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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 convocation of CAA's eighty-seventh annual conference in Los Angeles, Wednesday, February 10, 1999. The convocation, which commences at 5:30 p.m. in room 408 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 arts at Harvard University, until his move to the Getty in 1983.

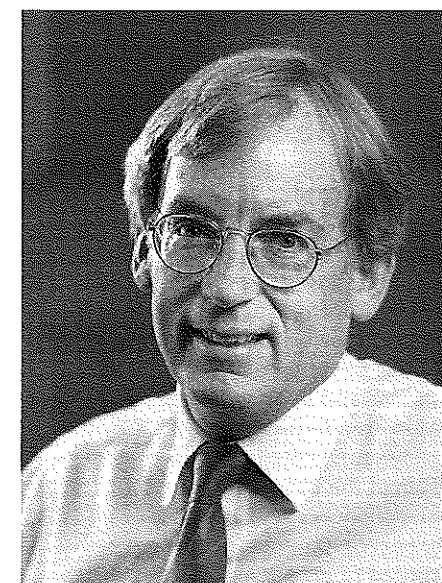
At the Getty Museum, Walsh has overseen the enlargement and strengthening of the staff, the dramatic growth of the collections, the conception and construction of a new and much larger museum, and the planning for renovations to the former Getty Museum in Malibu. In 1998 he took on the post of vice-president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

Walsh is the author of many articles and catalogues in his field of specialization, Dutch paintings of the seventeenth century, and of two recent books, *Jan*

Steen, The Drawing Lesson, and The J. Paul Getty Museum and Its Collections: A Museum for the New Century.

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 convocation ceremony for a gala reception at the new Getty Center. Tickets are available with conference preregistration.



John Walsh
PHOTO: JIM MCHUGH

New CAA Monograph

CAA, in association with the University of Washington Press, will publish a new book in its distinguished Monographs on the Fine Arts series. *Beholding the Sacred Mysteries: Programs of the Byzantine Sanctuary* (College Art Association Monograph on the Fine Arts, Volume LVI. Design by Russell Hassell. \$55.00), by Sharon E. J. Gerstel, will be available in time for the annual conference in Los Angeles.

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Sharon E. J. Gerstel, author of the upcoming CAA monograph, *Beholding the Sacred Mysteries: Programs of the Byzantine Sanctuary*

Gerstel'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 monk to liturgical celebrant, from bishop to lay worshipper. In a new presentation of the sanctuary program, the author reveals to the modern reader what was 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 sacred texts, the church need not be inhabited by the living in order to function. Momentarily joined by the priest, the painted celebrants paused to include him in their prayers and actions. Lay people were permitted to view certain parts of the painted program and the eucharistic celebration, but as the sanctuary was increasingly obscured by curtains and icons, a new program developed in order to present an alternative devotional focus for personal invocations and penitential prayers.

Many modern-day viewers see an inflexible uniformity in the decorative program of the Byzantine church sanctuary. The sense of majestic order is surely part of the message presented by the painted figures. 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 scenes 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 dogma may have offered a response to several conditions within the Byzantine empire. Considering its intended audience, the decoration of the sanctuary provides information for the development of the Byzantine rite, but the study of the painted program also responds to developments beyond the liturgy. The formation of a complex program for the church sanctuary reflected internal theological debate and was essential in a period when the empire was confronted by religious traditions that challenged accepted notions of what was Orthodox.

Sharon E. J. Gerstel, assistant professor in the Department of Art History and Archaeology at the University of Maryland in College Park, received a Ph.D. from the Institute of Fine Arts, New York University, in 1993. She has contributed articles for the *Art Bulletin*, *Dumbarton Oaks Papers*, and

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/caa/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/caa/publications/AB/ABStyleGuide.html.

