John Walsh to Speak in Los Angeles

John Walsh, director of the J. Paul Getty Museum, Los Angeles, will give the keynote address for the invocation of CAA’s eighty-seventh annual conference in Los Angeles, Wednesday, February 10, 1999. The invocation, which commences at 5:30 p.m. in room 608 of the Los Angeles Convention Center, is the annual gathering of CAA members for public recognition of their peers who have made outstanding contributions in the fields of art and art history over the past year.

John Walsh has been the director of the J. Paul Getty Museum since 1983. After graduating from Yale University in 1961, he completed M.A. and Ph.D. degrees from Columbia University. He spent a year at the University of Leiden in the Netherlands as a Fulbright graduate fellow, served as a lecturer and research assistant at the Frick Collection in New York, and then became an associate for higher education at the Metropolitan Museum of Art, while teaching part time at Columbia. Between 1970 and 1975, Walsh worked as an associate curator and later a curator in the Department of European Paintings at the Metropolitan and continued to teach undergraduate and graduate courses. He then resigned from the Metropolitan to become professor of art history at Barnard College and Columbia University. Two years later Walsh returned to full-time museum work as curator of paintings at the Museum of Fine Arts, Boston, where he remained, serving for a time as visiting professor of fine art at Harvard University, until his move to the Getty in 1983.

At the Getty Museum, Walsh has overseen the enlargement and strengthening of the staff, the dramatic growth of the collections, the conception and construction of a new and much larger museum, and the planning for renovations to the former Getty Museum in Malibu. In 1998 he took on the post of vice-president of the J. Paul Getty Trust in addition to his role as director of the Getty Museum.


Walsh is a trustee of the Claremont Graduate University, a member of the Governing Board of the Yale University Art Gallery, the Smithsonian Council, the American Antiquarian Society, the Century Association, and the American Academy of Arts and Sciences. He also served as president of the Association of Art Museum Directors from 1989 to 1990.

Buses will depart immediately after the invocation ceremony for a gala reception at the new Getty Center. Tickets are available with conference preregistration.
Gertsen's work evokes a wide range of written and painted sources in order to analyze the decoration of the Byzantine sanctuary from the perspective of the contemporary viewer, from music to liturgical celebrant, from bishop to lay worshipper. In a new presentation of the sanctuary program, the author reveals to the modern reader what and is manifest only to the clergy. In medieval Byzantium the artistic program that developed behind the sanctuary screen delivered a particular message to priests, whose actions and words were reflected in the painted decoration. Filled with saints who gesture across the altar and read from texts, the church need not be limited to the clergy. It should not, however, distract our attention from the diversity of possible choices. Decorative selections reflect the pietistic requirements of individual communities or the artistic and regional traditions followed by specific painters. Indeed, variations among sanctuary programs demonstrate that Byzantine painters combined sources and figures to create new combinations appropriate to particular congregations. In addition to meeting the needs of individual celebrants and congregations, the powerful representation of venerable authors and orators and the careful depiction of key components of Church Mysteries: Programs of the Byzantine Sanctuary.

Sharon E. J. Gertsen, author of the upcoming CAA monograph, Beholding the Sacred Mysteria: Programs of the Byzantine Sanctuary

Cahiers archéologiques. Since 1944, CAA's Monographs on the Fine Arts series has provided the opportunity for CAA members to publish scholarly books in all areas of the history of art. A listing of available books in the series, along with ordering instructions, appears on the inside back cover of every issue of the Art Bulletin and on the CAA website at www.collegeart.org/publications/monographs.html.

Submissions of manuscripts on all periods of the history of art should be sent to: Debra Pincus, Editor, Monograph Series, Dept. of Sculpture, National Gallery of Art, Washington, DC 20565; d-pincus@nga.gov. Manuscripts should fall between 35,000 and 75,000 words, require no more than 100 illustrations, and be crafted according to the Art Bulletin style guide, found at www.collegeart.org/authorguides/ABAllStyleGuide.html.

