregistration with advance conference registration is required. Fee: \$25.00 U.S.

## 1998 Program Changes/Cancellations

**"Art History Open Session: Pre-Columbian Art,"** chair, Elizabeth Boone: originally scheduled for Wednesday, February 25, 8:00–10:30 P.M., has been rescheduled to Saturday, February 28, 2:30–5:00 P.M.; **"Framing the House: Domestic Architecture, Colonial Enterprise, and the Occupation of Indigenous Space,"** chair, Barbara Ann Francis: originally scheduled for Saturday, February 28, 2:30–5:00 P.M., has been rescheduled to Wednesday, February 25, 8:00–10:30 P.M.; **"Renaissance Masculinities,"** chair, Rona Goffen: originally scheduled

for Saturday, February 28, 2:30–5:00 P.M., has been rescheduled to Thursday, February 26, 8:00–10:30 P.M.

The session, **"Educational Image Making and National Identities,"** chaired by Ardele Lister and scheduled for Friday, February 27, 9:30 A.M.–12:00 P.M., has been canceled at the chair's request.

Susan Casteras will not be giving her paper " 'Give them Wings: Sexual Construction of Faeries and Faery Children in Victorian Art' " (**"The Visual Representation of Child Sexuality,"** chair, George Dimock, Thursday, February 26, 2:30–5:00 P.M.)

## Room Monitors and Projectionists Sought

Applications are still being accepted for room monitors and projectionists for the 1998 annual conference. Room monitors and projectionists will be paid \$8.00 per hour and will receive complimentary registration. They are required to work a minimum of four session time slots (Wednesday–Saturday) and must attend a training session on Wednesday, February 25, at 5:00 P.M. Projectionists must be able to operate a 35-mm slide projector; familiarity with video projectors is helpful. Contact CAA A-V Coordinator Elaine Pike, c/o College Art Association, 275 7th Ave., New York, NY 10001; mbshine@collegeart.org (subject: "Elaine Pike").

## Artist's Portfolio Review Room Monitors Sought

Room monitors are needed Wednesday, 3:00–5:00 P.M.; Thursday and Friday, 12:00 noon–2:00 P.M. and 3:00–5:00 P.M.; and Saturday, 12:00 noon–2:00 P.M., to check in artists for the Artist's Portfolio Review interviews. These monitors will receive complimentary conference registration. Contact Mary-Beth Shine, Conference Coordinator, College Art Association, 275 7th Ave., New York, NY 10001; mbshine@collegeart.org.

# CAA News

## Electronic Supplement to Upcoming Art Journal

Some time ago, artist Ellen Lanyon from the *Art Journal* Editorial Board alerted me that the board was interested in putting together a theme issue on the phenomenon known as performance art. At Franklin Furnace, an avant-garde institution in the Tribeca neighborhood of New York, we have constructed the website "Performance Artists Speak," dedicated to the work of performance artists. The *Art Journal* Editorial Board viewed my experience working with the 1,000 or so contemporary artists who have practiced at Franklin Furnace since 1976 to be some sort of qualification for the job of guest editor of the issue, so I accepted.

My first thought while embarking on this project was that we haven't heard enough from the artists themselves. Michael Brenson, another member of the *Art Journal* Editorial Board, agreed. Who cares if artists' statements are biased, passionate, without so-called critical distance? This is primary research material that will only increase in value. I invited a slew of artists to submit statements about their work, but when *Art Journal* issued a similar call in the summer of 1996, it resulted in a tsunami of responses from all over North America. This meant that I had to cut two-thirds of the artists' statements to accommodate space limitations.

Presently posted on Franklin Furnace's website, **www.franklinfurnace.org**, are the statements and photographs supplied by contemporary performance artists who were left out of the issue. Their work may be viewed as a supplement to the Winter 1997 *Art Journal* issue, *Performance Art: (Some) Theory and (Selected) Practice at the End of This Century*. At publication time, Franklin Furnace's website will be linked to CAA's site in order to reach a wider audience.

—Martha Wilson, Founding Director, Franklin Furnace, and Art Journal Guest Editor

## Changes to CAA Benefits Package

Each year, CAA faces the challenge of offering diverse programs and services, while at the same time keeping membership fees as low as possible. As costs are continually on the rise, particularly in the area of publications, this is an increasingly difficult task.

When renewing membership forms this year, returning members will notice that CAA is now asking them to choose between *CAA News* or *Careers* as part of the basic membership package. This will allow CAA to limit the escalation of operating costs and postpone an increase in dues.

The electronic version of *CAA News*, **www.collegeart.org/caa/news/index.html**, has been available on the website since January 1996 and will continue to be available with some unique features, including links to supplementary sites. Members may continue to receive both publications for the nominal fee of \$10.00, or they may register or renew at one of the higher, contributing membership levels and receive all CAA publications at no additional charge.

## September CONFU Town Meeting

The fourth in a series of town meetings on the topic of the proposed "Fair Use" guidelines was held on September 27, 1997, at Reed College in Portland, Ore. The September meeting, "Copyright Law in the Digital World: Fair Use, Education, and Libraries after CONFU," was sponsored by the American Council of Learned Societies (ACLS), the National Initiative for a Networked Cultural Heritage (NINCH), and CAA, with support from the Samuel H. Kress Foundation. Christine Sundt, visual resources curator at the University of Oregon, and Georgia Harper, intellectual property attorney for the University of Texas System, organized the event. Members of the CAA publications staff were in attendance.

Further material on the conference, compiled by Sundt, may be found at **oregon.uoregon.edu/~csundt/pdx.htm**. The interim report on the Conference on Fair Use is posted at **www.uspto.gov/web/offices/dcom/olia/confu/**.

# Advocacy

## Advocacy News

As we go to press, the House-Senate Conference on FY-98 Interior and Related Agencies Appropriation, has recommended funding both the National Endowment for the Arts (NEA) and the National Endowment for the Humanities (NEH) during FY-98. If both houses of Congress approve the conference report, which must be done without amendment, and the President signs the legislation, the NEH will receive \$110.7 million, an increase of \$700,000; the NEA will receive \$98 million, a \$1.5 million reduction from FY-97; and the Office of Museum Services within the Institute of Library and Museum Services (IMLS) will receive a 6% increase to \$23.3 million, with most of the new funds going to joint museum-library projects. Funding is also proposed at \$5.5 million for the National Historical Publications and Records Commission (NHPRC) grants program (a 10% increase); \$205.165 million for the operating budget of the National Archives (a 4% increase), and \$14.65 million for repairs and restoration of National Archives buildings.

Significant compromises were required to avoid the elimination of the NEA. According to the *New York Times*, "the agency's survival came with a political price: conditions that would give Congress a greater say on how arts money is distributed and a seat at the table where other decisions are made" (*New York Times*, October 2, 1997). Structural changes to the NEA include a state allocation requiring the block granting of 40% of NEA funds, increased from 30%; a 15% cap on the amount of NEA funds any one state can receive (the so-called anti-New York provision); priority in grant making will be given to projects that encourage education and appreciation of the arts, as well as projects directed at underserved populations; a change in the composition of the National Council on the Arts to include six members of Congress; and a provision calling for assurances that nonprofessional groups can receive funding.

Although the NEA has been the primary focus of the House-Senate conference committee, the humanities community will have a concerned interest in the changes that are being proposed. Of the several provisions that will significantly affect the NEA, the recommendation that the endowments be allowed to solicit and invest funds from new sources will affect the NEH as well.

One result of all of the controversy over arts funding has been the ongoing development of alternatives to the current endowment structure, an example of which is the proposed "merged endowment" model. The perception of inequities in state fund distribution coupled by the desire to control the content of publicly funded projects have furthered the search for alternatives. Current recommendations represent a point on a continuum that began with a commitment to the production, distribution, access, and infrastructure of the arts and humanities. Today these obligations have narrowed to focus on distribution and education.

The NEA and NEH have contributed to the establishment of an arts and humanities infrastructure that was nonexistent before 1965. According to John Sullivan, publisher and executive director of the Theater Communications Group, the NEA has laid the groundwork for a "not-for-profit culture in this country—culture that's not driven by the marketplace, culture which allows artists to explore for other purposes." Growth in both the economy and an increased appreciation by the American public fueled an expansion of the arts and humanities community over the past twenty years. The current funds allotted the NEA and NEH are not sufficient to sustain the variety of arts and humanities organizations that have flourished during this period. For example, as a result of drastic cuts in funding, the National Association of Artists' Organizations (NAAO) can no longer receive general operating support. NAAO's executive director, Roberto Bedoya, calls it "death by malnutrition." He accurately observes that "no other part of the government suffers as much from the feeling that 'if I don't like it, why is my tax dollar funding it?'" This touches the heart of the funding debate—if the government funds art, does it in turn have the power

to regulate that art? There are many in the advocacy community who are pushing for both a strong adherence to the First Amendment *and* the necessity of generous public funding for the arts and humanities.

"It is the role of the government to establish policies and incentives that ensure fair and equitable access to the arts. While private-sector support is critical . . . it cannot insist upon opportunities being available to all" (Susan Guber, Chair of the Dade County Alliance and former Florida State Legislator, *Miami Herald*, June 5, 1997). The arts and humanities communities in the United States are often distracted and sometimes divided by the component issues in the funding debates. Clearly, however, it is the remarkably affordable breadth of service and programming offered by the national endowments that "democratizes" the arts and humanities, even while occasionally supporting works that challenge convention. It is worth acknowledging, that even these challenges to convention serve to confirm the reality that we are a nation of diverse beliefs. Challenges serve democracy just as the arts and humanities strengthen and contribute to the economic, educational, and cultural infrastructure of our society. We must say so if we expect such diversity to be recognized by our elected officials and reflected in our national policies.

#### Addendum

On October 8, 1997, it was reported that Jane Alexander, chair of the NEA, will resign after the current appropriations bill is voted on. Against the wishes of the more conservative members of Congress who had promised to defund the agency, Alexander, with the help of a bipartisan push from the Senate (and, ultimately, bipartisan support in the House), won FY-98 funding that is only slightly less (a decrease of \$1.5 million) than funding for FY-97. In so doing, Alexander has enabled the embattled agency to continue its important work and will return to her acting career on a positive note.

#### Censorship Notes

On the eve of Banned Books Week, copies of a book of Jock Sturges's photography were destroyed at protests held by a group claiming the work to be

pornographic. Banned Books Week is a celebration of freedom of expression, initiated by the American Library Association's Office for Intellectual Freedom. The protests were allegedly organized in forty locations by Randell Terry, the former director of Operation Rescue.

#### Technology Notes

On June 26, 1997, the Supreme Court struck down two provisions of the Communications Decency Act. In doing so it rejected the government's contention that the Internet could be regulated like broadcast media, making it worthy of unqualified protection by the First Amendment. The court also reaffirmed the idea that the law cannot suppress speech that adults have a constitutional right to receive, solely because it may be objectionable to minors.

The arts and humanities community is applauding the Digital Copyright Clarification and Technology Act of 1997 (S. 1146), proposed by Senator John Ashcroft (Republican, Missouri). The bill would amend the Copyright Act of 1976. The amendments clarify the extent of liability for individuals and organizations that transfer information via the Internet without control of the content; provide for the rapid response to copyright infringement with the cooperation of copyright owners and online service providers; provide for the use of digital technology in education, research, and library archives, specifically by updating the Fair Use doctrine for electronic media; and provide a standard for liability based on individual conduct.

#### Preservation Notes

In April 1996 the city of San Francisco transferred jurisdiction of the old Main Library building to the Asian Art Museum of San Francisco for seismic renovation and adaptive reuse as the future home of the museum. The library, which is now housed in a new building, left behind several works of art, including a series of Piazzoni murals, examples of the California Tonalist movement (1890–1930). A major controversy has since developed over where the works should be displayed. Preservationists, the city government, and Asian Art Museum officials continue to be at odds over how to best resolve this issue.

