The Museum and the Artist

CONTENTS FROM EACH ISSUE

Artists' appetites: Needless to say, I proceeded to the nearest coffee shop to read the report. The committee originated at the annual convention of the American Association of Museums in 1969, where a symposium was held on artist-museum relations, led by the executive director of Artists Equity Association. Representations from museums and artists met over two days in groups focusing on the following topics: "exhibitions and issues," "artists' appetites," "exhibition policies and museum practices," 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 was 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 support representatives. The committee held its first meeting at the Whitney Museum in March 1951, agreeing that it "shall be continued with an additional representative 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." As 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 is described as a "proposed code of equitable and mutually beneficial dealings between museums and artists," focusing on these areas—exhibitions, purchases, and community relations—and concludes, "in whatever form it may be adopted, we hope that the committee will continue to be of future use to artists and museums in their mutual relations."

I searched through CAA's worryfully sparse archives and found only 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 addition to the "problem of artists' appetites," 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 was being considered, at the beliest of outgoing board member Lowery Sims, in April 1947, appointed a Task Force on Museums and Artists Equity with a mandate "to recommend a program of action for the growth and development of museums and representatives." As a minority member, I have the privilege of inviting you to our committee. Led by the executive director of Artists Equity Association, the task force on the fruits of my research. It is my hope that we will be able to convene a new joint committee on artist-museum relations with the fruits of the research. As the committee met regularly to debate the Woodstock resolutions and recommendations.

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Hotels
CAA has reserved a substantial block of rooms at the Royal York Hotel in Toronto. Rooms are also available at the Scarborough Hilton, the Skyhotel, and the Stratfordon, all of which are accessible to the Metro Toronto Convention Centre and the Royal York via PATL's Toronto's system of enclosed walkways. Detailed information regarding preliminary programs that were 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. Zephyr/McCord Travel has been chosen as the official conference travel agency. American Airlines is offering 5% discount off of 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, 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 own reservations and exchange them via Air Canada's meeting network at 800-561-7785 (request file CW9075).

Contact both airlines to determine which is primary research material that will only increase in value. I invited a slew of artists for the Artist's Portfolio Review interviews. These monitors will be 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 Age: Education, and Libraries after "Campus,"" was sponsored by the American Council of Learned Societies (ACLS), the National Endowment for the Arts, and the American Library Association. The National Endowment for the Arts (NEA), according to the New York Times, will increase its funding of NEA arts, and (Selected) Fuel, 1997--the NEA will receive $898 million, or $15 million increase from FY 97. Members of the CAA News staff were in attendance.

Changes to CAA Benefits Package
Each year, CAA faces the challenge of offering new programs and services, while at the same time keeping membership fees as low as possible. As costs are continually increasing 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.

Advocacy News
As we go to press, the House-Senate Conference on FY 98 Interior and Related Agencies Report, which the National Endowment for the Humanities (NEH) during FY 98. Both houses of Congress approve the conference report, which will be checked without amendment, and the President signs the legislation, the NIH will receive $101,000, an increase of $700,000; the NEH will receive $898 million, a $15 million increase from FY 97. And the NEH has also approved a grant for the National Historical Publications and Records Commission (NHPRC) grants program (a 15% increase); $205.05 million for the operating budget of the National Archives (a 5% increase); and $14.65 million for repair and renovation of National Archives buildings.

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 Age: Education, and Libraries after campus," was sponsored by the American Council of Learned Societies (ACLS), the National Endowment for the Arts, and the American Library Association. The National Endowment for the Arts (NEA), according to the New York Times, will increase its funding of NEA arts, and (Selected) Fuel, 1997--the NEA will receive $898 million, or $15 million increase from FY 97. Members of the CAA News staff were in attendance.

Further material on the conference, compiled by Sunitt, may be found at oregon.web.edu/~sunitt/pdx.html. The interim report on the Conference on Fair Use is posted at www.epri.go.gov/web/offices/dcom/alta/coma.html.
Although the NFA has been the primary focus of the joint Senate-Representative committee, the humanities community will have a concerned interest in changes that will be proposed. Our preference for provisions will significantly affect the NFA, the recommendation that the endowments be solicited to invest and fund events from new sources will affect the NEH as well.