Annual Conference Update

Committee on Women in the Arts to Honor Samella Lewis

The CAA Committee on Women in the Arts will honor Samella Lewis with its Fourth Annual Recognition Award. The award will be presented at a celebratory breakfast on Friday, February 12, 7:30-9:00 a.m., in the Regal Biltmore Hotel Gold Room during CAA's eighty-seventh Annual Conference in Los Angeles. 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 Lewis's contributions to the development and support of the visual culture of the African Diaspora and her long and productive career in the visual arts as an art historian, artist, scholar and teacher, curator and administrator, collector, publisher, and activist. Lewis joins a distinguished group of recipients of this award, including Linda Nochlin (1997), Louise Bourgeois (1996), and Agnès Gund (1995).

The Committee on Women in the Arts Award adds another tribute to the many Lewis has received, including honorary degrees from Hampton University, University of Cincinnati, Dillard University, Bennett College, and Chapman College. Her accomplishments have been widely recognized with many awards, including the UNICEF Award for the Visual Arts, the Charles White Lifetime Achievement Award, Brandywine Workshop Lifetime Achievement Award, the National Conference of Artistic Achievement Award, the Vesta Award from the Women's Building (Los Angeles), the Women's Caucus for Art Honor Award for Outstanding Achievement in the Visual Arts, and the Scripps College Faculty Recognition Award. In 1990, Lewis was selected as Essence magazine for a "Legends in Our Time" tribute. She has held Fulbright and Ford Foundation fellowships, and most recently, she was appointed distinguished scholar at the Getty Center for the History of Arts and Humanities. In 1952, Lewis became the first African American to obtain a Ph.D. in art and art history. She also became a pioneer in curating exhibitions that show the interconnections of art made by peoples of the Caribbean, South Africa, America, and of African descent in the United States. She has worked tirelessly to ensure that recognition is given to artists of the African Diaspora, and she has been a moving force in opening the field of art history to the contributions of artists of color, demonstrating the impact they have had on the development of American art history and our understanding of its intersection with global art production. Lewis has taught at campuses across the country, engendering a legacy for each successive generation of American artists and scholars.
The Samella Lewis Collection continues to be shared with educational institutions and the public. A co-founder of Fashion Moda, Lewis has also curated and organized numerous exhibitions and community-based art partnerships.

Annual MFA Exhibition

The annual MFA exhibition will take place on Saturday, February 13, 4:30-6:00 p.m. Free shuttle transportation will be provided from the West Hall entrance of the Los Angeles Convention Center beginning at 4:30 p.m. Please review your 1999 CAA membership card or your conference registration badge when boarding the bus.

Spotlight: A Slip Sliding Away Performance Event

The Senta Monica Museum of Art at Bergamot Station will host an open house and reception on Saturday, February 13, 7:00-10:00 p.m., for the CAA members' exhibition Spotlight: A Slip Sliding Away Performance Event. Buses will depart from all conference hotels beginning at 6:00 p.m. The last bus leaves from the Santa Monica Museum at 10:30 p.m. Return buses will stop at all conference hotels. Price: $10.00.

Hotels

CAA has reserved a substantial block of rooms at the Regal Biltmore Hotel, the Omni Los Angeles Hotel, the Westin Bonaventure, the Hyatt Regency, the Marriott, and the Holiday Inn. Shuttle service will be provided from all conference hotels to Los Angeles Convention Center during the conference. Detailed information is provided in the preliminary program that was mailed to all members in late 1998.

Postconference Trips

Pre-registration with advance conference registration is necessary for all post-conference trips. All postconference trips take place on Sunday, February 14, 1999.

San Diego/Tijuana Trip

Board a bus to Tijuana and tour the Centro Cultural Mexicano of Tijuana. The tour includes a visit to Balboa Park, which includes the Museum of Art, Museum of Man, Museum of Natural Science, and the Mingei Museum of Asian Art. Bus departures from the Regal Biltmore Hotel at 7:30 a.m. Bus departures from Balboa Park at 5:00 p.m. shuttle departures from downtown Los Angeles at 12:30 p.m. and will return to all conference hotels. Space is limited to 49. Price: $10.00.

Fly American and Win Free Tickets!

Two pairs of tickets will be raffled to those flying American to the conference in Los Angeles. To be eligible, make your reservations directly through American’s meeting service desk (see above contact information) and make sure your tickets are issued by McCord Travel.