#### CAAAT Activities

CAAAT has been active this past quarter disseminating more than a thousand letters on the many issues described above. During the quarter we mailed updates and postcards to all CAAAT members, and a number of you responded impressively. We would like to acknowledge CAA board member Bailey Doogan, professor of painting and drawing at the University of Arizona, for her letter-writing campaign and local actions with colleagues and students. If others have engaged in successful advocacy efforts, please let us know via email: [katieh@collegeart.org](mailto:katieh@collegeart.org).

#### CAAAT-Sponsored Session

CAAAT will be holding an important session on national support issues for the arts and humanities to be held during the CAA Annual Conference in Toronto. "National Support Structures: How Best to Administer Public Funding for the Arts and Humanities," Friday, February 27, 12:30–2:00 P.M., will address themes relevant to the future of national funding for the arts and humanities in the United States and Canada. Topics to be addressed include: National Endowment for the Arts funding categories; block grant funding to states; the proposed merger of the NEA and NEH; the future of individual fellowships for artists and scholars; and how public funding can be used to influence the content of art. Audience members will gain insight and understanding on how systems of national funding affect them and the organizations with which they are affiliated. Attendees will also learn what role they might play in influencing future Congressional decisions.  
—Blair Winn, *Advocacy Intern*

## CAA Honors Fifty-Year Members

James S. Ackerman	1945	Creighton Gilbert	1940
Robert Alexander	1945	Rosalie B. Green	1945
Paul B. Arnold	1945	John Gutmann	1946
Phyllis P. Bober	1941	Yvonne Hackenbroch	1946
Dericksen M. Brinkerhoff	1947	George H. Hamilton	1940
Blanche R. Brown	1941	Mary L. Heuser	1946
Milton W. Brown	1941	Henry R. Hope	1945
David G. Carter	1947	J. Edward Kidder, Jr.	1947
Stanton L. Catlin	1940	Ernst Kitzinger	1945
David R. Coffin	1947	Phyllis Williams Lehmann	1945
Luraine Collins-Tansey	1946	Joy C. Levy	1946
Ellen P. Conant	1947	Mary Meixner	1947
Mildred Constantine	1938	Howard S. Merritt	1944
Ethel Cutler	1945	Ruth R. Philbrick	1947
Charles D. Cuttler	1942	Craig H. Smyth	1940
Marian B. Davis	1940	Edith A. Standen	1943
Esther G. Dotson	1947	Richard G. Tansey	1946
Elsbeth B. Dusenbery	1947	George B. Tatum	1943
Patricia Egan	1946	Marianne L. Teuber	1944
Lorenz Eitner	1940	Mario Valente	1946
Beatrice Farwell	1947	Charles T. Wilder	1943
Dorothea J. Fischer	1947		
Ilene H. Forsyth	1947		

## Placement Review

During the 1996–97 academic year, there were 1,145 advertisements of employment opportunities in *CAA Careers*, CAA's positions listing publication. This represents a 14% increase over the 1,004 advertisements run during the 1995–96 academic year. In past years, CAA staff attempted to attribute hiring trends through a review of these position notices. Questionnaires were sent to institutions that advertised requesting detailed information about the search and final appointment. It was concluded that, at best, this information was too generalized to be useful and may, in fact, have been misleading. For this reason, CAA will not compile a statisti-

cal profile of positions advertised until it is able to do so more accurately.

We are actively exploring ways to evaluate employment patterns for artists and art historians, as well as to improve CAA placement services to serve the needs of both hiring institutions and individuals seeking jobs. Several components of the CAA Annual Conference, most notably the Career Development Workshops and Artist Portfolio Reviews, will again complement this year's Annual Conference Placement Services. Through these workshops and activities, CAA hopes not only to facilitate the somewhat arduous task of finding a position, but also to help members further themselves professionally.



# 1997 New Members

CAA would like to welcome new members who registered this year for the first time, as well as those who have renewed their membership after a lapse of one year or more. In September we listed the first half of the member list (A-M). Following is the remainder of the list:

Joshua M. Nadel, Arnold P. Nadler, Gillian L. Nagler, Iki Nakagawa, Emiko Nakase, John W. Nakazawa, Michael M. Nakoneczny, Susan B. Nalezty, Shimrit Nameri, Bezalel Narkiss, Annie Nash, Laura J. Nash, Maria S. Nasi, Babatunde O. Nasiru, Jacqueline S. Nathan, Johannes J. Nathan, Mary A. Navarro, Mario P. Naves, Edita Nazaraite, Ania J. Nazarian, Shadi S. Nazarian, Laurie S. Neaman, Anne Elizabeth Nellis, Charmaine A. Nelson, Christine A. Nelson, Dona R. Nelson, Steven D. Nelson, Robert S. Nemser, Anna K. Nenonen, Raymond J. Neufeld, Bonnie K. Neumann, Teresa K. Nevins, Carol L. Newborg, Kori Newkirk, Jennifer L. Newman, Trian Nguyen, Stephen C. Niccolls, Kelsey E. Nicholson, Stuart W. Nicholson, Trina R. Nicklas, Lisa J. Nicoletti, Jane M. Niehaus, Joe R. Nielander, Stephen T. Niles, Judith Nilson, Paula E. Niven, Charles Nkosi, Barthosa C. Nkurumeh, Bonnie J. Noble, Timothy J. Nohe, Daniel L. Nolting, Alison D. Nordstrom, Kirstin J. Noreen, John B. Norman, Julyen Norman, Sally J. Norman, Percidia A. Norris, Justin M. Nostrala, Lorie Novak, Mary E. Novak, Steven V. Novick, Mariann Nowack, Jeanne A. Nugent, Michael Null, Tey M. Nunn, Laine B. Nyden, John J. O'Connell, James G. O'Connor, John A. O'Connor, Mallory McCane O'Connor, Cynthia A. O'Dell, Donald P. O'Leary, Heather Ann O'Leary, Jean M. O'Malley, Therese O'Malley, Mary Lovelace O'Neal, Kathleen M. O'Shea, Colleen M. Oakes, Leah R. Oates, Gina M. Occhiogrosso, Joanna G. Ochsner, Bez Ocko, Maria Ocon Fernandez, Dawn V. Odell, David C. Ogawa, Joyce C. Ogden, Dorilou W. Oiler, Camilla Olaso, Carolyn A. Oldham, Elaine C. Oliver, Kerry Oliver-Smith, Beena A. Ollapally, Jennifer W. Olmsted, Suzanne M. Olmsted, Eric J. Olsen, Ivan Olsen, Amy M. Olson, Jeffrey A. Olson, Jennifer S. Olson-Rudenko, Jan Olsson, Lada

Onyshkevych, Hal N. Opperman, Lisie S. Orjuela, Lisa N. Orlando, Summer Orndorff, Steven N. Orner, Jose H. Orraca, Judith Barbour Osborne, Cathy A. Osman, Saul L. Ostrow, Kathleen V. Ottervik, Klaus Ottmann, Barbara J. Otto, Jeffrey K. Otto, Alison I. Ouellette, Victoria L. Outerbridge, Gavin R. Owen, Michelle M. Pacansky, Myrna Packard, Sally Packard, Minna Packer, William C. Padgett, Megan K. Page, Nancy Howard Page, Paul Klein Pagk, Slobodan D. Paich, Efthimia Paikos, Noel Paine, Motrja P. Paluch, Nadine A. Pantano, Robert A. Panzer, Spros Papapetros, Yves Paquette, John T. Paradiso, Paul L. Paret, Daphane M. Park, Jim V. Park, Barbara Peterson Parker, John W. Parker, Mary J. Parker, Richard G. Parker, Susan B. Parkoff, Danielle A. Parks, Jacki Parry, Jo Anne Paschall, Sue-Ann Pascucci, Erika D. Passantino, Leela A. Pastala, Dawn Patel, Medha S. Patel, Andrea N. Patriquin, Donna R. Pattee, Emily L. Paulus, Christopher Payne, Wanda J. Pearcy, George L. Pearlman, Steven R. Pearson, Shauna A. Peck, Cornelia Peckart, Lindsey Pedersen, Ellen L. Peel, John M. Peffer, Christopher M. Pelley, Marsha S. Pels, Annabelle Pelta, Scott W. Peltzer, Theresa L. Pendlebury, Mary E. Penn, Pierre P. P. Pepin, Brian R. Percival, Chris Perego, Pilar M. Perez-Yepes, Jonathan M. Perkins, Alison Marie Perreault, Anne F. Perrigo, Judy Perry, Rachel E. Perry, Stacy R. Pershall, Rick L. Peters, John R. Peters-Campbell, Alessandra Petersen, Elizabeth H. Peterson, James C. Peterson, Mark T. Peterson, Paulette E. Peterson, Jonathan G. Petropoulos, Gail U. Pezzimenti, Cheryl L. Pfeiffer, Arthur J. Phelan, Kathleen B. Phelan, Kelly B. L. Phillips, Quitman E. Phillips, Sandra L. Phipps, Frank Pichel, Sheila G. Pickett, Leah C. Piepgras, Sheila M. Pinkel, Kimberley A. Piotrowski, Adrian M. S. Piper, John G. Pisarek, John W. Ploof, John H. Plummer, Gwendolyn S. Plunkett, Michael V. Poast, Joan E. Polisano, Gail C. Polk, Laray Polk, Nancy E. Polo, Kate Pontoski, Justin C. Poole, Jill C. Pope, Ljubica D. Popovich, David G. Poppie, Sharon M. Portelance, Cristina Portell, Brian J. Porter, Jeanne C. Porter, Richard J. Porter, Michaela Poschl, Endi E. Poskovic, Corey M. Postiglione, Sonya L. Pototschnik, William W. Potter, Mark L. Power, Martin J. Powers, Francisco Prado-Vilar, Margaret H. Prentice, Joseph D. Prescher, Daphne D. Prevoo, Ellen J. Price, Mark C. Price, Tracy K. Price, Debra Priestly, Sara E. Prigan, Nancy A. Princthal, Rosemarie R. Prins, Barbara Q. Prior, Ann R. Proctor, Catherine A. Proctor, Stephen S. Prokopoff, Tedd T. Prudhomme, Eric G. Pryor, Sylvia Ptak, Sarah E. Puckitt, John W. Purcell, Jennifer G. Purtle, Julie L. Purwin,

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# Reproduction Rights in Scholarly and Educational Publishing

## Introduction

### Statement Regarding a National Policy on Granting of Reproduction Rights in Art Historical Publishing

Costs associated with research and publication of nonprofit, art historical scholarship have risen dramatically in recent years. Certain causes of this situation are more susceptible of remedy than others. Fees to purchase visual materials for study and research purposes may not be a problem; those for permission to publish the same clearly are.

According to the Copyright Act of 1976, codifying the common law doctrine of fair use, reproduction for noncommercial "purposes such as criticism, comments, teaching . . . scholarship, or research, is not an infringement of copyright." On this basis no scholar should be subject to charges for the right to reproduce visual material for scholarly purposes.

Fees for publication rights are, however, frequently, if irregularly, levied and have been steadily increasing over the past decade. CAA's 1995 Questionnaire on Picture Rights, distributed to art museum directors (AAMD's mailing list), museum personnel (a portion of AAM's mailing list), and CAA membership at large revealed that no standard pattern for reproduction rights and fees exists: some suppliers (museums, libraries, archives,

artists, etc.) charge no fee; others charge fees as high as \$300 or more, and there are innumerable variations in between. On occasion the fee is waived in response to a specific request from an author; in most instances it is not. In some cases the publisher absorbs the costs of such fees, thereby increasing the ultimate price of the publication in question; in the majority of cases reproduction rights fees are seen as the author's responsibility.