Annual Conference Update

Committee on Women in the Arts to Honor Samella Lewis

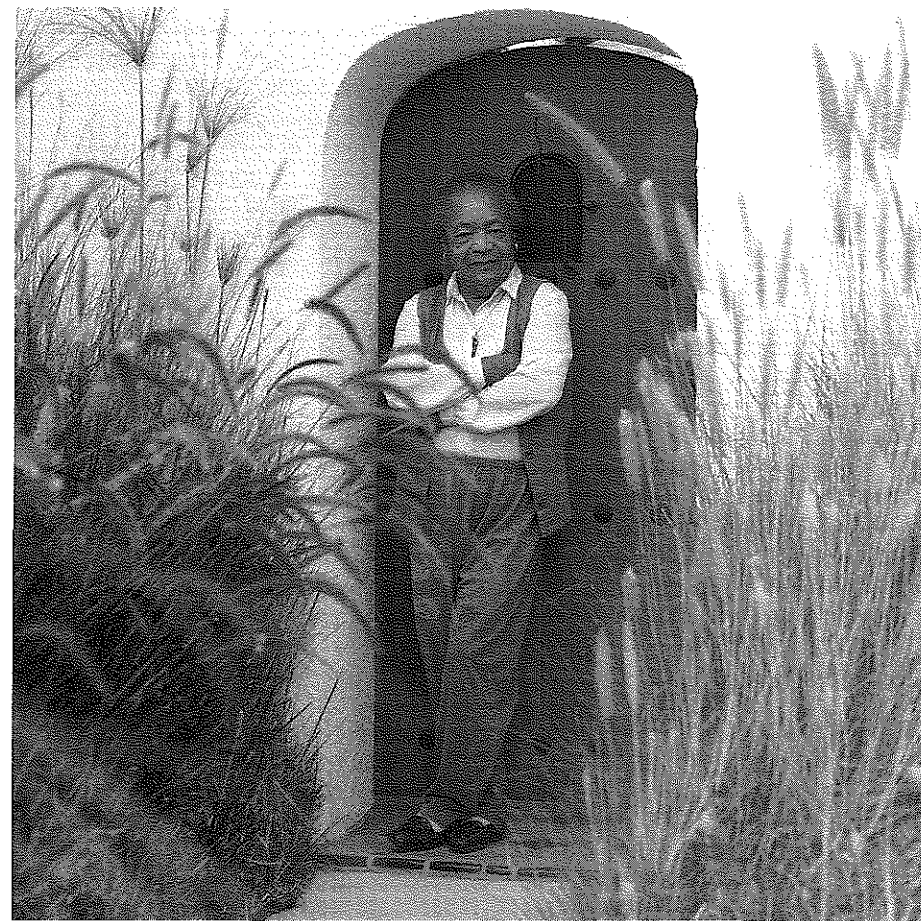
The CAA Committee on Women in the Arts will honor Samella Lewis with its Fourth Annual Recognition Award. The award will be presented at a celebratory breakfast on Friday, February 12, 7:30-9:00 a.m., in the Regal Biltmore Hotel Gold Room during CAA's eighty-seventh Annual Conference in Los Angeles. 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 Agnes 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 Artist 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 by *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 America, Africa, and of African descent in the United States. She has worked tirelessly to ensure that recognition is given to artists of the Africana 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 numerous campuses across the country, engendering a legacy for each successive generation of American artists and scholars.



Samella Lewis
PHOTO: ROBERT HALE

Lewis, an entrepreneur who brings art into the communities in which she lives and works, has educated and encouraged artists of color, while simultaneously introducing their artworks to the larger African-American community by establishing storefront galleries, developing and curating documentation projects, and creating other educational initiatives. Many projects she inaugurated have had lasting impact, including the most influential international scholarly journal documenting the work of artists of the African Diaspora—the *International Review of African American Art* (formerly *Black Art*), which provides a vehicle for many researchers to share their scholarship.

Lewis has lived her life based on the tenet learned from two of her mentors, Viktor Lowenfeld, professor of art at Hampton University, and her friend, the artist Elizabeth Catlett. They adhered to the belief that one cannot walk away from an injustice or a person in need. Lewis, in turn, has said that “you don’t just sit by and criticize, you get out there and try to make a difference and try to do what you can do” (conversation with the author, June 1993). Each of Lewis’s art-related activist initiatives has been catalyzed by this belief.

It bears reiterating that Lewis is a pioneer both in the recognition of and the continuing dedication to the principle that art making is essential to the survival of peoples and their cultures, as well as a means to bring peace among communities. Lewis has also focused on the critical role of African-American women in the family and community. She has commented that “black women are nurturers. We nurture our families by listening to and seriously considering what they tell us. We also have an obligation to see that valuing and collecting our art is a significant aspect of nurturing” (Elsie B. Washington and Marilyn Milloy, “Listening to Our Elders’ Souls,” *Essence*, July 1996).

For more than fifty years, Lewis has amassed a collection of art objects that are as broad ranging as her contributions and commitments to scholarship. The Samella Lewis Collection continues to be shared with education institutions throughout the United States.

Lewis has closed the gap between theory and praxis in art scholarship and

cultural practices, while providing a framework for the study of visual culture previously unavailable to many visual artists and scholars. Indeed, the dedication in the ground-breaking book *Art: African Americans* could also have been written for her: “To those African American educators of the past who helped instill an appreciation of selfhood and an abiding respect for personal dignity” (Lewis, dedication, *Art: African American*, New York: Harcourt, Brace, Jovanovich, 1978).

Join the Committee on Women in the Arts in presenting Samella Lewis with our Fourth Annual Recognition Award. Please note that preregistration for the breakfast is only available with advance conference registration. *Price: \$17.00.*

—Ferris Olin, Rutgers University

Annual Artists Interviews

Rachel Rosenthal and Noah Purifoy will be interviewed at the third annual Artists Interviews, to take place on Friday, February 12, 2:00–5:30 p.m., at the Los Angeles Convention Center.

Rosenthal is a Los Angeles-based interdisciplinary solo performer and founder of the Rachel Rosenthal Company. She teaches performance at her private studio and has been a visiting artist at such institutions as University of California, Los Angeles, California Institute of the Arts, the Art Institute of Chicago, and New York University. She will be interviewed by Betty Ann Brown, an art historian and critic who has been a contributing editor for *Arts*, *Artweek*, and the *Los Angeles Reader*. Brown is active in women’s art organizations and is past president of the board of the Los Angeles Women’s Building and past president of the Southern California Women’s Caucus for Art.