One result of all the controversy over arts funding has been the ongoing development of alternatives to the current endowment structures, 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 publically funded projects and a search for alternatives. Current recommendations represent a model that began with a commitment to the production, distribution, and 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 endowments 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, library archives, specifically by updating the Fair Use doctrine for electronic media; and provide a standard for liability based on individual conduct.

CAAAT Activities

CAAAT has been active this past quarter disseminating more than a thousand letters on the 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 CAAAT board member Bailey Douglass, professor of painting and drawing at the University of Arizona, for her letter-writing campaign and local actions with colleagues and students. If you have engaged in successful advocacy efforts, please let us know via email: kab@collegearth.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 federal 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; proposed merger of the NEA and NDEH; the future of individual fellowships for artists and scholars; and how public funding can be used to influence the content of art. Assistance members will gain insight and understanding on how systems of national funding affect them and the organizations with which they are affiliated.

Placement Review

During the 1996-97 academic year, there were 1,454 advertisements of employment opportunities in CAA. CAA has an active advertising listing publication. This represents a 14% increase over the 1,204 advertisements run during the 1995-96 academic year. In past years, CAA has 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 updated 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 statistically reliable 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 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 staff members further themselves professionally.
Reproduction Rights in Scholarly and Educational Publishing

Introduction

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

The dissemination of knowledge in the form of scholarly research and writing is clearly in the interest of the scholarly community, with the participation of suppliers and interested parties expected that in preparing a scholarly work for publication, a scholar should be subject to the charge for the reproduction rights only if it can be proven that the reproduction is necessary for that specific request from an educational/ cultural purpose and are not for commercial purposes such as criticism, comment, teaching, scholarship, or research, is not an infringement of copyright. Under the Copyright Act of 1976, certain limited reproductions of copyrighted material are specifically authorized without obtaining permission from the copyright holder. These include:

- Reproduction by Libraries and Archives: Libraries and archives may reproduce copyrighted material for their own use or for the use of their patrons, as long as the reproduction is not for commercial purposes.
- Reproduction for Educational Purposes: Teachers and schools may reproduce copyrighted material for their own educational purposes, as long as the material is not being used for commercial purposes.
- Reproduction for Research Purposes: Researchers may reproduce copyrighted material for research purposes, as long as the reproduction is not for commercial purposes.
- Reproduction by Not-for-Profit Organizations: Non-profit organizations may reproduce copyrighted material for their own educational or research purposes, as long as the reproduction is not for commercial purposes.
- Reproduction for Paragaphic Use: A fair use analysis must be done to determine if the reproduction is for paragaphic use.
- Reproduction by the Library of Congress: The Library of Congress may reproduce copyrighted material for its own use or for the use of its patrons, as long as the reproduction is not for commercial purposes.
- Reproduction by Blind or Visually Impaired Persons: Blind or visually impaired persons may reproduce copyrighted material for their own use or for the use of their caregivers, as long as the reproduction is not for commercial purposes.
- Reproduction by the Library of Congress for Accessible Formats: The Library of Congress may reproduce copyrighted material for its own use or for the use of its patrons, as long as the reproduction is not for commercial purposes.

The Proposal

The Proposal will surely serve the best interests of all constituencies, and at the same time strengthen the rights of the scholar to publish research without infringing financial burdens. As the scholarly community and public policy guidelines should serve as a basis for a full and candid discussion of the issues on an international level.
to the extent possible, fees for an image
these guidelines apply only to the first
substantially reduced.
issues: these guidelines apply only to the first
reproduction from a negative or transparency
making a new transparency
3. black and white and color reproduction
commentary on CAA and SAI guidelines for the fair use of visual materials in scholarly publication and research
the copyright act and annotations to the doctrine of "fair use"
the copyright act and annotations to the doctrine of "fair use"
the factors set forth in section 107 to be
unfair or not have to pay reproduction fees.
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 doing so. 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 Reversion 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, repealed 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 pertain to visual materials (referred to as "ARTICLES AND MATERIALS" and graphs from originals and publications)
1. Black and white
production of a print from an existing negative
making a new negative and production of a print
2. color
making a copy transparency
making a new transparency
3. black and white and color
making of stills from films

publication from the publisher at a discount at least equal to that accorded the author.

commercial nature or is for nonprofit educational purposes; (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 of the copyrighted work.

the factors set forth in section 107 to be "unfair or 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 infringement is or may be 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 infringement is or may be against them. They justify our contention that in many cases scholars should not have to pay reproduction fees.

the use is reasonable and not harmful to the interests of the copyright owner.