These fees are having a profound effect on scholarship. They are contributing to overall rising costs of scholarship in the field; but worse, they may be contributing to an actual decline in the quality of scholarship. That is to say, the presence of such charges undoubtedly inhibits the use of visual support for argumentation. In some documented cases the level of costs involved has resulted in cancellation of an important publication project.

The dissemination of knowledge in the form of scholarly research and writing is clearly in the interest of all. Museum curators, archivists, librarians, artists, artists' heirs, and other custodians or owners of works of art, and of the visual documentation deriving from them, recognize that scholarship enhances the potential humanistic value of works of art; they would thus naturally seek to encourage the development and growth of the field. At the same time, institutions are increasingly faced with formidable financial burdens and constraints. It is thus understandable that they should seek to meet these challenges by recovering direct and indirect costs wherever possible. The imposition of fees for reproduction rights for scholarly publications (over and above the cost of the photographs, or other illustrative material) would need to be justified within such an "indirect" cost analysis, and the scholarly community is sensitive to the arguments that have been advanced to justify such charges in relation to commercial use. But it is to be hoped that a clear distinction would be drawn between large and limited press runs.

For various reasons it is difficult for the suppliers to undertake a study of this problem. Many individual institutions have developed policies on the question, and devoted careful thought to the problems scholars face, but it has not been possible to arrive at a consistent or entirely defensible set of results. The

scholarly community, with the participation of suppliers and interested parties (representatives of the museum profession, of libraries, of commercial and noncommercial presses and archives, of licensing agencies, etc.), has developed the following policy on the issue.

General acceptance of these guidelines will surely serve the best interests of all constituencies, and at the same time strengthen the capacity of the scholar to publish research without inordinate financial burden. As the principles of a strong national policy, the guidelines should serve as a basis for a full and candid discussion of the issues on an international level.

### Guidelines for Fair Use of Visual Materials in Scholarly Publication and Research

#### The Proposal

Whenever possible, institutions that supply visual materials should waive reproduction fees for a scholarly publication. If this should, in some instances, not be feasible, fees should be substantially lower than for a commercial production.

Visual materials for scholarly research should be obtainable by scholars from institutional and commercial sources for a reasonable fee.

#### Definitions

**Visual Materials:** Visual materials that may be the source of an image include primary sources, such as original works of art, photographs, molds, architectural drawings, archival holdings, manuscripts, etc., and secondary sources, such as photographs, transparencies (including slides), microfilm, microfiche, film, videotape and disk, and journals. *Scholarly Publication:* Scholarly publications are defined here as those publications that reproduce an image for an educational/cultural purpose and are directed to a limited educational/professional audience with, for books, a limited press run of less than 4,000 copies. A scholarly publication with a limited press run under this definition may be published by either a profit-making or a nonprofit-making or a nonprofit institution.

It is expected that in preparing a scholarly work for publication, a scholar

will abide by the rules and procedures of institutions from which visual materials are obtained, and that citations of sources for visual materials published shall conform to those required by the institution or repository.

**Parties Concerned:** The parties concerned in the consideration of fair use and reproduction rights in the publication of visual materials from collections include the following: (1) institutions or collections: nonprofit institutions including museums, libraries, archives, historical societies, foundations, photographic archives; (2) commercial photographic services, commercial photographic archives, photographers, and other suppliers of visual materials; and (3) copyright agencies: agents for artists and artists' heirs who grant permission for reproduction of works of art and to whom royalties may be owed.

Ancillary Issues

**Complimentary Copies:** Assuming that publication reproduction fees have been waived (or at least substantially reduced), a complimentary copy of a publication requested by suppliers of visual materials should be provided by the publisher when a significant proportion (5 percent of the total number) of illustrations in a publication derive from the holdings of the institutions in a publication in which the work is of primary importance.

When less than a "significant number" of illustrations in a publication derive from an institution or collection, the institution shall be able when requested to purchase two copies of the publication from the publisher at a discount at least equal to that accorded the author.

**Further Printings and Editions:** These guidelines apply only to the first edition. Subsequent printings and editions, foreign language editions, and world distribution, if the total number of copies exceed 4,000 copies, may be subject to additional reproduction/production fees.

Guidelines

To the extent possible, fees for an image supplied for scholarly purposes should approximate the direct cost of the production of the image. Fees for publication should be waived or substantially reduced.

At least five different categories of potential fees for visual materials in research and publication need to be considered. They include the following:

- A. **RESEARCH MATERIALS** (photographs from originals and publications)
  - 1. Black and white
    - a. Production of a print from an existing negative
    - b. Making a new negative and production of a print
  - 2. Color
    - a. Making a copy transparency
    - b. Making a new transparency
  - 3. Black and white and color
    - a. Making of stills from films
- B. **PUBLICATION**
  - 1. Reproduction from originals and publications
    - a. Reproductions from a negative or transparency
    - b. Making a new negative or transparency
  - 2. Reproduction from commercial sources
    - a. Length of rental period
    - b. Fees for extension of rental period
    - c. Fees of duplicating a transparency, negative, or print

Commentary on CAA and SAH Guidelines for the Fair Use of Visual Materials in Scholarly Publication and Research

The Copyright Act and Annotations to the Doctrine of "Fair Use"

Copyright may be defined broadly as the exclusive right by a copyright owner to reproduce, adapt, publish, perform and display a copyrighted work, and thereby to license or exclude others from so doing.<sup>1</sup> Virtually all nations have copyright laws. The law in the United States derives from Article I, section 8, of the Constitution, which empowers the Congress to enact copyright legislation. Over the years, a number of federal copyright laws have been passed, most recently the Copyright Revision Act of 1976, which went into effect on January 1, 1978. That statute, which was enacted after two decades of investigation and debate by Congress, replaced the Copyright Act of 1909, which was clearly in need of revision under the impact of modern

technology. Among the sections of the law that particularly concern members of CAA and SAH are 107 and 108; in these the lawmakers sought to reconcile conflicting interests of authors and publishers on the one hand and scholars and educators on the other, with special reference to photocopying for research and classroom use.

Section 107<sup>2</sup> codifies a doctrine of "fair use," which derives from the common law and which has long served as a basis for court rulings that sanction in certain cases "copying (of copyrighted material) without permission from, or payment to, the copyright owner where the use is reasonable and not harmful to the rights of the copyright owner" (Report of the Registrar of Copyrights, Library of Congress, January 1985). The doctrine of fair use is said to be "one of the most difficult and contrary concepts in the corpus of Copyright Law"<sup>3</sup> and "not susceptible to exact definition."<sup>4</sup> The report of the Senate Committee on the Judiciary, which comprises a part of the legislative history of the 1976 Act, in discussing Section 107 states:

*Although the courts have considered and ruled upon the fair use doctrine over and over again, no real definition of the concept has emerged. Indeed, since the doctrine is an equitable rule of reason, no generally applicable definition is possible and each case raising the question must be decided on its own facts. On the other hand, the courts have evaluated a set of criteria which, though in no case definitive or determinative, provide some gage for balancing the equities. These criteria have been stated in various ways, but essentially they can all be reduced to the four standards which . . . have been adopted in section 107.*

Section 107 provides:

*Notwithstanding the provisions of section 106, the fair use of a copyrighted work, including such use by reproduction in copies or phonorecords or by any other means specified by that section, for purposes such as criticism, comments, news reporting, teaching (including multiple copies for classroom use), scholarship or research, is not an infringement of copyright. In determining whether the use made of a work in any particular case is fair use the factors to be considered shall include—(1) the purpose and character of the use, including whether such use is of a*

*commercial nature or is for nonprofit educational purpose; (2) the nature of the copyrighted work; (3) the amount and substantiality of the portion used in relation to the copyrighted work as a whole; and (4) the effect of the use upon the potential market for or value of the copyrighted work.*

The factors set forth in section 107 to be used in determining whether the doctrine of fair use should be applied in a given case shape a possible defense by scholars in cases where copyright infringement is or may be alleged against them. They justify our contention that in many cases scholars should not have to pay reproduction fees. Unless the *Guidelines* are accepted in principle, owners of copyright may well refuse to acknowledge the applicability of the fair use doctrine—even where the use (1) is creative rather than mimetic and productive in an educational sense; or (2) the material reproduced is not a consumable workbook or the like and offers information as opposed to an exhibition or performance; or (3) the work is not violated in a qualitative sense;<sup>5</sup> or (4) reproduction serves only to enhance the value of the work and reputation of its creator. Frequently a request for permission will trigger a charge for reproduction rights; nevertheless the safest course is to obtain permission. In the case of certain materials (especially unpublished materials) it may be necessary to request permissions from more than one source; the owners of the copyright may not be the owner of the copyrighted object. For example, a former presumption that transfer by sale or donation of a material object was accompanied by assignment of copyright no longer holds true, which is one reason that museums are currently active on both sides of the copyright issue.<sup>6</sup>

Negotiations with Purveyors of Visual Materials

The first thing to remember when purchasing visual materials is to indicate your intentions: study/teaching purposes or for publication (immediate or eventual). If you intend to publish the visual materials, you should spell out the scholarly nonprofit nature of the publication and ask therefore that fees be waived. Furthermore, you should

stress that an article is for a professional journal or *Festschrift* and that you will receive no remuneration, or that a book is to be printed in a limited press run (generally well below the *Guidelines* figure). Call attention to these *Guidelines*, the basic principles of which are already acceptable to museums, artists, and photographers, and for whom credit lines are sufficient recompense. Although publishers normally pay rental fees for color transparencies, ask them to negotiate for longer rental periods.

Different procedures are required to obtain photographs from European sources. When you request photographs from certain European archives (e.g., Scala, Giraudon, Alinari, Archivphoto Marburg), you will be told to contact an American agent unless purchased abroad directly from the archive. On the other hand, if your study is to be published in the country of origin, you may be referred back to the parent archive.

In case of work by modern artists in Europe, the situation is quite different. For those artists who have assigned their rights to copyright licensing agencies, it is necessary to seek permission to reproduce from the licensing agency.

If the photograph itself is copyrighted, permission for its use must be sought from the copyright owner. A photograph first published in the United States more than seventy-five years ago, or a photograph first published without the proper copyright notice prior to 1989 in the United States is in the public domain. This being so, scholars are free to use the photograph in the United States without fear of copyright infringement. The *Guidelines* refer to instances when a scholar may have been given permission by a museum or collector to take his or her own photograph of a work or have hired a professional to do so. On notice or registration, its copyright under the Act of 1976 belongs to the scholar, not to the owner of the work of art (which may or may not be copyrighted in its own right).

Publishers Contracts

It is in the scholar's interest to have responsibility for reproduction rights spelled out in contracts, as is the general practice. With wide national acceptance of the *Guidelines*, not-for-profit presses,

such as those that belong to the Association of University Presses, should support the scholar in any bid to have reproduction rights fees waived. At present, some publishers do not stipulate in contracts with scholars that the author must submit proof of authorization to use materials controlled by others while agreeing to pay permission charges; others do so require. In a limited number of cases it is possible to get the publisher to assume these fees, but this usually means less illustrative material than the author would like and, even so, often leads to a higher price for a book (hence more limited distribution of research results). Be aware that there are competitive awards that may aid a publisher to meet certain costs of reproduction in books on the history of art or architecture, among them the Millard Meiss Publication Fund subventions administered by the CAA and Graham Foundation grants from Chicago.