The founding director of the Watts Towers Art Center and a founding member of the California Arts Council, Noah Purifoy lives and works in Joshua Tree, California, where he is creating a public art environment of over 100 assemblages, sculptures, and installations using found objects. During his tenure at the California Arts Council, Purifoy developed such programs as artist residencies in prisons and social institutions. He will be interviewed by artist Joe Lewis, a member of the CAA board of directors and chair of the

Department of Art at California State University, Northridge. A co-founder of Fashion Moda, Lewis has also curated and organized numerous exhibitions and community-based art partnerships.

Annual M.F.A. Exhibition

A reception for the 1999 CAA Regional M.F.A. 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 present your 1999 CAA membership card or your conference registration badge when boarding the bus.

Slippage: A Slip Sliding Video and Performance Event

The Santa Monica Museum of Art at Bergamot Station will hold an open house and reception on Saturday, February 13, 7:00–10:00 p.m., for the CAA members’ exhibition *Slippage: A Slip Sliding Video and Performance Event*. Buses will depart from all conference hotels beginning at 6:00 p.m. The last bus leaves 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 at Macy’s Plaza, and the Holiday Inn City Center. 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 October. 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 14, 1999.*

Airlines

American Airlines is the official airline of the 1999 Annual Conference. McCord Travel has been chosen as the official conference travel agency. American Airlines is offering a 5 percent 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. CAA is pleased to offer 1999 conference delegates a free drink ticket on each flight booked on American Airlines through McCord Travel. For reservations, call American Airlines at 800/433-1790 and ask for CAA Star File #S7229UB.

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, 7:30–9:00 a.m.; **Christians in the Visual Arts**, Friday, February 12, 12:30–2:00 p.m.; **Princeton University Department of Art and Archaeology**, Friday, February 12, 7:30–9:00 a.m.

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

Postconference Trips

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

San Diego/Tijuana Trip. Board a bus for a trip to Tijuana and a tour of the Centro Cultural. From Tijuana, travel to San Diego for lunch at Chuey’s in Logan Heights, followed by tours of Chicano Park and Centro Cultural de la Raza. There will also be free time to explore Balboa Park, which includes the Museum of Art, Museum of Man, Museum of Natural Science, and the Meingi Museum of Asian Art. Bus departs from the Regal Biltmore at 7:30 a.m. Bus departs from Balboa Park at 5:30 p.m., stopping at San Diego Lindberg Field Airport before returning to all conference hotels. Space is limited to the first 49. *Price: \$35.00.*

Cultural History of East Los Angeles. Join Tomas Benitez and Lindsay Haley for a tour of Self-Help Graphics, as well as a tour of mural sites, including Estrada Courts and Brooklyn 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.*

A Pasadena Overview. Visit the Huntington Gallery and Libraries, Armory Center for the Arts, Norton Simon Museum, and the Williamson Art Gallery at Center College of Design. Bus departs from the Regal Biltmore Hotel at 9:30 a.m. Bus departs the Huntington Library at 2:30 p.m. and will stop at all conference hotels. Space is limited to 49. *Price: \$10.00.*

For more details on registering for these events and a complete listing of special events, including receptions at the Museum of Contemporary Art and the Los Angeles County Museum of Art, please consult the preliminary program or visit our website at www.collegeart.org.

Ushers and Projectionists Sought

Applications are being accepted for ushers and projectionists for the 1999 annual conference. Ushers and projectionists will be paid \$8.00/hour and will receive complimentary registration. They are required to work a minimum of four session time slots (Thursday–Saturday), and must attend a training session at 7:30 a.m., Thursday, February 11. Projectionists must be able to operate a 35-mm slide projector; familiarity with video projectors is helpful. Contact: CAA A-V Coordinator, c/o CAA, 275 7th Ave., New York, NY 10001; mbshine@collegeart.org. *No phone calls please.*

Room Monitors Sought

Room monitors are needed to check in individuals for the Artist’s Portfolio Review and Career Development Workshops. These monitors will receive complimentary registration and are required to work their appointed time slots. Contact: Angela Herren, 275 7th Ave., New York, NY 10001; fax 212/627-2381; aherren@collegeart.org. *No phone calls please.*

Preliminary Program Additions/Errata

The CAA Education Committee sponsored session “**The Magic Classroom: Getting Started in the Digital World,**” chaired by Ellen Schiferl, University of Southern Maine, and Kathleen Cohen, San Jose State University, scheduled for Thursday, 12:30–2:00 p.m., was left out of the Preliminary Program.

Martha Wilson, who is participating in the session “Virtual/Human Interfaces for Virtual Exhibitions,” chaired by Ben Davis and Gail Rubini, Saturday morning, 9:00–11:30 a.m., was incorrectly listed as a discussant in the session “Porn Queens, Perverts, Jailbirds, and Bad Mommies: Cultural Confrontations with the Law and Academia,” chaired by Carol Jacobsen and Marilyn Zimmerman, Thursday, February 11, 8:00–10:30 p.m.

The **Historians of Nineteenth-Century Art** session “Future Directions for Nineteenth-Century Art History” was incorrectly listed as “Future Directions for Nineteenth-Century Art.”