Receptions

The following receptions were late entries and do not appear in the preliminary program: Boston University Department of Art History, Friday, February 12, 7:00-10:00 a.m.; Christians in the Congregation, Friday, February 12, 12:30-2:00 p.m.; Princeton University Department of Art and Archaeology, Friday, February 12, 7:00-10:00 a.m.

All receptions will be held at the Omni Hotel unless otherwise noted in the preliminary and final programs.

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Cultural History of East Los Angeles

Join Tomasi Benetist and Lindsay Haley for a tour of Self-Help Graphics, as well as a tour of mural sites, including Emenda Court and Brook Booth and Soto Streets, followed by lunch. Bus departs from the Regal Biltmore Hotel at 9:00 a.m. Bus departs from Self-Help Graphics at 2:00 p.m. and will return to all conference hotels. Space is limited to 49. Price: $10.00.

Preliminary Program

Additions/Errata

The CAA Education Committee sponsored session "The Magic Classroom: Getting Started in the Digital World," chaired by Ben Davis and Gal Ruby, was incorrectly listed as a discount in the session schedule. "Ethereal" Poets, Nightmares, and Jailbirds, and Ibad Moomsien: Cultural Conflicts with the Law and Academy, chaired by Jacob Casabon and Marilyn Zimmerman, Thursday, February 11, 8:00-11:00 p.m.

The CAA News: Nineteenth-Century Art session "Future Directions for Nineteenth-Century Art" was incorrectly listed as "Future Directions for Nineteenth-Century Art.

CAA News

Emerging Artists

On October 25, 1996, CAA was pleased to host a very successful benefit, "Emerging Artists, Emerging Wines," at the Nathan Cummings Foundation in New York. This wine tasting was indescribable, the wines being tasted by a select group of exceptionally talented artists. All proceeds benefit CAA's Publications Fund. Most of the artists who worked to the silent auction are graduates of the Artists in the Marketplace Scholarships Program. Each year this program provides...
an invaluable opportunity for thirty-six artists from the New York metropolitan area in Stony Brook, New York, to participate in an innovative twelve-week seminar program. During the course of the program, which culminates with an exhibition at the museum, the artists meet with established art professionals, including curators, critics, and other artists, and are taught the skills they need to become successful artists.

Amy Eckert, born in Myrtle Beach, South Carolina, received her B.F.A. in photography from the College of Art in Boston. Her work has been featured in one-person exhibitions at Satellite, Gallery on Thome, and Hand and Gardner in Boston and in numerous group exhibitions. Eckert creates visually complex works in which she applies photographic images and paint to commercially available fabric printed with decorative images of flora and fauna. As she writes, "I am fascinated by the worlds depicted on the fabric we live with. As a child I would get lost staring at a paisley curtain. There is a mysticism that followed the puffy contours of the soil. I imagined my great aunt sitting in a hush in the backyard, paddling around her feet. I find odd scenes like this emerging when I photograph images traditionally unorganized into installations, evoke the fragile ephemerality of the physical world."

Daniel Mirer was born in Brooklyn, New York, and currently works in London. In architecture from the Faculdade Arquitectura e Urbanismo Silva e Souza, he now lives in New York. His work has been included in one-person exhibitions at the Galerie de Arte Raquel Arnaud in Sao Paulo, Brazil, and in numerous group exhibitions, including Crossing Lines in Art in General in New York. Feingold creates quietly poignant works and works on paper in which he explores the edge between the visible and the invisible. His exhibition at the Center for Curatorial Studies Museum at Bard College in Annandale-on-Hudson, New York, he now lives in New York. His exhibition in 1998 included Travis: The Body in Contemporary Photography, at the Bronx Museum of the Arts. Since the early 1980s, Feingold has exhibited in numerous group exhibitions, including classified in the Vasari Award competition.