Whenever applicable or prudent you should request permission to reproduce copyrighted materials from the owner of these rights and should agree to terms governing this scholarly courtesy, while at the same time making every effort to avoid either assuming the costs or providing copies of your publication to grantees of permission. Refer to the *Guidelines* in the case of books and negotiate for extra offprints in the case of articles in learned journals. —Phyllis Bober



## Recommended Reading

"Rights and Permissions." Chap. 4 in *The Chicago Manual of Style*. 14th ed. Chicago: University of Chicago Press, 1993.

Dennis Dabrelle, "Copyright and Its Constituencies: Reconciling the Interests of Scholars, Publishers, and Librarians," in *Scholarly Communication*, American Council of Learned Societies, winter 1986, 4-7.

New York University, *Statement of Policy on Photocopying Copyrighted Materials*, May 9, 1983 (guidelines negotiated in connection with 1982 lawsuit with representatives of education, writing and publishing—photocopying for research or classroom use).

G. T. Sorenson, "Impact of the Copyright Law on College Teaching," *Journal of College and University Law*, spring 1986, 509-43.

William S. Strong, *The Copyrighted Book: A Practical Guide*. 3d ed. Cambridge, Mass.: MIT Press, 1990.

## Notes

1. Copyright resides in the creator or heirs for life of the artist, plus 50 years in the United States. In European countries it is the life of the artist plus 70 years except in Spain, the life of the artist plus 80 years.

2. Section 108 deals with reproduction by libraries and archives.

3. Jerome K. Miller, *Applying the New Copyright Law: A Guide for Educators and Librarians*, American Library Association, 1979, esp. chap. 2 on fair use.

4. Donald M. Dible, ed., *What Everybody Should Know about Patents, Trademarks, and Copyrights*, Fairfield, Calif., 1978.

5. This is, generally, not a problem when dealing with the reproduction of a work of art as opposed to the written word; for the most part, scholars already assure artists, private collectors and museums that they will not crop photographs or otherwise compromise the work of art.

6. Artist and architect members should be aware that museums and other public collections may seek to gain such assignment as *sine qua non* of acquisition.

*This statement appears on the CAA web site, <http://www.collegeart.org/caa>, and is also available from the CAA office. Please send stamped, self-addressed envelope (SASE) with request.*

# Solo Exhibitions by Artist Members

Only artists who are CAA members in good standing are included in this listing. When submitting information, include name of artist, gallery or museum name, city, dates of exhibition, medium. Please indicate CAA membership.

Photographs will be used only if space allows. Photographs cannot be returned.

## ABROAD

**James Juszczyk.** Viviane Ehrli Galerie, Zurich, September 4-October 18, 1997. *Haiku Crystals*.

**Jennifer Odem.** Gasworks, London, August 1-10, 1997. *New Sculpture*.

## MID-ATLANTIC

**Susan Spencer Crowe.** Franklin and Marshall College, Lancaster, Pa., October 2-28, 1997. *Working in Steel . . . and Fabric: Sculptures and Watercolors from the 1990s*.

**Winifred Lutz.** Levy Gallery for the Arts, Philadelphia, September 5-October 19, 1997. *Place of Nature, Nature of Place: Works by Winifred Lutz*.

**Dale Osterale.** Bird-in-Hand Gallery, Washington, D.C., Spring-Fall 1997; Elaine Benson Gallery, Bridgehampton, N.Y., Spring-Fall 1997.

**Laurie Palmer.** Point State Park, Pittsburgh, June 1997. *Soil Map*, installation.

## MIDWEST

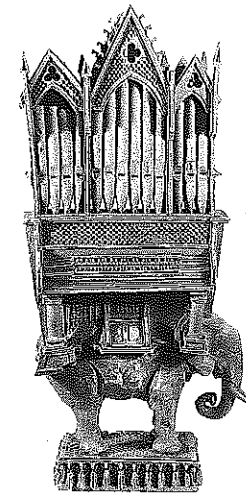
**Donna Bachmann.** Stocksdale Gallery, William Jewell College, Liberty, Mo., March 20-April 17, 1997. Multimedia paintings.

**Conrad Bakker.** 1465 Genessee SE, Grand Rapids, Mich., October 11, 1997. *Garage Sale: A Carved and Painted Fiction*.

**William A. Berry.** Kamerick Art Gallery, University of Northern Iowa, Cedar Falls, August 26-September 19, 1997.

**Nicole Demerin.** Artemesia Gallery, Chicago, October 30-November 29, 1997. *The Uncanny: Perverse and Convulsive Beauty*.

**Donna Tomasello Falk.** DeCaprio Gallery, Moraine Valley Community College, November 10-December 19, 1997. *Women in Sports I*; Wood Street Gallery, Chicago, November 29-December 27, 1997. *Women in Sports II*.



**Charles Johnson, *Elephant with Gothic Organ*, reduction fired ceramics, 41" x 20" x 9"**

**Charles Gniech.** Northeastern Illinois University, Chicago, February 4-March 4, 1998. *Site Paintings*.

**Harold Gregor.** Elliot Smith Contemporary Art, St. Louis, Mo., September 5-October 12, 1997. Recent work.

**Charles Johnson.** Moreau Galleries, Saint Mary's College, Notre Dame, Ind., October 10-November 7, 1997; Kishwaukee College Art Gallery, Malta, Ill., December 3-19, 1997. Ceramic sculpture.

**Tracy Linder.** Deaconess Billings Clinic, Billings, Mont., September 26, 1997. *Agri-Culture*.

**Iain Macell.** ARC Raw Space Gallery, Chicago, December 28, 1997-January 31, 1998. *Bedbook 3*, installation.

**Anne Miotke.** Indianapolis Art Center, Indianapolis, Ind., July 11-August 24, 1997; Belmont University, Nashville, Tenn., September 7-26, 1997. Realist watercolors.

**Sally Smith.** The Gallery, University Center, University of Missouri, Kansas City, November 24-December 5, 1997. *Alien Snapshots: A Series of Digital Images*.

**Peter A. Taylor.** Calder Art Gallery, Grand Valley State University, Allendale, Mich., August 23-September 26, 1997. *Circumspace: Photographic Panoramas*.

## NORTHEAST

**John Atura.** Raritan Valley Community College, Fine and Performing Arts Department Art Gallery, North Branch, N.J., January 23-February 11, 1998. *No Apologies*, paintings.

**Barbara LaVerdiere Bachner.** Woodstock Artists Association, Woodstock, N.Y., October 25-November 24, 1997. *Testaments and Veils*.

**Vincent Baldassano.** Art/Ex Gallery, Stamford Museum and Nature Center, Stamford, Conn., October 5-November 21, 1997.

**Sarah Bowen.** Vermont State Arts Council, Montpelier, Vt., August 4-September 19, 1997. Recent paintings.

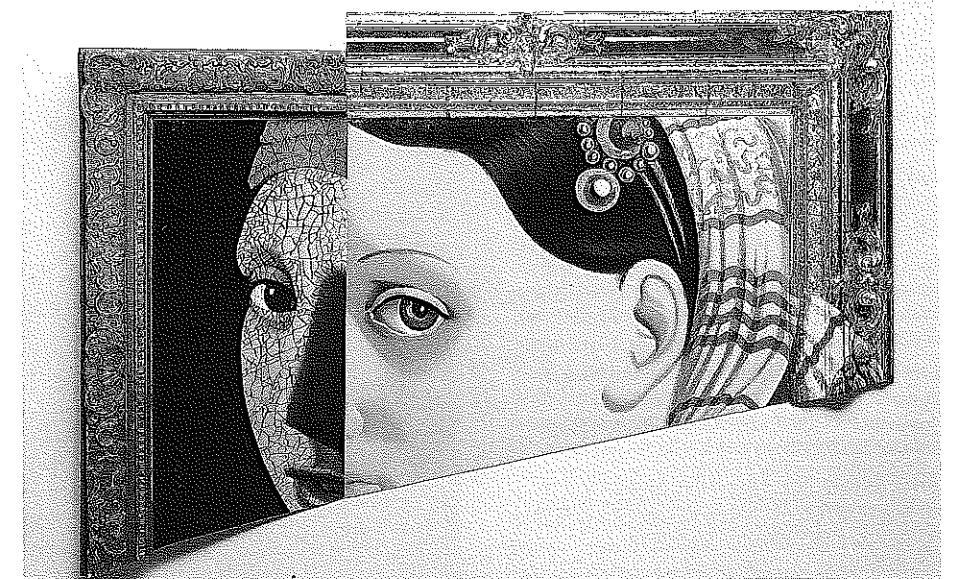
**Diana Cabouli.** Bowery Gallery, New York, October 17-November 5, 1997.

**Caren Canier.** iEAR Gallery, Rensselaer Polytechnic Institute, Troy, N.Y., October 16-November 14, 1997. *Recent Paintings*.

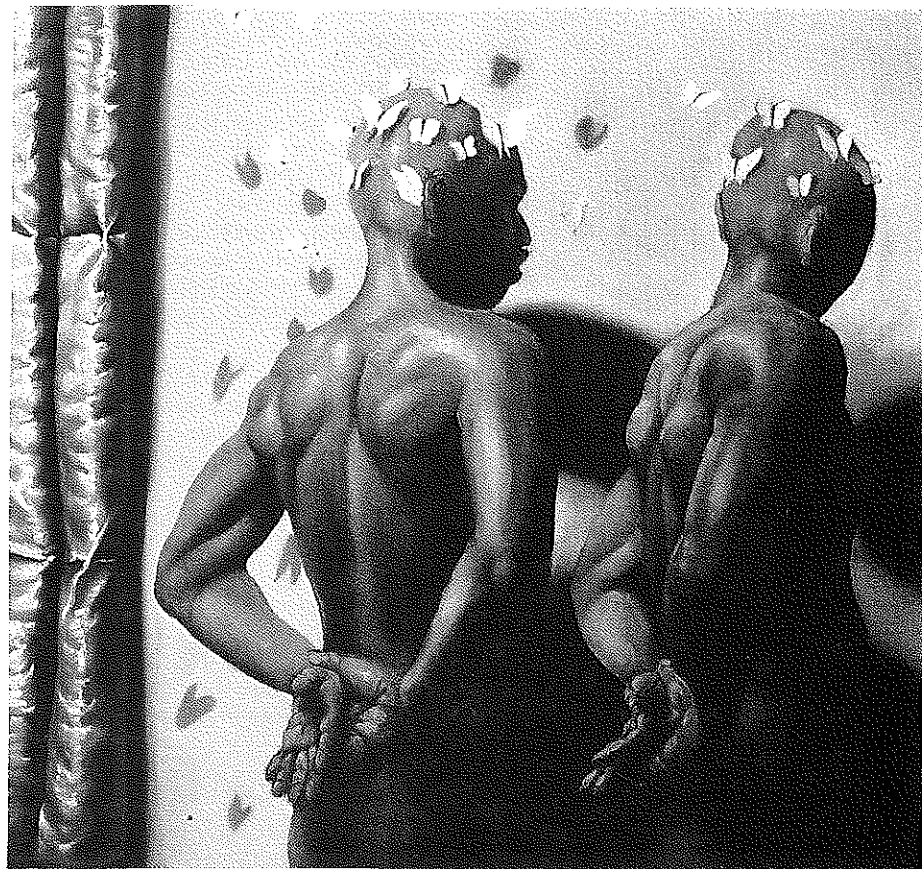
**Cora Cohen.** Jason McCoy Gallery, New York, September 10-November 1, 1997.

**Greg Constantine.** O.K. Harris Gallery, New York, November 22, 1997-January 3, 1998. *Messing with the Corpus Callosum*.

**Marc Dennis.** In Kahn Gallery, New York, October 14-November 15, 1997. *The Sleep of Reason*.



**Greg Constantine, *Vermeer/Ingres*, oil and acrylic on canvas and wood, 36" x 52" x 5"**  
PHOTO: MARK ULLOM



Marc Dennis, *The Good and Evil Twin*, oil on canvas, 32" x 34"

Roslyn Fassett. Atlantic Gallery, New York, September 9–28, 1997. *Transfigurations*.