CAA News

Emerging Artists Featured

On October 26, CAA was pleased to host a very successful benefit, “Emerging Artists, Emerging Wines,” at the Nathan Cummings Foundation in New York. The benefit included a wine tasting organized by Martin Scott Wines, Ltd., and a silent auction of works by a select group of exceptionally talented emerging artists. All proceeds benefit CAA’s Publications Fund.

Most of the artists who donated works to the silent auction are graduates of the Artists in the Marketplace Program at the Bronx Museum of the Arts. Each year this program provides

an invaluable opportunity for thirty-six artists from the New York metropolitan area in the early stages of their careers to participate in an intensive 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, dealers, and other artists. Through these sessions, they learn the skills they need to become successful artists in the marketplace.

Amy Eckert, born in Myrtle Beach, South Carolina, received her B.F.A. in photography at the Massachusetts College of Art in Boston. Her work has been featured in one-person exhibitions at Satellite, Gallery on Three, and Home and Garden 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 has written, "I am fascinated by the worlds depicted on the fabrics we live with. As a child I would get lost in the repeating farm scenes that followed the puffy contours of the sofa. I imagined my great aunt sitting in a bush in the living room with duck decoys paddling around her feet. I find odd scenes like this emerging when I combine photographic images and paint with this 'domesticated' fabric. Scenes in which one's sense of location is unsettled, where the distinctions between flora, fauna, and architecture collapse."

Daniel Feingold was born in Rio de Janeiro, where he received a B.A. in architecture from the Faculdade Arquitetura e Urbanismo Silva e Souza; he now lives in New York. His work has been featured in one-person exhibitions at the Gabinete de Arte Raquel Arnaud in São Paulo and in numerous group exhibitions, including *Crossing Lines* at Art in General in New York. Feingold creates quietly powerful paintings and works on paper in which he explores the edge between the visible and the invisible. His recent works include a series of drawings created by applying pastel-colored correction tape to sheets of paper and a series of paintings created by filtering and fixing graphite dust onto white canvas to produce inchoate forms that seem to be in the process of emerging before the viewer's eyes.

Born in Atlanta, **Anthony Goicolea** received his B.A. and B.F.A. at the

University of Georgia and an M.F.A. from Pratt Institute in New York. His photographs were recently featured in a group exhibition at Tate Gallery in New York. Regarding his staged self-portraits, Goicolea has written: "My photographs are snapshots from a series of nonsensical narratives that portray absurd predicaments dealing with gender, age, sickness, medicine, technology, science, and sex. Scenes which would normally be considered threatening, dangerous, or gross are revealed to be more complex than first assumed, and inspire sympathy as well as fear."

Eiko Kijima, born in Amami Ohshima, Japan, graduated from the Ohtsuma Women's College and the Ohtsuka Textile School. In 1983 she moved to New York, where she studied at the National Academy School of Fine Arts. Expanding the formal possibilities of the medium, Kijima transforms photographic images of landscapes and other subjects into abstracted images that seem to have been painted or drawn. Through the technique of Polaroid emulsion transfer, she peels the photographic images from their original supports, as if they were skins, and then transfers them to other supports, such as acetate, fabric, or wood. The resulting images, usually organized into installations, evoke the fragile ephemerality of the physical world.

Daniel Mirer was born in Brooklyn and received his B.F.A. in photography at Pratt Institute and his M.F.A. at California Institute of the Arts in Valencia; he also participated in the Whitney Independent Studies Program. Mirer's work has been included in exhibitions at the Rotunda Gallery in Brooklyn, William Street Gallery/Photofest in Houston, the Center for Curatorial Studies Museum at Bard College in Annandale-on-Hudson, New York, and numerous other galleries. For the series *Inherit the Patriarch*, Mirer photographed men engaged in various stereotypically masculine behaviors—boys at play as cowboys, hunters, and even gladiators. This series includes several self-portraits in which the artist mimics such behaviors. Often quite humorous, these photographs bring to the surface underlying constructions of masculinity in an engaging yet sophisticated manner. Mirer is presently working on a series of photographs titled *Invisible West*.

Sonita Singwi, born in Lagrange, Illinois, received her M.A. in art history from the Institute of Fine Arts, New York University, and her M.F.A. at Hunter College, City University of New York; she presently lives in New York. She has participated in numerous group exhibitions at such institutions as P.S. 122 and Art in General, both in New York. Her work will be featured in a one-person exhibition at Liebman Magnan in New York in 1999. Singwi creates strikingly beautiful paintings distinguished by an almost poetic quality. Of her work she has written, "The surfaces of my paintings are smooth and hard like candy. The forms of my paintings are like sounds that resonate on the tip of the tongue."

Born in Ottawa, Canada, **Laurie Thomas** graduated from the Nova Scotia College of Art and Design in Halifax and also attended the Cooper Union in New York, where she now lives. Her work has been featured in exhibitions at the Nova Scotia College of Art and Design Art Gallery and at other spaces in Canada, the U.S., and Australia. In her lush oils on canvas, usually small in scale, Thomas explores those aspects of human interaction that are universally experienced but seldom represented in painting. In her *Back of the Head* series, she combines evocative, highly abstracted images of the backs of heads with the spaces behind us that we never see. These works engage with the concept of our presence in both physical and psychic space and how this presence is a function not only of how we perceive ourselves but how others perceive us.