This 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 the doctrine of fair use in rather limited contexts and with considerable variability, we believe that the doctrine of fair use is to be "one of the most difficult and contrary concepts in the corpus of Copyright law" and is "not susceptible to exact definition."
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use (3) is not used in a cumulative sense or (4) reproduction serves only to enhance the value of the work and reproduction is of a library or educational use and to the owners of the copyright may not be those 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.

the first thing to remember when purchasing visual materials is to

commercial purposes or for the public interest. If you are considering the use of visual materials, you should spell out the scholarly nonprofit nature of the publication and the rationale for fees to be waived. Furthermore, you should
Recommended Reading


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.
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 one way of acquisition.

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

Solo Exhibitions by Artist Members

Only artists' ads 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 exhibitions, medium. Please indicate CAA membership.

Photographs cannot be returned.

ABROAD

James Jastrzab, Visiting Scholar, Gaiassa, Zurich, September 4-October 18, 1997. Baka Crystale.


MID-ATLANTIC


MIDWEST


William A. Berry, Kemieric Art Gallery, University of Northern Iowa, Cedar Falls, August 26-September 29, 1997.


NORTHEAST


Cara Colen, Jason McCoy Gallery, New York, September 30-November 1, 1997.


People in the News

Margaret Alexander, 1925–1997

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, when she taught early Christian and Byzantine art history. Alexander was born in 1916 in Shars, Mass. She received a B.A. from Wheaton College in Norton, Mass., in 1938 and went on to receive a M.A. and Ph.D. degree in 1958 from New York University’s Institute of Fine Arts.

In addition to her tenure at the University of Iowa, Alexander served as an American director of the Corpus of the Mosaics in Tunisia from 1957 until her death in 1996. She also worked as a mosaic specialist for the Carthage Museum project, 1992–94, and as mosaic specialist for the Baal-bal Reuse project, 1991–94. 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 Ancient Mosaics, and president of the International Committee for the Conservation of Mosaics, 1986–96.

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

Pamela Askew, 1925–1997

Pamela Askew died on June 24, 1997, the art-historical community was greatly saddened by the death of Pamela Askew. She was 72 years old. A specialist in Italian and French painting of the 15th and 16th centuries, Askew held an M.A. from the Institute of Fine Arts, New York University, and a Ph.D. from the Courtauld Institute of Art, London. She was the author of several books and contributed many articles to such magazines as Renaissance Quarterly and Art Bulletin. Over the course of her career, she served as a member of the Institute for Advanced Study at Princeton, 1976-77, and served on the Curatorial Committee of the Emily C. and Matthew D. Marks Foundation.

In 1990 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. Pamela’s early importance in the education of countless museum directors, collectors, and scholars was fostered by teachers such as Agnete Risdal Cleva, Lella Barber, and others, 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, Askes was completing a book on the role of the Vasaer art department and gallery in the invention of American art history: her introduction to this subject appears in The Early Years of Art History in the United States (Princeton, 1993). Pamela gradually and often asked in that, a number of women who had a distinctive personal commitment to intellectual life. Pamela Askew provided a powerful role model for female scholars (and, like the other, inspired male students as well). She was an exceptional educator in her brilliant lectures, which were characterized by penetrative critical judgment, acute visual sensitivity, demand for thorough research, and evasion to the seductive net of her aversion to cant. The seductive net of her aversion to cant. The seductive net of her aversion to cant. The seductive net of her aversion to cant. The seductive net of her aversion to cant. The seductive net of her aversion to cant. The seductive net of her aversion to cant.
Hartwick College to support museum studies

Helen Askew was a leading figure in the museum world in the mid-20th century. After graduating from the University of Oxford, she moved to New York to serve for 15 years as director of the American Institute of Conservation of Historic and Artistic Works. Her work was featured in an exhibition about the history of the art world in Ghana, N.Y., September 6-18, 1997.