Leslie Fry. The Gingerbread Museum, October 3–November 11, 1997. Sculpture installation.

Janet Goldner. Sara Delano Roosevelt Park, New York, October 1997. *Most of Us Are Immigrants*.

Bogdan Grom. J.C.C. on the Palisades, Tenafly, N.J., September 7–27, 1997.

Barbara Grossman. Bowery Gallery, New York, March 20–April 8, 1997.

Linda Handler. Phoenix Gallery, New York, November 26–December 20, 1997. *Them & Those*.

Carol Heft. Blue Mountain Gallery, New York, December 19, 1997–January 14, 1998. *Paintings and Drawings*.

Tobi Kahn. Traveling exhibition, August 1997–September 1999. *Tobi Kahn: Metamorphoses*; Mary Ryan Gallery, New York, September 18–October 18, 1997. *Recent Paintings*.

John Knecht. Castellani Art Museum, Niagara University, Niagara, N.Y., September 21–November 30, 1997. *John Knecht: Animating Destiny*, recent videos and works on paper.

Heidi Kumao. The Alternative Museum, New York, September 23–November 1, 1997. *Nervous Systems: Recent Work by Heidi Kumao*.

Holly Lane. Schmidt/Bingham Gallery, New York, September 3–27, 1997.

Billy Martin. Tribes Gallery, New York, September 11–October 2, 1997. *Otherly Drawings*.

Phyllis McGibbon. Trustman Gallery, Boston, September 2–October 3, 1997. *Visitations*.



Susanne K. Arnold, *Buried Voices Etruria/Appalachia, Nos. 2–4*, encaustic, oil, dry pigment on carved, laminated polystyrene- and paper-covered wood panels, 85" x 120" x 45"

William Oberst. The Gallery @ Studio 703, Port Jefferson, N.Y., September 6–28, 1997. *Figures and Landscapes*.

Meg Brown Payson. Eliza Sweet Gallery, New York, September 14–October 13, 1997. *Reciprocations*.

Marie Roberts. Bowery Gallery, New York, September 26–October 15, 1997. *Freaks, Wonders, and Human Curiosities . . . Sideshow Banner Paintings and Prints of Coney Island*.

Dee Shapiro. Andre Zarre Gallery, New York, October 21–November 22, 1997. *Works from the '90s*.

Gordon Simpson. Printed Matter, New York, September 20, 1997. *Cereal and Sugar-Coated Ideology*, multimedia performance.

Marianne Weil. Interchurch Center Gallery, New York, September 8–October 10, 1997. *Recent Bronzes*.

Marilu Zahn. 80 Washington Square East Galleries, New York, August 11–15, 1997.

## SOUTH

Susanne K. Arnold. The Arts Center of the Portsmouth Museums, Portsmouth, Va., May 23–July 20, 1997. *Buried Voices: An Ongoing Series*.

Tom Lee. Cooper Street Gallery, Memphis, Tenn., August 15–September 12, 1997. *Odds and Ends*, 3 installations of sculptural works.

Corrine Martin. Fine Arts Center Gallery, Augusta State University, Augusta, Ga., September 29–October 24, 1997. *Inside/Out*, photo collage.

John O'Connor. Art with an Attitude Gallery, Atlanta, September 26–October 24, 1997. *The Blackboard Series*.

Jean O'Malley. Southern Light Gallery, Amarillo College, Amarillo, Tex., September 2–28, 1997. *Image/Object*.

Christopher Willard. Art Vivant, Charlotte, N.C., June–September 1997. Acrylic paintings.

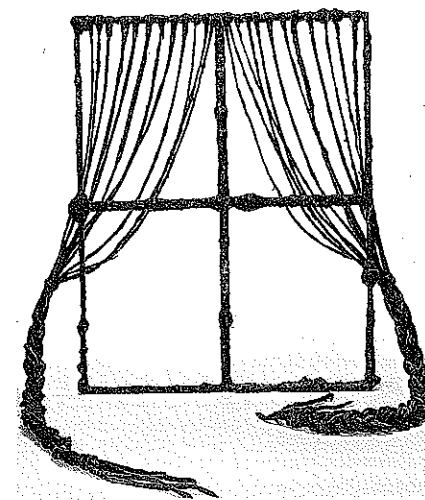
## WEST

Ron Bimrose. Rotunda Gallery, University of Arizona, Tucson, August 21–October 2, 1997. *Talk in the Garden*, works on paper.

Patricia Buck. PIRATE: Contemporary Art Oasis, Denver, Colo., May 9–25, 1997. *Big Women and the Male Gaze*.

Aurore Chabot. Marley Building, College of Agriculture, University of Arizona, Tucson, April 1997. *Cellular Synchronicity*, a series of handmade ceramic tile murals.

Byron Clercx. Lorinda Knight Gallery, Spokane, Wash., March 7–29, 1997. *Allegories and Object Lessons*.



Byron Clercx, *Style, braided steel wool and clear window caulk over wooden painting stretcher*, 13" x 11"

Joseph DiGiorgio. Tucson Museum of Art, Tucson, September 1997. *Grand Canyon Suite*, 24 consecutive panels.

Tony King. Fresno Art Museum, Fresno, Calif., November 14, 1997–January 11, 1998. *Shasta to the Grapevine: Yosemite to the Bay*.

Diane McGregor. Ramsay Galleries, Honolulu, October 6–31, 1997. *Myth, Memory, Metaphor*.

Akemi Ohira. Galerie Voyage, Japanese Cultural and Trade Center, San Francisco, September 18–30, 1997. *New Works*.

Daniel Powers. University of New Mexico Bookstore Gallery, Albuquerque, N.Mex., August 3–30, 1997. Children's book illustrations.

George Tapley. Ventura College Art Galleries, Ventura, Calif., September 24–October 10, 1997. *Doin' Mickey*.

Robert Rahway Zakanitch. Ruth Chandler Williamson Gallery, Scripps College, Claremont, Calif., August 30–October 19, 1997. *Larger than Life: Robert Rahway Zakanitch's "Big Bungalow Suite."*

# People in the News

## In Memoriam

Margaret Alexander died on December 19, 1996, in Iowa City. She was a member of the faculty at the University of Iowa School of Art and Art History and the Department of Classics from 1961 until her retirement, where she taught early Christian and Byzantine art history. Alexander was born in 1916 in Sharon, Mass. She received a B.A. from Wheaton College in Norton, Mass., in 1938 and went on to receive M.A. and Ph.D. degrees in 1958 from New York University's Institute of Fine Arts.

In addition to her tenure at the University of Iowa, Alexander served as American director of the Corpus of the Mosaics in Tunisia from 1967 until her death in 1996. She also worked as mosaic specialist for the Carthage Museum project, 1992–94, and as mosaic specialist for the Bir-el-Knissa project, 1990–96. She was co-author and editor of several books and contributed many articles to such magazines as *Archaeology* and *National Geographic*. Over the course of her career, Alexander received many grants to complete her research and travel, acting as guest lecturer for national and international projects. In 1994 she received the Presidential Cultural Gold Medal of Tunisia.

Alexander's professional activities included service as president of the Iowa Chapter of the Archaeological Institute of America, 1986–91, council member of the International Association for the Study of Antique Mosaics, and president of the International Committee for the Conservation of Mosaics, 1988–96.

Alexander is survived by her husband, 2 daughters, a brother and sister, and a grandson.

Pamela Askew. On June 24, 1997, the art-historical world was greatly diminished by the death of Pamela Askew. She was 72 years old. A specialist in Italian and French painting of the 17th and 18th centuries, Askew held an M.A. from the Institute of Fine Arts, New York University, and a Ph.D. from the Courtauld Institute, University of London. She taught at Vassar College from 1950 to 1985. She was also a member of the Institute for Advanced Study at Princeton, 1976–77, and served on the CAA Board of Directors, 1982–84.

In 1988 Askew received the CAA award for Distinguished Teaching of Art History. No one could have been more deserving, for she was an extraordinary teacher who significantly influenced the practice of art history in America. Vassar's early importance in the education of countless museum directors, collectors, and



Pamela Askew, 1925–1997

scholars was fostered by teachers such as Agnes Rindge Clafin, Leila Barber, and later, Askew, who put the lion's share of their intellectual energy into classroom lectures that were manifestly considered their most valuable form of publication. More recently, Askew was completing a book on the role of the Vassar art department and gallery in the formation of American art history; her introduction to this subject appears in *The Early Years of Art History in the United States* (Princeton, 1993).

Vassar graduates often recount that, as a sophisticated woman with a distinctive personal commitment to intellectual life, Pamela Askew provided a powerful role model for female students (and, later, inspired male students as well). She set an exceptional standard in her brilliant lectures, which were characterized by penetrating critical judgment, acute visual sensibility, demand for thorough research, and aversion to cant. The seductive net of her influence was cast beyond her students, to embrace a large circle of colleagues and friends, among whom I am honored to be counted.

Her inspiring effect was partly due to the protean curiosity that drove her own scholarship. She was genuinely interested in other people's work, and she lived for the possibility that the numerous manuscripts she read for friendship's sake might illuminate one of her own favorite iconographic problems. Certain works by certain artists—Giorgione, Michelangelo, Caravaggio, Poussin, Velázquez, Fragonard—fascinated her for decades, and it gave her the deepest pleasure (I can still hear her draw out that word) to lavish her formidable mental attention on their infinite possible significations.

Pamela was a master of the art of friendship. Conversations with her were full of mirth and play, spiked by her sly wit that was often wicked but never cruel. She wrote marvelous letters—sending you arcane bibliography on your subject, carrying your own arguments one step farther, always softening her dead-right criticism with encouraging praise. Believing that the scholarly and the personal were a seamless whole, she embodied values that are all too rare today: loyalty, open-mindedness, critical generosity, and integrity.



Askew's publications represent only a portion of her writings. She is best known for pioneering studies on Domenico Fetti and other aspects of 17th-century Italian art, and for her book *Caravaggio's Death of the Virgin* (Princeton, 1990). She also edited *Claude Lorrain, 1600-1682: A Symposium* (National Gallery of Art, 1984). In an article resulting from a conference on Caravaggio in Rome in 1995, she presented provocative insight into Caravaggio's narrative paintings. She indicated that we do not witness the biblical event itself, but its imaginative recreation in the mind of a person carrying out humble daily tasks that are ennobled by the memory of their scriptural archetype.

It was Askew's gift to discover the miraculous within the quotidian, to anatomize a painting to reveal the magic of artistic transformation. Someone said recently that Pamela really believed in art history. Rather, I think, she believed in art, which has the power to shape our consciousness she profoundly felt and understood. Once, as we stood together before a Trecento painting with its sweet, ethereal, childlike figures, I remarked, "I used to think people in the 14th century looked like that." Pamela responded, with deliberate irony, "I still do."

—Mary D. Garrard

**Jane des Grange**, director of museums and museum studies at Hartwick College, in Oneonta, New York, died in the spring of 1997. De Grange instituted the museum studies program, coordinated internship programs, and directed the art gallery, the anthropology museum, the herbarium, and exhibition programs at Hartwick, where she had worked since 1976. In 1992 she was honored for her service with the Alumni Association's Meritorious Service Award.