Finally, **Lisa Titus** was born in Tacoma, Washington, and received her B.F.A. in sculpture from California College of Arts and Crafts in Oakland and her M.F.A. in sculpture from Tyler School of Art in Philadelphia; she now lives in New York. One-person exhibitions of her work have been presented at Gallery 44, Centre for Contemporary Photography in Toronto; the University of the Arts in Philadelphia; and Franklin Furnace in New York. Her group exhibitions include *Traces: The Body in Contemporary Photography*, at the Bronx Museum of the Arts. Since the early nineties, Titus has created studio tableaux using models and props, which she then photographs. She transfers the resulting photographic images, many of which evoke film stills, to large, lushly

colored, smoothly polished panels distinguished by their visual seductiveness. In projects such as *Illustrations of Power* and *Recollections of a Twentieth-Century Odalisque*, Titus has investigated the subtleties of the exchange of power between men and women as they are shaped by historical forces whose presence is materialized, often violently, in the human body.

CAA is deeply grateful to the artists who generously donated their work and for making the silent auction such a great success.

Copyright and Fair Use Town Meetings Final Report

A final report on the series of five town meetings on Copyright and Fair Use sponsored by the American Council of Learned Societies (ACLS), CAA, and National Institute for a Networked Cultural Heritage (NINCH) can be found at www-ninch.cni.org/News/CurrentAnnounce/TownMeeting-FinalReport.html. The meetings grew out of the Conference on Fair Use (CONFU), addressing the growing awareness that there was ignorance on the Fair Use doctrine and copyright issues in the academic community. The town meetings took place at the CAA's annual conferences in New York (1997) and Toronto (1998), at the American Association of Museums (AAM) conference in Atlanta (1997), and on the campuses of Indiana University-Purdue University in Indianapolis (1997) and Reed College in Portland, Oregon (1997).

The series started by focusing on the proposed Fair Use Guidelines in the context of Fair Use and current copyright law. As the series progressed, the focus shifted onto the future of Fair Use in an increasingly digital environment. While the Conference on Fair Use had the strongest presence for the first meetings, later on in the series the meetings tended to focus on the broader intellectual property legislative proposals in Congress.

This report is one of many on the meetings. Several of the meetings developed their own websites for publicizing, reporting on, and gathering resources. The papers from the Indianapolis meeting will be published in a special edition of the *Journal of the American Society for Information Science*,

and papers from the Portland and Toronto meetings will be published by Gordon & Breach Publishers.

CAA Statements and Guidelines

Over the course of its history, CAA has adopted numerous statements, resolutions, and guidelines that individual and institutional members may find useful and informative. To request any of them, send a self-addressed, stamped envelope to the CAA office. When requesting more than four statements, please enclose \$2.00. Unless otherwise noted, texts of all CAA statements and guidelines are also available at www.collegeart.org/caa/about_caa/ethics.html.

Status of Women in Ph.D. Granting Institutions (Report of the Committee on the Status of Women, 1980, 1998)
Reproduction Rights in Scholarly and Educational Publishing (1998)
Guidelines for Part-Time Employment (1974, revised 1996)
A Code of Ethics for Art Historians and Guidelines for the Professional Practice of Art History (1973, 1974, 1975, 1995)
Guidelines for Faculty Teaching in Computer-Based Media in Fine Art and Design (1995)
Standards for Retention and Tenure of Visual Arts Faculty (1993)
Standards for Professional Placement (1977, 1992)
Standards for the M.F.A. Degree in Visual Arts (1977, 1991)
Printmakers Contracts (1978)

The following publications guidelines are available from the publications department or on the website at www.collegeart.org/caa/publications: *Art Bulletin Style Guide* and *Guidelines for Art Journal Contributors*.

The *Millard Meiss Publication Fund Guidelines and Application* can be found at www.collegeart.org/caa/resources/meiss/index.html. Other statements and guidelines are currently under revision.

Submitting Ph.D. Dissertations to the Art Bulletin

Current dissertation topics are listed annually in the June issue of the *Art Bulletin*. In September, letters were mailed to Ph.D. programs in art history

in the U.S. and Canada asking that departments collect dissertation titles from their candidates and submit them electronically, in lieu of mailing the index cards used in past years. Students who have already mailed cards to CAA for the 1999 list will still have their titles included. It is, however, imperative that departments make every effort to establish and implement this new practice in order to maintain the accuracy of the dissertation list. For information or for submissions, contact Jessica Tagliaferro, Editor; jtagliaferro@collegeart.org (no phone calls please). Please note that M.A. theses are not included in the *Art Bulletin* listing. *Deadline: December 15, 1998. (Submissions made after this date will be held for June 2000.)*

CAA Members Honored

CAA congratulates **Beth Wright**, whose book, *Painting and History during the French Restoration: Abandoned by the Past* (Cambridge University Press), won the Dallas Museum of Art's Vasari Award, an annual award presented to an art historian working in Texas. The book was partially funded by a CAA Millard Meiss subvention.