Marc Adamitis Scrape was awarded a Visiting Artists Fellowship by the Irish Museum of Modern Art’s Work in Progress Dublin in March and April 1998. During the summer of 1998, she will make a new experimental video for the Contemporary Open Air Sculpture Museum in Vilnius, Lithuania.

Judith Selley was awarded a grant from Cable Television Production Fund in recognition of her "Heroic" Tradition of Teaching in American Art. Gale Gordon was awarded a grant from the Elizabeth Foundation for Arts for 1997-98.

Robert Latham has been appointed director of the Philadelphia Art Museum. He will take office in January 1998. His appointment was announced by the museum’s board of trustees.

Museums and Galleries

Grants, Awards, & Honors

Only grants, awards, or honors received by the CAA are included in the CAA News section. The information is compiled from various sources, including museum publications, art journals, and other art-related publications.

Academe

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

Benjamin Binstock has been appointed professor and head of the critical-studies area focusing on author theory, at the University of Wisconsin-Madison, where he will teach American literature, literary theory, and cultural criticism.

Kathleen DesMoch, professor of art at Central Michigan University, will teach a course in the Art Institute of Michigan’s Master’s program in the fall of 1997.

Jeffrey E. Kuebler has been appointed to the department of the History of Art at the University of Tennessee.

Philip Jacks, recently appointed to the faculty of the Department of Art at George Washington University, has received a National Endowment for the Arts grant for his book project on the history and development of modern art in Europe.

Karen Koehler has been appointed adjunct assistant professor of architecture at the University of Kansas.

Morgan Matthews-Wilkinson has been appointed executive director of the American Institute of Conservation of Historic and Artistic Works, succeeding Susan Rosenberg, who retired this summer.

Joanne Kuebler was appointed executive director of the Museum of Art at University of Kentucky.

Patricia Beck was awarded a 1997 artist-in-residence and Colorado Fellowship in Photography at Anderson Ranch in Snowmass, Colorado, sponsored by the University of Colorado and the City of Aspen. Her work was featured in an exhibition at the University of Colorado Art Gallery in Denver, May 27-August 6, 1998.

M. Sean Mercer has been appointed assistant professor of art in the School of Art and Design at the University at Buffalo, State University of New York.

Maurice Beloff won a 1997 fellowship award for research on the history of the American art market. His work was featured in an exhibit at the University of Toronto Art Gallery in October 1997.

Zoe Beloff won a 1997 fellowship award for research on the history of the American art market. Her work was featured in an exhibit at the University of Toronto Art Gallery in October 1997.

Sara Rosenberg, who retired this summer, succeeds Susan Rosenberg as the executive director of the American Institute of Conservation of Historic and Artistic Works, succeeding Susan Rosenberg, who retired this summer.

Theodore Shippey, professor of English and art history at the University of Iowa, has received the Eugene Gettens Award for outstanding service to the American Institute of 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 for research on the history of the American art market. Her work was featured in an exhibit at the University of Toronto Art Gallery in October 1997.

Elizabeth K. Helmsinger, professor of English and art history at the University of Iowa, received a 1997-98 fellowship from the National Honorary Art Museum. Her work was featured in an exhibit at the National Honorary Art Museum in Washington, D.C.

Carly Kevauld was awarded a fellowship to develop a new manuscript of the Art Institute of Chicago. Her work was featured in an exhibit at the National Honorary Art Museum in Washington, D.C.

Donald Kuebler, 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 Dealers in 1996.

Jain Marsh was awarded a West Virginia University Faculty Senate research grant for a 3-day residency at the Pyramid Atlantic Center for the Arts. She will be working on a handwritten book based on that incorporates artistic renderings of found objects.

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The 4th Annual Eastern Analytical Symposium. Conservation science technical sessions will be held November 17, 1997, in, Lawrence, NJ. The program will consist of a half-day of papers on instrumental analysis to the practice of conservation technology. Contact: Conservation Foundation, P.O. Box 20007, New York, NY 10020, fax 212·714-6020. Deadline: December 31, 1997.