After earning degrees at Alfred University, Columbia University, and Jesus College in Oxford, des Grange began her career as director of museum planning and program development at the Temple Steel Company in Chicago. From there she returned to New York to serve for 15 years as director of museums and associate professor at the State University of New York at Stony Brook. Des Grange founded the Carriage Association of America and served as the director of the U.S. Craft Program in Puerto Rico. She also worked as a pottery designer, a publication designer, a fashion coordinator, a costume and textile researcher, and director of market research at Kodak. She published books on such topics as Pennsylvania Dutch folk art, 19th-century folk life, and Long Island religious history. She served as consultant for many state and regional museums and galleries, on the New York State Council of the Arts, as well as on the boards for the Hanford Mills Museum and the Orpheus Theatre in Oneonta.

Des Grange is survived by her husband, daughter and son-in-law, and 4 grandchildren. The family has established a memorial fund at Hartwick College to support museum studies students.

**Roy Lichtenstein**, a founder of the Pop Art movement of the 1960s, died on September 29, 1997, in New York. He was 73 years old.

Lichtenstein's often celebrated, sometimes controversial art has been well-recognized by the art world as well as by the American public since his debut at the Leo Castelli Gallery in New York in 1962. His work blurs the lines between "high" and "low" art, appropriating images and motifs from comic books and advertisements as a conscious dissent from Abstract Expressionism, the prevailing school of the time. "... Lichtenstein showed himself to be a provocateur, saying he wanted to make an art so despicable that no one would hang it. Probably not even he dreamed at the time that collectors would some day pay millions of dollars to put his art on their walls," remarked Michael Kimmelman in the *New York Times*, September 30, 1997.

The son of a prosperous real estate dealer, Lichtenstein grew up on New York City's Upper West Side. He began taking life courses at the age of 16 at the Art Students League and went on to study art at Ohio State University in Columbus under Hoyt Sherman, the late Fauvist. After serving in the 69th Infantry Division in Europe during World War II, he returned to Ohio State to complete his M.A. and teach art after the war. After he was denied tenure, he moved to Cleveland, where he married for the first time and worked as a window decorator and sheet-metal designer.

Through the 1950s Lichtenstein explored styles influenced by Picasso, Klee, Fragonard, and the Abstract Expressionists. In 1957 he left Ohio to take teaching jobs in New York and New Jersey, at which point he became associated with the artists Allan Kaprow and Claes Oldenburg, as well as others who would help define the Pop Art movement of the next decade. Lichtenstein had exhibited internationally and worked in studios around New York City and Long Island since the mid-1960s. In 1990 he served as a juror for the Reader's Digest Artists at Giverny residency program that was administered by the College Art Association.

Lichtenstein is survived by his wife, Dorothy Herzka, 2 sons, a sister, and a grandson.

## Academe

**Robert Baldwin** has been appointed chair of the Art History Department at Connecticut College.

**Benjamin Binstock** has been appointed professor and head of the critical studies area focusing on aesthetics, theory, and criticism in the Department of Art and Art Professions at the School of Education, New York University.

**Kathleen Desmond**, professor of art at Central Missouri State University, will teach for the Missouri-London program in the fall of 1997.

**Jeffrey Hamburger** has been appointed to the graduate department of the History of Art at the University of Toronto.

**Philip Jacks**, recently appointed to the faculty of the Department of Art at George Washington University, has received a Samuel H. Kress Foundation grant for the forthcoming publication of *Vasari's Florence: Artists and Literati in Medicean Florence*. He was also the recipient of a Delmas grant for summer research in Brescia, Italy.

**Karen Koehler** has been appointed adjunct assistant professor in modern architecture at the University of Massachusetts at Amherst.

**Monika A. Schmitter** has joined the art history program at the University of Massachusetts at Amherst as assistant professor of Italian Renaissance art and architecture.

**Chris Steiner** has been appointed Lucy McDannell Class of 1922 Chair of art history at Connecticut College.

## Museums and Galleries

**Elizabeth Ferrer** has been appointed director of the Austin Museum of Art in Texas.

**Eric McCauley Lee** has been named executive associate director at the Fred Jones, Jr., Museum of Art at the University of Oklahoma in Norman.

**John Ravenal** has been promoted to assistant curator of 20th-century art at the Philadelphia Art Museum.

**Joyce K. Schiller** has been appointed curator of American paintings and sculpture at Reynolda House Museum of American Art.

**William R. Valerio** has been appointed curator at the Queens Museum of Art in Queens, N.Y.



Joanne Kuebler

## Organizations

**Rebecca Danvers**, currently program director for the Institute of Museum and Library Services (IMLS), will direct the newly created Office of Research and Technology within the institute.

**Elizabeth F. Jones** is the executive director of the American Institute for Conservation of Historic and Artistic Works (AIC). She succeeds **Sarah Rosenberg**, who retired this summer.

**Joanne Kuebler** was appointed executive director of the Art Students League of New York.

**Margaret Mathews-Berenson** has been appointed director of the Drawing Society in New York. She replaced **Michael Flack**, who stepped down this summer to pursue research in Italy on behalf of the Medici Archive Project.

# Grants, Awards, & Honors

Only grants, awards, or honors received by individual CAA members in good standing are listed. The grant/award/honor amount is not included. Please note the following format: cite name, institutional affiliation, and title of the grant, award, or honor, and (optional) use or purpose of grant. Please indicate that you are a CAA member. Photos will be included on a space-available basis.

**Zoe Beloff** won a 1997 fellowship award in film, video, electronic media, and installation from Art Matters in New York.

**Louise Bourgeois** received the National Medal of Arts on September 29, 1997, presented by President Clinton at the White House in Washington, D.C.

**Prilla Smith Brackett** received a second place cash award at the 1997 National Juried Exhibition at the Lancaster Museum of Art in Pennsylvania.

**Gloria DeFillipps Brush** received a McKnight Artist fellowship for photographers from the University of Minnesota.



Mara Adamitz Scrupe

**Patricia Buck** was awarded a 1997 artist residency and Colorado Fellowship in Photography at Anderson Ranch in Snowmass, Colo., to work with curator Philip Brookman and artist/author Jim Goldberg.

**Peggy Cyphers** has been awarded a grant from the Elizabeth Foundation for the Arts for 1997-98.

**Margaret Holben Ellis** of the Conservation Center at the Institute of Fine Arts, New York University, received the Rutherford John Gettens Award for outstanding service to the American Institute for Conservation of Historic and Artistic Works.

**Agnes Gund** received the National Medal of Arts on September 29, 1997, presented by President Clinton at the White House in Washington, D.C.

**Barbara Hammer** won a 1997 fellowship award in film, video, electronic media, and installation from Art Matters in New York.

**Elizabeth K. Helsinger**, professor of English and art history at the University of Chicago, received a 1997-98 fellowship from the National Humanities Center to complete research on the Pre-Raphaelite arts of poetry, painting, collection, and design.

**Carol Jowdy** was awarded a fellowship to complete a month's residency at the Vermont Studio Center.

**Joni Kinsey**, associate professor at the University of Iowa, has received the Eugene Kayden National Book Award from the University of Colorado for her book *Plain Pictures: Images of the American Prairie*, to be published by the Smithsonian Institution Press.

**Donald Kuspit**, professor of art history and philosophy at the State University of New York at Stony Brook, was awarded an honorary Doctorate of Letters by the University of Illinois

at Urbana-Champaign. He also received a citation for distinguished contribution to the visual arts from the National Association of Art and Design in October 1997.

**Iain Macell** has been awarded a West Virginia University Faculty Senate research grant for a 5-day residency at the Pyramid Atlantic Center for Printmaking, Hand Papermaking, and the Art of the Book in Riverdale, Md. He will be working on a handmade paper book series that incorporates sculptural castings of found objects.

**M. Sean Mercer** has been appointed assistant professor of art in the School of Art and Art History at James Madison University in Harrisonburg, Va.

**Karen Sardisco** won a 1996 Constance Saltonstall Foundation for the Arts award. Her work was featured in an award exhibition at the State of the Art Gallery in Ithaca, N.Y., September 4-28, 1997.

**Mara Adamitz Scrupe** has been awarded a Visiting Artists Fellowship by the Irish Museum of Modern Art Artist's Work Program in Dublin for March and April 1998. During the summer of 1998, she will create a new environmental site work for the Central Europe Open Air Sculpture Museum in Vilnius, Lithuania.

**Judith Selby** was awarded a grant from Cable Positive in New York to produce a public service announcement for the Marin AIDS Interfaith Network.

**Sarah Smelser** won a 1997 James D. Phelan award for printmaking sponsored by the San Francisco Foundation. Her work was exhibited at the Kala Institute in Berkeley, August 29-October 3, 1997.

**Morgan Walker** was awarded a Fulbright scholarship to England for 1996-97, and his work has been exhibited at the Royal Academy of Art in London.

**Diane Wolfthal**, assistant professor at Arizona State University, had been awarded an American Association of University Women Educational Outstanding Postdoctoral Scholar fellowship to complete her book *Images of Rape: The "Heroic" Tradition and Its Alternatives*, to be published by Cambridge University Press.

**Jeffrey S. Xiaobird** has been awarded a Blanche Coleman Visual Art grant in painting for 1997.

# Conferences & Symposia

## To Attend

**Eastern Analytical Symposium** on conservation science, November 18, 1997, will be held at the Garden State Convention Center in Somerset, N.J. Papers will be presented on analytical chemistry in marine archaeology and conservation. Sponsored by the National Park Service, National Center for Preservation Technology and Training, and the Association for Preservation Technology International. For information: easinfo@aol.com; www.eas.org.

**"Learning from the Mall of America: The Design of Consumer Culture, Public Life, and the Metropolis at the End of the Century,"** organized by the Weisman Art Museum and co-sponsored by the College of Architecture and Landscape Architecture and the Program in American Studies at the University of Minnesota, will be held in Minneapolis at the Coffman Center and the Weisman Art Museum at the University of Minnesota, November 20-23, 1997. The symposium will bring together a group of humanities scholars and design professionals to consider how the designs of commercial places have an impact on social relations and public life, the relationship between private retail and public spaces, the pervasive impact of consumerism in American culture, the current and future design of metropolitan areas, and the very conditions of modern consciousness and identity formation. Registration: \$25. For information: Program Development and Conference Management, 221 Nolt Center, 315 Pillsbury Dr. SE, University of Minnesota, Minneapolis, MN 55455-0139; 612/625-3850.

**"Peace, Negotiation, and Reciprocity: Strategies of Coexistence in the Middle Ages and the Renaissance"** is the 4th annual interdisciplinary conference of the Arizona Center for Medieval and Renaissance Studies to be held February 12-14, 1998, in Tempe. For information: T. Scott Clapp, ACMRS, Arizona State University, PO Box 872301, Tempe, AZ 85287-2301; 602/965-5900; fax 602/965-1681; scott.clapp@asu.edu; http://www.asu.edu/klas.acmrs.

The 19th-Century Association (NCSA), an interdisciplinary association for the study of 19th-century cultures, announces its 17th annual conference, "By Body Bound." The conference will be hosted by the University of Alabama, Huntsville, April 2-4, 1998. Papers will explore cultural, social, historical, literary, aesthetic,

political, scientific, and philosophical perspectives on the 19th-century body. For information: David Stewart, Dept. of Art, Roberts Hall, University of Alabama at Huntsville, Huntsville, AL 35899; stewartd@email.uah.edu; and Julie English Early, Dept. of English, Morton Hall, University of Alabama at Huntsville, Huntsville, AL 35899; earlyj@email.uah.edu.

The 58th Annual Symposium on the History of Art, sponsored by the Frick Collection of the Institute of Fine Arts of New York University, will be held April 3-4, 1997. Graduate students from 14 institutions in the Northeast will present papers based on their research. For information: Frick Collection, 1 E. 70th St., New York, NY 10021; 212/288-0700.