Kudos also go to **Joan A. Holladay**, associate professor at the University of Texas, Austin, whose book, CAA Monograph on the Fine Arts: Volume LIV, *Illuminating the Epic: The Kassel Willehalm Codex and the Landgraves of Hesse in the Early Fourteenth Century*, received honorable mention from the jurors of the Dallas Museum of Art in the Vasari Award competition.

Becoming an Affiliated Society

CAA welcomes as affiliated societies groups of artists or scholars whose goals are generally consonant with those of CAA, with a view to facilitating enhanced intercommunication and mutual enrichment. It is required that a substantial number of the members of such groups will already be CAA members. To be recognized as an affiliated society, a group must be national in scope and must present evidence that it is primarily, or in large part, committed to the serious practice and advancement of the visual arts or to the study of some broad, major area of the history of art. It must possess a

formal organizational structure, i.e. elected officers, identifiable membership, and such signs of ongoing activity as a newsletter, periodical, exhibition record, or other documentation. CAA's affiliates are listed on the website at www.collegeart.org/caa/aboutcaa/affsocieties.html. For information and an application: Amber Lantz, CAA, 275 7th Ave., New York, NY 10001.

New Affiliated Societies

CAA is pleased to welcome two organizations that have met the standards required to become formal affiliates, the National Art Education Association and the National Conference of Artists.

National Art Education Association (NAEA), founded in 1947. Membership: 40,000. National dues: \$50. Purpose: to advance art education through professional development, advancement of knowledge, and leadership. The NAEA is a leader in educational research, policy, and practice for art education. In addition, the NAEA publishes *Art Education*, *NAEA News*, and NAEA advisories and awards grants for curricular and professional development. Members are entitled to discounts on publications and are invited to attend NAEA's annual conference. Executive Director: Thomas A. Hatfield. For membership information: Membership Dept., NAEA, 1916 Association Dr., Reston, VA 20191-1590; 800/299-8321; naea@dgs.dgsys.com.

National Conference of Artists (NCA), founded in 1958. Membership: 500. Annual dues: \$35 general; \$10 student; \$150 institution; \$50 chapter; \$500 life. Purpose: National Conference of Artists works to preserve, promote, and develop the creative forces and expressions of African-American artists and other artists of African heritage. Through its research in the arts, its annual convention, its regional meetings, and its correspondence, the NCA seeks to bring artists together to discuss mutual concerns, to exchange ideas, and to promote cultural exchange and interchange of works of local, national, and international origin. Members receive a quarterly newsletter and are invited to attend the annual convention. For membership information: Napoleon Jones-Henderson, President, NCA, Box 88, East Orange, NJ 87019; 617/427-8325.

Update: Congratulations to Liana De Girolami Cheney, the newly elected president of the **Association for Textual Scholarship in Art History (ATSAH)**, a CAA affiliated society. For information: Liana De Girolami Cheney, 112 Charles St., Beacon Hill, Boston, MA 02114; lianacheney@earthlink.net.

Placement Review, 1997-98

In past years, CAA has gathered statistical information on the employment of artists, art historians, museum professionals, and other visual arts professionals, drawing on information collected from the positions listed in its bi-monthly bulletin, *Careers*, and from questionnaires distributed to *Careers* advertisers. The most recent report, published in November 1996, represented the 1995-96 fiscal year. The report is available in the CAA *News* web archives at www.collegeart.org/caalnews.

For the past two years CAA has not conducted a placement review owing to inconclusive data. The staff at CAA is actively exploring new systems for data collection and ways to evaluate employment patterns for artists and art historians. Alternative resources for those seeking statistical information on salaries and tenure follow:

Columbia University's Research Center for Arts and Culture recently surveyed more than 2,200 artists working in disciplines ranging from painting, sculpture, and photography to music, theatre, television, and literature in New York, Los Angeles, San Francisco, and Minneapolis-St. Paul. The study, "Information on Artists II," focuses on income, education, community involvement, health coverage, legal and financial needs, technology, and

professional status. For a twelve-page abstract of the study visit the center's website: www.tt.columbia.edu/~academic/artcom/rcac/rcacdoor.htm, or contact the center directly: Joan Jeffri, Director, Research Center for Arts and Culture, Columbia University, Teachers College, 525 W. 120th St., Box 78, New York, NY 10027; rcac@columbia.edu.

American Association of University Professors offers customized salary and compensation reports by institution and academic rank. Reports can be ordered from AAUP's website: www.igc.apc.org/aaup (from \$40.00, plus postage). The full annual salary report (\$60.00, plus postage) may be ordered by calling AAUP's switchboard: 800/424-2973.

College and University Personnel Association conducts compensation studies on chief executive, administrative, and faculty positions by rank and discipline. Studies can be ordered from CUPA's website: www.cupa.org. Prices vary depending on CUPA membership and survey participation status. Studies available: 1997-98 *National Faculty Salary Survey Public & Private: Four Year Colleges and Universities* (\$40-\$90); 1997-98 *Administration Compensation Survey* (\$80-\$300); 1997-98 *Mid-Level Administrative/Professional Salary Survey* (\$100-\$180); 1997 *Chief Executive Compensation & Benefits Survey* (\$225-\$485).