"West-East-South-North" Symposium will be held February 19-20, 1998, at the University of Huazhou, University of Huazhou, April 2-4, 1998. Papers will explore cultural, social, political, historical, literary, aesthetic, interdisciplinary association for the study of 19th-century cultures, announces...
within the last 5 years. Papers must be unpub- 
lished, original investigations of new or appa-
rently unexplored areas of research (see the 
perspective) of art, economics, and/or 
archaeology. The author will receive transporta-
tion, two free tickets to the conference, and a 
publication of the proceedings. The deadline is 
September 15, 2019.

Noon Artists of the American West: Past and 
Present. Inviting artists working in all media 
who work in any media. No work over 8 x 50 in. 
will be accepted. Fee: $25/5 slides. For 
prospectus, send to: Noon Artists, 
4255 N. Central Ave., Phoenix, AZ 85012; fax 602/524-9294.

Deadline: July 1, 1999.

Smithsonian Center for Museum Studies 
seeks proposals for fellowships in museum 
practice. The program is designed for museum 
staff at mid-career or senior level. For infor-
mation: Nancy J. Stabler, Center for Museum 


June "Art in Review" in the annual journal of the 
CAA affiliate Foundations in Art Theory and 
Education (FAITE). The current issue is written 
by a museum professional. For editorial infor-
mation: info@mayfairfestival.org; mayfair 
15-00-15621-0000-0. Deadline: December 1, 1997.

United States Capitol (Historical Society offers 
a fellowship to support research on the art and 
architecture of the U.S. Capitol. The stipend is 
$1,200 per month. Applications must include a 
supporting letter from an academic advisor or 

Kinship and Contradiction Between Coexisting 
Alternatives '98 conducted a semiannual, 5-day seminar in 
selected disciplines and functional areas of museums. 

(deadline, Campus Change of Address, November 15, 1997.

Volunteer Applicants for the Arts will present a new art historical exhibition on the concept of the proposed work, a VHS videotape 
of past work, and a resume. For information: NYCF, 
212/319-2910.

Selected candidates will be informed in mid-February, at which time 
participants will be invited to the center for a 7-month residency. 

Hill. The foundation offers 
staff at mid-career or senior level. For infonna­ 
tion: cms.si.edu; www.si.edu/cms/fmpcov.htm. 

Residencies

Information Wanted

Deadline: December 1, 1997.

American fascination, either parodic or serious, 
with Italian culture. Send proposals for 
summer residencies in the U.S. or Italy, 
Spain, England, and 
world residence throughout their tenure. 
Deadline: N/A.

The Huntington Library, Art Collections, 
and Research Center, 1100 Oxford Rd., San Marino, CA 91402; 887-5287; e-mail: info@mayfairfestival.org; mayfair 
15-00-15621-0000-0.

American Artists opportunities are seeking artists in all media, with a 
concept of the proposed work, a VHS videotape 

Wintertower Museum, Garden, and Library, 
address, dramatic art, material culture, 
and design. Directions: Please send a 
supporting letter from an academic advisor or 


Seminars and Residencies: 
www.personalpsu.edu/faculty/j/x/jxm22/ 
resume

The Smithsonian National Museum of History and Technology is 
seeking proposals for exhibitions of fine 
arts, crafts, and communications design. 
Deadline: December 1, 1998.

From emerging New York State artists for its 
Washington, D.C. 20560; 703/683-5786; fax 

New York City Foundation offers the 
current issue is written 
by a museum professional. For editorial infor-
mation:info@mayfairfestival.org; mayfair 
15-00-15621-0000-0. Deadline: December 1, 1997.


New York Times, 1336 Avenue of the Americas, 
New York, NY 10019-1294; 212/319-2910.

June "Art in Review" in the annual journal of the 
CAA affiliate Foundations in Art Theory and 
Education (FAITE). The current issue is written 
by a museum professional. For editorial infor-
mation: info@mayfairfestival.org; mayfair 
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United States Capitol (Historical Society offers 
a fellowship to support research on the art and 
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$1,200 per month. Applications must include a 
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