## Calls for Papers

**Bard Graduate Center for Studies in the Decorative Arts** seeks papers on European and American upholstery, 1500-1850, for a conference to be held in New York, October 1998. Papers may address the role of upholstery through disciplines such as consumer, gender, family, economic, art-historical, and literary studies; the upholstery of individual pieces or suites of furniture; the aesthetic connections between furnishings and their original settings; aspects of the seat making and upholstering trades; the design and production of textiles; the genesis of commissions; issues in conservation; and social considerations of seat furniture in different societies. Honorarium, travel expenses, accommodations, and a per diem. Some papers will be published in *Studies in the Decorative Arts*. Submit 1-3-page abstract or entire paper, with description of primary materials to: Bard Graduate Center for Studies in the Decorative Arts, 18 W. 86th St., New York, NY 10024; 212/501-3000; fax 212/501-3099. *Deadline: November 14, 1997.*

**"Consciousness Reframed: Art and Consciousness in the Post-Biological Era"** is the theme of the Second International CAIA Research Conference, August 19-23, 1998, at the Centre for Advanced Inquiry in the Interactive Arts, University of Wales College, Newport. Papers are invited from researchers in all disciplines whose work explores interrelationships among art, technology, and consciousness. Send abstract via e-mail as an attachment in Microsoft Word (500-word maximum; provide up to 5 keywords). Abstracts must be accompanied by institutional affiliation, phone, fax, e-mail, and URL, as well as a declaration of intention to attend the conference. Send to: aces@newport.ac.uk. For information: Roy Ascott, Centre for Advanced Inquiry in the Interactive Arts, University of Wales College, Newport Caerleon Campus, Newport NP6 1YG Wales UK; Roy\_Ascott@compuserve.com. *Deadline for abstracts: November 21, 1997; Deadline for papers: April 1, 1998.*

**Cristo Negro de Portobelo Symposium** will be held at Spelman College in Atlanta, Fall 1998. It will center on the *Cristo Negro de Portobelo*, a 17th-century statue of a black Christ believed to have miraculous powers. Scholars in the areas of Latin American art and history, religious studies, sociology, and anthropology may submit papers on the statue as well as on 17th-18th-century fabrication of religious statues in Europe for export to the colonies, Latin American colonial art and religious folk art, manifestations of black Christian religious artifacts, sociohistorical impact of miraculous objects, racial/ethnic representation of Christ in Western art, or pilgrimage. Send a 1-2-page abstract and résumé (Spanish or English) to: Arturo Lindsay, Spelman College, 350 Spelman Lane, SW #296, Atlanta, GA 30314-4399; alindsay@spelman.edu; 404/223-7653; fax 404/215-7771. *Deadline: December 1, 1997.*

**History Graduate Student Symposium** will be held March 6-7, 1998. It will explore the possible consequences of movements across boundaries (geographic, cultural, political, and psychological) on visual and art-historical practices, both past and present. Open to all fields of critical inquiry—visual, verbal, and performative. Submit 1-2-page abstract to: Symposium Committee, UCLA Dept. of Art History, Box 951417, Los Angeles, CA 90095-1417; 310/206-6905; fax 310/206-1903; kkuramit@ucla.edu. *Deadline: December 1, 1997.*

**22nd Annual Northeast American Society for 18th-Century Studies** will be held at Williams College in Williamstown, Mass., September 17-20, 1997. Panels and roundtable discussions are sought on the theme "The End of Enlightenment," as well as on general themes relating to the field. Send proposals, along with fax number and e-mail address to: Susan Kohut, NEASECS Conference Coordinator, PO Box 429, Williamstown, MA 01267; fax 413/597-4015; susan.kohut@williams.edu. *Deadline: December 1, 1997.*

**"West-East-South-North"** is the theme of the Art History Graduate Student Symposium to be held February 20, 1998, at the University of Arizona, Tucson. One-page abstracts of 20-minute scholarly papers sought from M.A. candidates or recent M.A. graduates in art history or related fields. Send abstract, c.v., and personal statement to: Linda Reller and Ail Jewell, 1998 AHGSA Symposium, University of Arizona, Dept. of Art, PO Box 210002, Tucson, AZ 85721; Ajewell@u.arizona.edu. *Deadline: December 1, 1997.*

**Midwest Art History Society** seeks papers for its 25th annual meeting April 2-4, 1998, in Chicago. Sessions will be held at the University of Illinois at Chicago. Some travel funds for graduate students are available. Participants must be members. Dues: \$15 professionals; \$8 students. For information: David Sokol, 1998 MAHS Meeting, Dept. of Art History, 935 W. Harrison St., Chicago, IL 60607-7039; dmsokol@uic.edu. *Deadline: December 10, 1997.*

**"Body and Face in Chinese Visual Culture"** will be held at the University of Chicago, April 24-26, 1998. Papers that deal with issues related to the visual images of body and face and their relationship with artistic genres and media; with social, political, and religious concepts; with medical, scientific, and other systems of knowledge; and with the representation of gender and sexuality are invited from scholars and advanced graduate students. Studies of traditional theories and discourses on body and face in China and of changing perceptions in the modern and postmodern periods are also welcome. Send proposal and c.v. to: Katherine Mino, Dept. of Art History, University of Chicago, 5540 S. Greenwood Ave., Chicago, IL 60637; fax 773/702-5901; kmino@midway.uchicago.edu. *Deadline: December 15, 1997.*

**Annual Eastern Analytical Symposium.** Conservation science technical sessions will be held November 17, 1998, in Somerset, N.J. The program will consist of a full day of papers on instrumental analysis in the practice of conservation. Send abstracts to: New York Conservation Foundation, PO Box 20098LT, New York, NY 10011-0008; fax 212/714-0620. *Deadline: December 31, 1997.*

**Art History Association of Indiana University at Bloomington** will hold its 8th Annual Graduate Student Symposium on March 1, 1998. One-page abstracts of 20-minute papers on all topics are invited from graduate students in art history and related fields. Send abstract, with name, address, institutional affiliation, and title of paper on a separate sheet to: Elizabeth Kuebler, Dept. of Art History, Henry Radford Hope School of Fine Arts, Indiana University, Bloomington, IN 47405; ekuebler@indiana.edu; http://www.fa.indiana.edu/~aha/symposium.html. *Deadline: January 1, 1998.*

**"The Aesthetics of Enchantment"** is the topic of the 1998 conference of the American Society of Phenomenology, Aesthetics, and the Fine Arts to be held April 18-20, 1998, at Harvard Divinity School. Papers, performances, and exhibits are sought. Send 1-2-page abstracts for 25-minute papers along with a short c.v. to: Marlies Kronegger, 313 OHB, Michigan State University, East Lansing, MI 48824-1112; fax 517/432-3844; kronegge@pilot.msu.edu. *Deadline for abstracts: January 1, 1998; deadline for papers: February 15, 1998.*

**"New Technologies and Art in the 20th Century"** is sponsored by the Center for the History of Business, Technology, and Society, Hagley Museum and Library, Wilmington, Del., Friday, October 30, 1998. Proposals are invited that provide a perspective on artistic uses of new materials, the appropriation of machines in art, and electronic media. Travel stipend may be available for speakers. Proposals should include an abstract of no more than 500 words and a brief c.v. Send to: Roger Horowitz, Center for the History of Business, Technology, and Society, Hagley Museum and Library, PO Box 3630, Wilmington, DE 19807; e-mail: rh@udel.edu; fax 302/655-3188. *Deadline: March 2, 1998.*

## 1998 Summer Institute In Visual And Cultural Studies University of Rochester, June 28-July 31, 1998

Applications are invited for this Institute, which will bring together approximately 20 scholars in art history and related fields from Central and Eastern Europe with approximately 10 of their North American and Western European counterparts.

The Institute will consider interdisciplinary developments in the study of visual culture, art-historiographic tradition, cultural studies, and the sociology of art and work in gender and queer studies and postcolonial criticism.

The Institute is directed by Michael Ann Holly, Keith Moxey, and Janet Wolff. Full-time faculty are Douglas Crimp and Stephen Bann. Lecturers are Norman Bryson, Annie Coombes, Stuart Hall, Stephen Melville, Kobena Mercer, and Kaja Silverman.

Fellows will receive transportation, room, and board, as well as stipends. Applicants should be at or beyond the postdoctoral level.

Funding for the Institute has been provided by the Getty Grant Program. For information:

Bozenna Sobolewska  
Dept. of Art and Art History  
Morey 424, Box 270456  
University of Rochester  
Rochester, NY 14627

716/275-9249  
fax 716/442-1692  
vesinst@cc.rochester.edu

*Deadline: January 15, 1998.*

*Paid advertisement*

## Opportunities

**American Studies Association** seeks submission of possible panels or papers for its annual meeting, November 19-22, 1998, in Seattle, Wash. For information: 1998 ASA Program Committee, 1120 19th St., NW, Ste. 301, Washington, DC 20036; 202/467-4783; fax 202/467-4786; pp001366@mindspring.com.

**33rd International Congress on Medieval Studies, "Book Covers Reopened: More on Medieval Bindings,"** will be held in Kalamazoo, May 7-10, 1998. Twenty-minute papers are sought on any and all aspects of medieval manuscript bindings, whether "treasury" or less elaborate. Send abstracts to: Elizabeth Parker McLachlan, Dept. of Art History, Rutgers University, Voorhees Hall, 71 Hamilton St., New Brunswick, NJ 08901-1248; 732/932-7041; fax 732/932-1261; email: eprmc@rci.rutgers.edu.

## Awards

**The International Confederation of Art Dealers Art History Prize** is offered to assist in the publication of art-historical literature. It includes a grant of \$10,000. Forward copy of bound manuscript, c.v., 2-page summary of the paper, supporting letter from a professor or scholar in the field that the work represents, and confirmation from publisher of intention to publish the book. Send to: CINOA, 32 E. 57th St., New York, NY 10022. *Deadline: December 31, 1997.*

**American Council on Oriental Rugs** entries for a prize in rug and textile studies. The winning paper will be presented at the ACOR meeting in Denver, Colo., May 14-17, 1998. The competition is open primarily to pre-Ph.D. or M.A. candidates, although papers will be considered from those whose M.A. or Ph.D. was awarded

within the last 5 years. Papers must be unpublished, original investigations of some aspect of rug and textile history from the perspective(s) of art, economics, and/or anthropology. The author will receive transportation, free registration, a complimentary room at the conference hotel, an allowance for board, and a cash prize of \$300. Submit papers to: Nicholas H. Wright, 940 Kingston Rd., Princeton, NJ 08540. 609/924-4445; fax 609/252-0984. *Deadline: January 9, 1998.*

**Smithsonian Center for Museum Studies** announces the awards for museum leadership, March 16–20, 1998. This annual, 5-day seminar targets the career development needs of members of all minority groups working in all disciplines and functional areas of museums. For information: Magdalena Mieri, Center for Museum Studies, MRC 427, Smithsonian Institution, Washington, DC 20560; 202/357-3162; mmieri@ic.si.edu. *Deadline: January 16, 1998.*

**10th Annual Betty Park Award** competition is sponsored by the Surface Design Association to promote criticism and scholarship in the field of contemporary fiber art. First prize: \$1000; honorable mention: \$500. Winning essays will be published in the *Surface Design Journal*. For guidelines, send SASE to: Betty Park Awards, Surface Design Journal Editorial Office, 93 Ivy Lane, Englewood, NJ 07631. *Deadline: March 14, 1998.*

## Calls for Entries

**Hand-Pulled Prints VI**, an international juried exhibition to be held April 2–30, 1998, at Parchman-Strenmel Galleries in San Antonio, Tex., seeks entries of hand-printed works. Fee: \$10 per slide. For prospectus, send #10 SASE to: Stonemetal Press, 1420 S. Alamo 104, San Antonio, TX 78210. *Postmarked deadline: December 13, 1997.*