Several components of the 1999 Annual Conference in Los Angeles, most notably the Career Development Workshops and Artist Portfolio Reviews, will help job-seekers evaluate the market and prepare themselves for the interviewing process. Those planning to use Placement Services at the conference this year should read the convenient mini-handbook on using placement services to be published in the January 1999 issue of *CAA News*. CAA hopes these activities and resources will better facilitate the arduous task of finding a position, as well as help members further themselves professionally.
—Kari Grimsby, *Placement Services*

Advocacy

As a member of the Digital Future Coalition, CAA has worked hard to protect fair use on the Internet. After months of lobbying by such groups as DFC, Congress recognized the necessity of allowing for the fair use of 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.

Congress continued its exploration of the Digital New World this Columbus Day, when it passed the Digital Millennium Copyright Act of 1998 (DMCA). Intended to update American copyright law in preparation for the ratification of the World Intellectual Property Organization Treaties (WIPO), the DMCA will go to the President's desk for signature. Through the efforts of such organizations as the Digital Future Coalition and the interventions of the House Commerce Committee and such concerned legislators as Senator John Ashcroft of Missouri and Representatives Rick Boucher of Virginia, Scott Klug of Wisconsin, and Tom Campbell of California, the implementing legislation upheld the spirit of the WIPO treaties by protecting the interests of information producers while recognizing that fair use must exist in the digital information environment.

In the final version of the DMCA, Congress recognized the importance of ensuring balance in the treaty implementing legislation. The DMCA safeguards such crucial activities as computer security testing, reverse engineering to achieve interoperability, the protection of personal privacy, parental supervision of minors on the Internet, and the preservation of materials by libraries and archives. It also assures the availability of the next

generation of consumer electronics and computer products. In addition, it provides a mechanism to assure the continued vitality of the fair use privilege enjoyed by teachers, students, library patrons, and all other information users. These provisions represent a dramatic departure from earlier drafts of the legislation.

"While the DMCA encourages the use of technological measures to combat copyright piracy, its ongoing rulemaking process to insure appropriate protection for fair use will be a strong disincentive to overreaching by content owners," according to Peter Jaszi of the Digital Future Coalition. "This legislation is a substantial victory for both the creators and consumers of intellectual property, because it provides meaningful protection while recognizing the traditional balance between owners' rights and the privileges of legitimate users."

The Digital Future Coalition comprises 42 nonprofit and for-profit entities that are committed to fighting for balanced intellectual property law (copyright) in the digital era.
—Skip Lockwood, *Coordinator, Digital Future Coalition*

Statement from the President

"I am pleased that the Congress has passed the Digital Millennium Copyright Act. This bill will implement the two new landmark World Intellectual Property Organization (WIPO) treaties that my administration negotiated. These treaties will provide clear international standards for intellectual property protection in the digital environment and protect U.S. copyrighted works, musical performances, and sound recordings from international piracy.

"American copyright-based industries that produce and promote creative and high-technology products contribute more than \$60 billion annually to the balance of U.S. trade. This bill will extend intellectual protection into the digital era while preserving fair use and limiting infringement liability for providers of basic communication services. I look forward to signing this legislation into law, and I urge the Senate to ratify these treaties so that America can continue to lead the world in the Information Age."

—President Clinton, October 12, 1998 (*The White House, Office of the Press Secretary, New York, N.Y.*)

CAA Honors Fifty-Year Members

James S. Ackerman	1945	Thomas M. Folds	1948
Rudolf Arnheim	1948	Ilene H. Forsyth	1947
Paul B. Arnold	1945	Clarke H. Garnsey	1948
Phyllis P. Bober	1941	Creighton Gilbert	1940
Dericksen M. Brinkerhoff	1947	Rosalie B. Green	1945
Blanche R. Brown	1941	Yvonne Hackenbroch	1946
David G. Carter	1947	Julius S. Held	1936
David R. Coffin	1947	Mary L. Heuser	1946
Christiane C. Collins	1948	Ernst Kitzinger	1945
Ellen P. Conant	1947	Phyllis Williams Lehmann	1945
Mildred Constantine	1938	Mary Meixner	1947
Ethel Cutler	1945	Howard S. Merritt	1944
Charles D. Cuttler	1942	Ruth R. Philbrick	1947
William S. Dale	1948	John H. Plummer	1948
Marian B. Davis	1940	Peter H. Selz	1948
Esther G. Dotson	1947	Craig H. Smyth	1940
Elsbeth B. Dusenbery	1947	George B. Tatum	1943
Patricia Egan	1946	Marianne L. Teuber	1944
Lane Faison	1931	Mario Valente	1946
Beatrice Farwell	1947	Charles T. Wilder	1943
Dorothea J. Fischer	1947		

After Finley: Then What?

Over the past few months there have been many accounts of 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 1992, 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 1997, but the administration appealed once again, this time to the Supreme Court, which heard the case in March 1998. In June 1998, the Court decided eight to one in favor of the government. On October 6, in an attempt to address some of the questions the decision raised, CAA, the National Campaign for Freedom of Expression (NCFE), and the National Coalition Against Censorship (NCAC) convened a half-day symposium entitled "The Future of the Arts and Arts Advocacy" at Cooper Union in New York. The symposium was co-sponsored by the Association for Theatre in Higher Education, The Center for Lesbian and Gay Studies, City University of New York, Cooper Union, PEN American Center, People for the American Way, and Volunteer Lawyers for the Arts.