Kudos also go to Joan A. Holladay, associate professor at the University of Texas, Austin, and author of Monograph on the Fine Arts: Volume IV, Illuminating the Epic: The Kassel, Wilhelmshaven, and the Landgraves of Hesse, the University of Indiana and Reed College in Portland, Oregon. The following publications guidelines are available from the publications department or on the website at www.collegeart.org/caa/resources/meiss/Art.Bulletin.Past. and other artists. To request a copy of them, send a self-addressed, stamped envelope to the CAA office, When requesting subscriptions, contact Jessica Tagliabue, Editor; tagliabue@collegeart.org. No phone calls please.

United States, and Canada asking that departments collect dissertation titles from their candidates and admittance them election for the first time. Artists have already mailed their index cards used in past years. Artists who have already mailed cards to CAA for the 1999 list will have their index cards included. It is, however, impossible that departments make every effort to ensure the accuracy of the index at the list. For information for subscribers, contact Jessica Tagliabue, Editor; tagliabue@collegeart.org. No phone calls please.

CAA Members

Honored

Beth Wright, whose book, Painting and History during the Renaissance; Abandoned by the Past (Cambridge University Press), won the Dallas Museum of Art’s Vasken Awad, an honor and writing by the first American historian in Texas. The book was partially funded by a CAA Millard Meiss Fellowship.

CIA NEWS NOVEMBER 1998 7

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An invitation for thirty-six artists from the New York metropolitan area in Stony Brook, New York, to participate in an innovative twelve-week seminar program. During the course of the program, which culminates with an exhibition at the museum, the artists meet with established art professionals, including curators, critics, and other artists, and are taught the skills they need to become successful artists.

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Advocacy

As a member of the Digital Future Coalition, CAA has worked hard to protect fair use on the Internet. Congress recognized the necessity of allowing libraries and archives to post digital media for educational purposes. We would like to thank all of you who sent letters of support to your representatives and senators. This is just one more sign that your efforts do make a difference.

Passage of the Digital Millennium Copyright Act

Congress acknowledges that the need to protect information should not preclude public access.

CAA hopes that information should not preclude public access.

The CMA encourages the registration of the Digital New World in 1995, when it passed the Digital Millennium Copyright Act of 1995 (DMCA). It is intended to extend American copyright law in protection of the World Intellectual Property Organization (WIPO), the DMCA will provide a set of guidelines for the President's desk for signature. The efforts of these organizations as the Digital Future Coalition and the interventions of the House Commerce Committee will have considerable influence on the legislation.

Several components of the Act of 1999

CMA Annual Conference

University of Southern California

and the Digital Millennium Copyright Act

These treaties will provide clear international standards for intellectual property issues. It is hoped that with the passage of the DMCA, the obligations for providers of basic communication services to be published in the January

This bill will extend international protection into the digital environment for air and sea transportation and liability for providers of basic communication services.

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Over the past few months there has been much controversy surrounding the recent Supreme Court decision in the long-awaited case of NEA v. Finley et al., in which four performance artists challenged the Congressional mandate to NEA that the agency consider "general standards of decency" and "respect for the diverse beliefs and values of the American public." In 1999, a federal district court ruled the decency language unconstitutional, but the Clinton administration appealed that decision.

An appeals court upheld the district court ruling in November, but the administration appealed once again, this time to the Supreme Court, which heard the case in March 1999. In June 1998, the court decided eight to one in favor of the NEA, although the decision gave the Clinton administration the opportunity to appeal once again. The court did not decide whether the NEA's decision in the long-awaited case of NEA v. Finley was constitutional, but the Clinton administration appealed that decision. The appeals court upheld the district court ruling in November 1997, but the administration appealed once again, this time to the Supreme Court, which heard the case in March 1999.

In 1992, a federal district court ruled that art institutions have ceased giving "community standards" a central role in deciding on the receipt of federal funds. The court ruling was overturned by the Supreme Court in 1995, but the NEA has continued to make decisions based on "community standards." The court ruling in November 1997, but the administration appealed once again, this time to the Supreme Court, which heard the case in March 1999.

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CAA Directories
Make the Grade!

• Directory of M.A. and Ph.D. Programs in Art History, Art History and Related Programs (1996) is a guide to schools in the U.S. and Canada offering M.A. and Ph.D. degrees in art history, studio art, museum studies, conservation, and related areas.