**Alternatives '98** is a national juried photography exhibition with the theme "Culture: Kinship and Contradiction Between Coexisting Cultures." Open to photography and media-based artists representing diverse cultures in nontraditional ways. Fee: \$20. Send up to 5 slides or 1 video to: Alternatives '98, Ohio University School of Art, 528 Seigfred, Athens, OH 45701. *Deadline: December 15, 1997.*

**Open Studios Competition for Painters** are conducted in 6 regions of the U.S. every year. Two full-color pages in *New American Painting* will be devoted to the work of each winner. Send 8 35-mm slides, résumé, and SASE to: Open Studios, 66 Central St., Wellesley, MA 02181; 781/235-2235. *Deadlines for competitions: southern, December 15, 1997; midwestern, February 16, 1998; western, April 13, 1998.*

**Watercolor Magic** seeks submissions of works in water-based media. Awards of \$100–\$1500 will be made, and winners will be featured in the Summer 1998 issue of the magazine. Juror: Tom Hill. Fee: \$10 per slide. For prospectus, send SASE to: Watercolor Magic's 1997 Watermedia Showcase, Attn. Leeanna Wesley, Dept. PR, 1507 Dana Ave., Cincinnati, OH 45207; fax 513/531-1843, Dept. PR. *Deadline: December 15, 1997.*

**Women Artists of the American West: Past and Present.** Reviewing women artists' works and scholarly essays for Internet and CD-ROM publication. Submit slides, 1-page proposal, and résumé to: Susan Ressler, 1352 Bldg. CA-1, Purdue University, West Lafayette, IN 47907. For information: artemis@omni.cc.purdue.edu; www.personal.psu.edu/faculty/j/x/jxm22/WAAW/WAAW.html. *Deadline, December 15, 1997.*

**Women in the Visual Arts 1998 Exhibition**, Erector Square Gallery, New Haven, Conn., March 6–27, 1998. Seeking work in any medium except video or jewelry. Fee: \$20/3 slides. For prospectus, send SASE to: WIVA-98, Erector Square Gallery, 315 Peck St., New Haven, CT 06513; 203/865-5055; fax 203/865-3311. *Deadline: December 19, 1997.*

**Contempo-Italianate: American Impressions of Italy** is seeking entries of work that reflects American fascination, either parodic or serious, with Italian culture. Send proposals for inclusion to: Laband Art Gallery, Loyola Marymount University, 7900 Loyola Blvd., Los Angeles, CA 90045-8346; 310/338-2880. *Deadline: December 31, 1997.*

**Solo exhibition opportunity** for guest artist June 12–July 1, 1998. For information, send business-sized SASE to: Bowery Gallery, Attn. Invitationals, 121 Wooster St., New York, NY 10012. *Deadline: January 1, 1998.*

**The Art Directors Club** announces the First U.S. Student Art/Photography Competition. Student photography and illustration is sought for inclusion in *BIG* magazine; winners will also be featured in an exhibition. The purpose of the competition is to encourage art and design students under the age of 27, working in photography, illustration, editorial design, and art direction. For details, see www.adcny.org. Send entries to: *BIG* magazine, 61 E. 8th St., Ste. 167, New York, NY 10003; 212/343-3911; fax 212/343-3916. *Deadline: January 5, 1998.*

**Mayfair Festival of the Arts: National Sculpture in the Park Exhibition**, to be held May 1–June 20, 1998, at Cedar Beach Park in Allentown, Pa., is open to all US sculptors. Entries of existing or proposals for site-specific sculpture are sought. A \$500 stipend will be awarded to each accepted sculptor. For prospectus: Mayfair, Dept. JA, 2020 Hamilton St., Allentown, PA 18104; 610/437-6900; info@mayfairfestival.org; mayfairfestival.org. *Deadline: February 13, 1998.*

**Portrait as Icon** is a juried exhibition sponsored by the Corcoran Gallery in Washington, D.C., May 3–June 7, 1998. Open to all artists working in any media. No work over 8' or 50 lbs. will be considered; work must be for sale. Fee: \$25/3 slides. For prospectus, send SASE to: Target Gallery, Torpedo Factory Art Center, 105 N. Union St., Alexandria, VA 22314; 703/549-6877; fax 703/683-5786. *Deadline: February 15, 1998.*

**Mayfair Festival of the Arts: National Juried Art, Craft, and Photography Exhibition** will take place June 5–July 5, 1998. It is open to all types of painting, sculpture, graphics, mixed media, original crafts, or photography. Seven cash awards per category will be awarded. Fee: \$10/3 slides. For prospectus: Mayfair, Dept. JA, 2020 Hamilton St., Allentown, PA 18104; 610/437-6900; info@mayfairfestival.org; mayfairfestival.org. *Deadline: February 27, 1998.*

**Sharadin Art Gallery at Kutztown University** is seeking proposals for exhibitions of fine arts, crafts, and communications design. Exhibitions featuring new technologies or innovative approaches to traditional media and content are encouraged; particularly interested in focused group exhibitions that feature from 3–6 participants. Send brief description; a maximum of 40 35-mm slides, including dimensions, title, and medium; résumés of participants, and related support material with SASE to: Sharadin Art Gallery, Kutztown University, PO Box 730, Kutztown, PA 1950-0730; 610/683-4546; talley@kutztown.edu.

## Grants and Fellowships

**Winterthur Museum, Garden, and Library** offers 1–6 month residential fellowships at \$1,000–\$2,000 per month, 4–12 month NEH senior scholar grants at \$2,500 per month, and dissertation fellowships at \$5,500 per semester for scholars pursuing topics in American art history, decorative arts, material culture, and social and cultural history. For information: Director, Research Fellowship Program, Office of Advanced Studies, Winterthur Museum, Winterthur, DE 19735; 302/888-4649; pelli@udel.edu. *Deadline: January 15, 1998.*

**Walter Read Hovey Memorial Fund** fellowship is awarded to a graduate student in the U.S. specializing in art history or related fields. A 1,000-word statement and 2 letters of recommendation are required. For application: Pittsburgh Foundation, 1 PPG Place, 30th fl., Pittsburgh, PA 15222-5401; 412/391-5122. *Deadline: January 31, 1998.*

**Center for the Study of Public Scholarship (CSPS)** at Emory University examines the sources, forms, and uses of scholarship, inside and outside the academy. CSPS invites scholars and practitioners from nonacademic settings to submit projects. CSPS will award 4 semester-long fellowships on the theme "Exhibiting Cultures, Performing Cultures," to be held

during the 1998–99 academic year. The fellowships carry a stipend of \$15,000. For information: Tom LaPorte, Center for the Study of Public Scholarship, S-411 Callaway Center, Emory University, Atlanta, GA 30322: 404/727-7804; fax 404/727-2370; tlaport@emory.edu. *Deadline: February 1, 1998.*

**Smithsonian Center for Museum Studies** is seeking proposals for fellowships in museum practice. The program is designed for museum staff at mid-career or senior level. For information: Nancy J. Fuller, Center for Museum Studies, MRC 427, Smithsonian Institution, Washington, DC 20560; fax 202/357-3346; fmp@cms.si.edu; www.si.edu/cms/fmpcov.htm. *Deadline: February 15, 1998.*

**United States Capitol Historical Society** offers a fellowship to support research on the art and architecture of the US Capitol. The stipend is \$1,500 per month. Applicants may request 1–12 months of support. Include a c.v., a proposal explaining the relevance and scope of the topic, a research plan, and 2 letters of recommendation. For information: 202/228-1222; bwolanin@aoc.gov; www.aoc.gov. *Postmarked deadline: February 15, 1998.*

**Franklin Furnace Fund for Performance** awards of \$2,000–\$5,000 are made annually to practitioners from the US and abroad to present work in New York over the course of 12 months. Each year a peer panel of performance artists reviews applications and sets the amount of awards. Include a short statement on the concept of the proposed work, a VHS videotape of past work, and SASE. For application: Franklin Furnace Archive, 112 Franklin St., New York, NY 10013-2980; www.franklinfurnace.org. *Deadline: April 1, 1998.*

**Henry E. Huntington Library, Art Collections, and Botanical Gardens** welcomes applications for fellowships to support research in the history of British and American art. Awards will also be considered in areas of continental European art. Awards are considered for predoctoral as well as postdoctoral candidates. Holders of awards are expected to be in continuous residence throughout their tenure. For information: Committee on Fellowships, The Huntington, 1151 Oxford Rd., San Marino CA 91108. Applications are accepted each year between October 1 and December 15.

## Miscellaneous

**New York Conservation Foundation** seeks to facilitate educational events, training, resources and publications for the conservation community. The foundation is not geographically limited. 275 Madison Ave., Ste. 1618, New York, NY 10016.

**ARTIS** is a nonprofit organization providing support to faculty bringing students to study in Italy, Spain, England, and Bali. Flights, ground

transportation, guided field trips, excursions, housing, studio and classroom space, and on-location support is provided. For information: 800/232-6893; 520/887-5287; dfro@digmo.org.

## Publication

**FATE in Review** is the annual journal of the CAA affiliate Foundations in Art Theory and Education (FATE). The current issue is \$10. Membership in FATE, including the journal and newsletter, is \$20. Joyce Hertzog, School of Art and Design, College of Imaging Arts and Sciences, Rochester Institute of Technology, PO Box 9887, Rochester, NY 14623-0887.

## Residencies

**Dieu Donne Papermill** is accepting applications from emerging New York State artists for its Workspace Program. The program consists of 7-day residencies in the papermaking studio. For an application, send SASE to: Dieu Donne Papermill, Attn. Workspace Program, 433 Broome St., New York, NY 10013. *Deadline: January 9, 1998.*

**Fine Arts Work Center** provides the opportunity for 20 emerging artists and writers to live and work at the center for 7-month residencies. Apartments, studios, and stipends are provided. Fellowships run from October 1–May 1. For application, send SASE to: Fine Arts Work Center, 24 Pearl St., Provincetown, MA 02657; 508/487-9960; www.CapeCodAccess.com/FineArtsWorkCenter.

## Workshops

**Volunteer Lawyers for the Arts** will present a workshop in copyright basics, November 19 and December 17, 1997, 1:00–5:00 p.m., at 1 E. 53rd St. in New York, designed to teach artists how to protect their creative rights. Attendees will receive copyright guide. VLA will also be holding not-for-profit incorporation and tax exemption seminars on November 25, December 9, and December 16, 1997. Fee: \$25, artists and arts organizations; \$50, attorneys. To register: 212/319-2910.

**New York Conservation Foundation** offers the course "Introduction to Conservation of Outdoor Bronzes." Sculpture conservator John Scott of the New York Conservation Center and Princeton University and colleagues will lead lectures and a hands-on field project. Small class size, enroll early. For information: NYCCF, PO Box 20098LT, New York, NY 10011-0008; fax 212/714-0149; jscott@panix.com.

**DECEMBER 1, 1997**  
The ninth international day of action and mourning in response to the AIDS crisis



A project of Visual AIDS,  
526 west 26th street, no. 510, new york, ny 10001  
212.627.9855 fax 212.627.9815

**DAY WITHOUT ART**

## Information Wanted

**Thomas McCormick Gallery** is gathering information for *Prints by Jan Matulka: A Catalogue Raisonné*. Seeking to make contact with individuals who own Matulka prints or related material. Thomas McCormick Gallery, 2055 N. Winchester Ave., Chicago, IL 60614; 773/227-0440; fax 773/862-0440; tmwa@suba.com.

**"Reconstructing a Feminist Figuration."** Seeking information on women figurative painters working from a feminist perspective for an upcoming CAA panel. Send slides and material with SASE to: Diane Sophrin, 28 Foster St., Montpelier, VT 05602.