Special discounted price: $10.50 postpaid ($8.00 members). All orders must be prepaid. Add $2.00 for foreign orders. Checks must be drawn on a U.S. bank.

Reserve your 1999 directory now!

• The 1999 Directory of M.A. and Ph.D. Programs in Art History, Art History and Related Programs is a guide to schools in the U.S. and Canada offering M.A. and Ph.D. degrees in art and architectural history, studio art, museum studies, arts administration, conservation, visual studies and criticism, and related areas.

• The 1999 Directory of M.A. and Ph.D. Programs in the Visual Arts is a guide to M.A. and Ph.D. programs in the U.S. and Canada.

Both directories are expanded to cover new programs and include accessible charts and indices.

Price: $17.50 nonmembers ($15.00 members). All orders must be prepaid. Add $2.00 for foreign orders. Checks must be drawn on a U.S. bank. Directories will be delivered in February 1999.

To order:
CAA Publications Orders
275 7th Ave., 18th Fl.
New York, NY 10001
For information: 212/691-1051, ext. 12 (sorry, no phone orders)

Day With(out) Art
The 10th International Day of Action and Mourning in Response to the AIDS Crisis

December 1, 1998

Solo Exhibitions by Artist Members

Only artists who are individual CAA members will be included in this listing. Group shows or exhibitions cannot be listed. When submitting information, include name, membership number, venue, city, dates of exhibition, and medium or website address of online exhibition. Photographs will be used only if paper space and cannot be returned. Please be advised that listings and images may be reproduced on the CAA website. Submit to: CAA News, 10001 212/691-1051, ext. 12

CAA NEWS NOVEMBER 1998
People in the News

Robert L. Alexander, professor emeritus, University of Iowa, died in Iowa City on August 14. His wife, Margaret Anna Alexander, of New York University’s Institute of Fine Arts, passed away in 1996. Alexander was in the first graduating class of Queens College. He served in the army (1942-44), was a teaching assistant (1944-45) and later (1951-52) an assistant professor at the university of Pennsylvania, then at the University of Pittsburgh (1952-58), and as an Assistant Professor at the University of Pennsylvania from 1961-63. His research on the late 18th-, early 19th-century American and Baltimore architecture of the early decades of the 19th century.


Edith Appleton Standen, curator emeritus in the Art, died in Cambridge, Mass., on May 26, 1998. A native of Britain, she was the recipient of such awards and fellowships as the Mayor’s Award for contributions to the cultural life of Philadelphia, the Heflin Memorial Award for Excellence in the Arts in Pennsylvania, a Temple University Alumni Association Certificate of Honor; a MacDowell Colony fellowship; the Gannett Datasets William Award; and awards from the National Endowment for the Arts, the Pennsylvania Foundation, and Richard Fleishner Art. She was a member of the National Academy of Design. She was survived by her wife, Ruth Fine, and their son.

Day is survived by his wife, Ruth Fine, and his stepson, Eiler Koennecke. Contributions in his memory may be made to the Larry Day Scholarship Fund, University of the Arts, 3810 Walnut St., Philadelphia, Pa. 19104.

Larry Day PHOTO COURTESY PHILADELPHIA MUSEUM OF ART
She lived in Ireland and England as a child and received her honors degree in English from Somerville College, Oxford University, in 1932. In 1928, Standen transferred to the Victoria and Albert Museum, where she worked on the museum's phase collection and attended a seminar taught by Paul J. Smith. In 1939 she was hired by Joseph Waller as secretary to his art collection. She held this post for the remainder of her life, during which she oversaw the museum's art collection and worked as the principal art advisor to the museum. In 1928, Standen married a U.S. citizen. During World War II, she joined the Women's Army Corps and, as an art advisor, was sent to Germany as a member of the American Craftsmen's Expedition. She studied with master potters for 10 years in Japan and continued to work full-time to the age of 104 and continued to work at a frequent pace in the last year of her life. Beatrice Wood's extensive collection of pottery and prints continued to be her primary interest, and she spent much of her time at the California College of the Arts, where she was a professor in the Art Department at the School of the Museum of Fine Arts.

In 1998, Standen moved to New York to work at the Textile Study Room at the Metropolitan Museum of Art as an associate curator in what is now known as the Department of European Sculpture and Decorative Arts. A large part of the department's impressive collection of European art was acquired by Standen. She worked with John Golden and Mary Jane Jacobson, and she continued to work at a less frequent pace in the last year of her life. The show included her numerous works of art, and she continued to work full-time to the age of 104 and continued to work at a frequent pace in the last year of her life. Beatrice Wood's extensive collection of pottery and prints continued to be her primary interest, and she spent much of her time at the California College of the Arts, where she was a professor in the Art Department at the School of the Museum of Fine Arts.

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Beatrice Wood was born in San Francisco, Calif., on March 12, 1924, at the age of 105. Wood was a pioneer in the development of the California Renaissance, and she was well-known for her colorful ceramic figures and vessels. Her work can be found in prestigious museums, including the Smithsonian, the Metropolitan Museum of Art, and the American Craft Museum. Born in San Francisco in 1893 and raised in New York, Wood was a pioneer in the development of the California Renaissance, and she was well-known for her colorful ceramic figures and vessels. Her work can be found in prestigious museums, including the Smithsonian, the Metropolitan Museum of Art, and the American Craft Museum. In 1928, Wood moved from New York to Los Angeles, where she took a pottery class that limited her to her new ceramics career. She spent much of her time at the California College of the Arts, where she was a professor in the Art Department at the School of the Museum of Fine Arts.
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Opportunities

Affiliated Organization

Visual Resources Association (VRA), a non-profit national association devoted to the study of visual materials— their history, production, conservation, and accessibility. Membership includes slide and photograph curators, electronic media professionals, film and video librarians, photo archives, slide, microform, and digital image producers, and reproduction and distribution offshoots of photographic, art historians, and others concerned with visual materials. VRA is devoted to the exchange of information, and the fellowship of members. The Association sponsors an annual conference, and provides periodical treatment with colleagues and access to employment, student conferences, workshops and training sessions, the quarterly VRA Bulletin, advance notice of sessions, exhibition notices, a directory of members. The Association also sponsors an annual awards program, and a Career Development Committee of the Visual Resources Association. (VRA) at http://www.vra.org/

CALLS FOR ENTRIES:

Michigan Exhibition, The Alternative Museum (TAM), January 14-28, is accepting work from NYAE members and their students for Manuscripts on Visual Documentation of the Arts. Guidelines and application forms are available online at http://www.mla.org/art-stlouis.html. The deadline is January 14. For more information: Jane Martin, NYSAE/ CAA. call to verify receipt of application.

Bruce Gallery of Edinboro University of Pennsylvania is accepting proposals for exhibitions. Deadline: November 15, 1999. For information: Helen Sweeten, 614-640-6500; Bruce Gallery, 112a South Park Street, Edinboro, PA 16444. Send proposal to: WIVA 1999, Erector Park, Fort Worth, TX 76101, a posterboard.

Dana Donal Papermill invites artists and curators to submit works for exhibitions. Deadline: November 1, 1999. For more information: Dana Donal Papermill, Bruce Gallery of Edinboro University, 112A South Park Street, Edinboro, PA 16444. Send proposal to: WIVA 1999, Erector Park, Fort Worth, TX 76101, a posterboard.

International Awards for Literature and Arts, open to students matriculated at universities in 50 countries. The theme for 1999-2000, "Nature/Technology," focuses on the role of new media. Deadline: December 31, 1999. For information: ARIT, c/o Carpenter Hall, Dartmouth College, Hanover, NH 03755; 603/643-8461; arit@dartmouth.edu

20th Annual Chicago Biennial of Humor and Satire, 1999, in the Arts-Grabrovo, Bulgaria. The biennial recognizes the highest achievements of contemporary humor and satire in all media. Deadline: March 1999. For more information: Visual Studies Workshop, 200 Livonia Avenue, Rochester, NY 14627; vsw@visarts.org; fax 603/643-3428; cellular: 518/431-2419; visualstudies.com

Foreign Workshops and fellowships in Turkey. For information: American Research Institute in Turkey (ARIT), 424 Morey Hall, RC Box 290, Rochester, NY 14627; nvisible@Uhura.cc.rochester.edu; fax: 603/643-3437; fieldwork@arit.org

Fellowships and Grants Available

American Research Institute in Turkey (ARIT) is accepting applications for fellowships in Turkey for 1999-2000. ARIT offers fellowships for scholars and advanced graduate students engaged in research on ancient, medieval, or modern times in Turkey. Applications must be submitted by December 1, 1999. For information: ARIT, c/o Carpenter Hall, Dartmouth College, Hanover, NH 03755; 603/643-8461; arit@dartmouth.edu

The College of Wooster is accepting applications for a fellowship in residence. The theme for 1999-2000, "Nature/Technology," focuses on the role of new media. Summer fellowship deadline: December 31, 1999. For information: ARIT, c/o Carpenter Hall, Dartmouth College, Hanover, NH 03755; 603/643-8461; arit@dartmouth.edu

Summer Institute in Art History and Visual Studies

SUMMER INSTITUTE IN ART HISTORY AND VISUAL STUDIES
University of Rochester + June 27-July 30, 1999

This institute brings together an international group of art historians, museum curators, and critical theorists to discuss recent developments in the field, with a focus on curatorial practice, museum studies, gender, queer theory, and professionalism. Directed by Michael Blumenthal and Tanya Barone, the institute features speakers such as Martin Brotman, Michael Friedman, Stephen Walsh, and others. Applications invited from PhD or equivalent. Participation is limited to 30 individuals, all of whom will be male and female, and to Europeans. All participants receive stipends, transportation, and accommodation. For information: Firedyck Grant Program. Deadline: January 11, 1999.

Inquiries for: TINA ZADEKHOV, ADMINISTRATIVE ASSISTANT
SUMMER INSTITUTE IN ART HISTORY AND VISUAL STUDIES
DEPARTMENT OF ART AND ART HISTORY, RC 270456
UNIVERSITY OF ROCHESTER, ROCHESTER, NY 14627-0456
EMAIL: evars@rochester.edu or http://www.rochester.edu/gets/summer.pdf

UNIVERSITY EXTENSION INTERIOR AND ENVIRONMENTAL DESIGN PROGRAM, 2550 Le Conte Ave., Ste. 45, Los Angeles, CA 90095-1260.

I. Introduction

Summer institute in American Art, Smithsonian Institution, a graduate student program, begun in 1990, has evolved into an advanced level internship Program in Washington, D.C. Students, who work closely with professional museum professionals across the U.S. and abroad, have an opportunity to learn about the field of museum administration. Associated with a major museum, the program allows students to gain valuable experience while earning academic credit. For more information, contact the NMAA Scholarship Fund at 11 Franklin Street, New York, NY 10013. 212-966-3000.

The New York Academy of Art

New York Academy of Art
Graduate School of Figurative Art

Summer Programs in Italy and Mexico

Summer Program in Italy

The New York Academy of Art is an institution of higher learning, dedicated to the development of the visual arts. It is located in New York City and offers a range of programs in art education, including a graduate degree program in the fine arts, a summer program in Italy, and a study abroad program in Mexico. The academy is committed to providing a supportive and creative environment for artists to develop their skills and cultivate their talents. For more information about the academy and its programs, visit the website at www.nyacademy.org. Summer Program in Mexico

Summer Program in Mexico

The New York Academy of Art offers a unique and exciting opportunity for students to further their education and professional development in the field of figurative art. The program is designed to provide a comprehensive education in the techniques and methods of figurative art, as well as an understanding of the cultural and historical context of the art form. Students will have the opportunity to work closely with experienced artists and art educators, and to participate in a wide range of activities, including workshops, lectures, and studio sessions. For more information about the program and its requirements, visit the website at www.nyacademy.org/summerprogram.
Colorado Sharpe Art Foundation, 711 N. Tejon

Citizens or permanent residents. Studios are offered 14 free studio spaces in New York City to visual artists 21 and over. Applicants must not be students; must be nonresidential; no stipend or equipment provided. Available beginning September 1, 1999, for periods of up to 1 year. Artists who are graduates of a professional program or those with more than 3 years of professional experience are encouraged to apply. For information: Colorado Sharpe Art Foundation, 711 N. Tejon, Colorado Springs, CO 80903; 719/385-3220.

Workshops and Schools


Information Wanted

RICHMOND

The American University in London

Intercollegiate B.A. in Art History Renaissance, Modernism, & Postcolonial Theory

Central London location 3-year degree program Optional semester in Florence U.S. accredited B.A./B.S. offered in 17 areas, including art history

Office of Graduate Admissions
16 Young St., Box 69
London W1D 1LF UK
Tel: +44 171 609 8675
Fax: +44 171 236 9744
e-mail: grad@au.ac.uk
www.au.ac.uk/grad

The College Art Association introduces CAA.reviews.

Made possible by a generous grant from The Andrew W. Mellon Foundation, CAA.reviews is the only online publication devoted to the peer review of new books relevant to the fields of art history, theory, and criticism; art education and policy; and curatorial studies.

Point your browser to www.caareviews.org for timely reviews covering new books in your field, as well as national and international museum and gallery exhibitions, academic conferences, and electronic media.

The journal is free and open to the public for a period of two years.
The following periodicals offering discounts to CAA members were not included in the 1999 Reduced Rate Subscription Coupon. These member-only rates are based on current subscription rates and include postage costs unless otherwise indicated.

See your 1999 membership renewal packet for a full listing and ordering instructions.

ArtNet
c/o Art Center College of Design
1700 Lato St.
Pasadena, CA 19410
Quarterly:
Regular $30.00
Member $27.00

American Craft
American Craft Council
72 Spring St., 16th Fl.
New York, NY 10012
Bimonthly:
Regular $40.00
Member $35.00
Rates for U.S. individuals only. Add $15.00 foreign postage.

Art in Paper
39 E. 78th St.
New York, NY 10021
6 issues/year:
Regular $54.00
Member $48.00
Add $8.00 foreign postage.

ArtByte: The Magazine of Digital Arts
39 East 78th Street
New York, NY 10021
3 issues/year:
Regular $48.00
Member $43.00

Art & Auction
Circulation Dept.
Art & Auction
485 Park Ave., 16th Fl.
New York, NY 10016
2 issues/year:
Regular $77.00
Member $67.00
Member subscription code: AN717.

Sculpturn Review
1177 Avenue of the Americas
New York, NY 10036
Quarterly:
Regular $19.00
Member $17.00
Foreign Members $25.00

Discount Subscriptions

November 13, 1998
Deadline for receipt of applications for 1999 Getty travel grants for annual conference attendees from Central and Eastern Europe, Latin America, and developing countries (see September CAA News)

November 15, 1998
Deadline for submissions for the Art Bulletin Editor-in-Chief position (see September CAA News)

December 1, 1998
Deadline for submissions to the January issue of CAA News

December 15, 1998
Last day for U.S. departments to submit new and completed dissertation titles for the June issue of the Art Bulletin (see page 7)

December 20, 1998
To guarantee timely receipt of your January CAA News and February CAA News, renew your CAA membership by this date

January 9, 1999
Deadline for receipt of prepublication forms for the Annual Conference in Los Angeles

January 14, 1999
Make your hotel reservations for the Annual Conference in Los Angeles by this date

January 29, 1999
Deadline to submit job advertisements to the Career Opportunities Supplement prior to the CAA Annual Conference in Los Angeles (advertisers may also submit unsolicited articles at the conference, February 9-13)

Deadline to rent interview tables at CAA Annual Conference in Los Angeles (tables may also be rented onsite at the conference, February 9-13, on a space-available basis)

January 30, 1999
Deadline for applications for the Professional Development Fellowships for Artists and Art Historians (see page 29)

February 3, 1999
Deadline for submission to the March issue of CAA Times

February 10-13, 1999
87th Annual Conference in Los Angeles

February 23-26, 1999
88th Annual Conference in New York

Datebook

American Airlines is Proud
To Be the Official Airline Of
The 87th Annual Conference Of
The College Art Association
Los Angeles, CA

American Airlines
Something special in the air.

For special conference air fares, call American Airlines at 1-800-433-1790 and ask for STAIRfile S7229UB.