While the case was in the courts, the level of interest was high. Immediately after the decision, everyone struggled to answer, "who won?" Pessimists on both

sides assumed defeat, while optimists on each side claimed victory. The fact that, in an eight-to-one decision, the impressions of the outcome varied so widely is indicative of the vagueness of the language. This was one of the reasons we convened the symposium. After years of debate, we are left with a decision that raises more questions than it answers; a decision that leaves the arts community in a state of uncertainty. In the last issue of *CAA News*, CAA Counsel Jeffrey Cunard explained how the decision allowed each "side" to be able to claim a "victory." Cunard also observed that "Justices Scalia and Thomas on one extreme and Souter on the other, wrote opinions that are analytically more honest than the court's and, for partisans in the debate, more likely to be intellectually and emotionally satisfying"—Scalia and Thomas arguing that the "decency and respect" clause was constitutional and Souter arguing that it violated the First Amendment.

We drew people to the symposium by posing the questions: Did the Supreme Court "defang" the decency clause, or have "community standards" received an official stamp of approval? In addition to these teaser questions, the panelists were asked to consider some of the more specific questions that have been raised, such as: What does the future hold for the individual artist? What will be the incubators for the next generation of artists? Are cutting-edge art and controversial art synonymous? What does safe art mean? To whom? Have the peer panels really degenerated into "the swamps of politicized logrolling led mainly by representatives of academic art departments," as claimed in an editorial in *The Wall Street Journal*? Do artists really want or need to feel that their country is behind them, as Michael Brenson suggested in *The New York Times*? Has the decency clause been like a gauntlet thrown down in front of the artists? What risks are funders willing to take? What happens if the NEA considers and decides to disregard "community standards"? Whose community? Has the NEA's decision not to fund individual artists had a chilling effect on museums and galleries, or, as Peter Plagens asserts in *The Chronicle of Higher Education*, is the charge that art institutions have ceased to show the edgy work of unknown

artists because the NEA ceased giving those artists individual grants "an unfathomable non sequitur"? Can we measure the extent to which the chilling effect has already changed the climate in museums? In art schools?

There is no longer the same focus of energy today that was generated by speculation before the case was heard. We decided that the moment called for recognition of and rethinking about the *NEA vs. Finley* case and the implications it will have on the future of arts funding and arts advocacy, not only in the wake of this decision, but also more broadly, in today's political climate, where the main source of publicly funded pornography has been generated by someone—Kenneth Starr—who has vehemently stated in the past that the right of the public to know was no excuse for publishing pornography.

We assembled two outstanding panels to try to answer some of these questions and have plans to publish the proceedings in the future (stay tuned). The distinguished panelists included lawyers, funders, artists, museum directors, political representatives, many wearing more than one hat. The equally distinguished moderators—one lawyer, one former funder—were tireless advocates for First Amendment causes. The audience held equally distinguished people, many of whom have written on these issues. Joan Bertin, executive director of NCAC, moderated the first panel, "Legal and Policy Implications of the Supreme Court," whose speakers were William Bailey, painter, former professor of art at Yale University and former member of the National Council of Art; James K. Ballinger, Director, Phoenix Art Museum; Majorie Heins, co-counsel, *NEA v. Finley*; and Tony Kushner, playwright. The second panel, moderated by Gary Schwartz, executive director of NCFE, "Public-Private Partnerships to Promote the Arts and Arts Funding," included panelists Helen Brunner, consultant for the Albert A. List Foundation; Jennifer Dowley, director of the Museum and Visual Arts Programs at the NEA; Charles Halpern, president, The Nathan Cummings Foundation; and Leida Snow, art and culture advisor to Congressman Jerrold Nadler.

I was very pleased to be asked by Joan Bertin and Gary Schwartz to organize this symposium with them and

Professional Development Fellowships for Artists and Art Historians

College Art Association requests applications from Ph.D., M.F.A., and terminal M.A. students who have been underrepresented because of their race, gender, age, national origin, sexual orientation, disability, or history of economic disadvantage and will earn their degrees in 2000. For information and application: 212/691-1051, ext. 219; mgreet@collegeart.org; www.collegeart.org/caal/resources/fellowship.html.

Deadline: January 31, 1999

to give introductory remarks. CAA has been involved in the debates on federal funding for the arts and humanities since the current siege began in 1989, tracking and speaking on behalf of its members. As you know, CAA has 14,000 individual members, 75 percent of whom work in higher education and roughly half of whom are visual artists. It is perhaps less well known that when the NEA stopped funding individual artists, approximately 80 percent of the recipients of individual artists' grants for the previous three years were members of CAA, as were an almost equally large number of peer review panelists. Both the CAA Board of Directors and the membership have been very active in the fights against censorship, for freedom of expression, and for federal funding for the arts and humanities. Our many voices are heard and do make a difference. We applaud your efforts and urge you to keep up the fight!

—Susan Ball

CAA in the News

"Humanism was its own kind of religion, a system of faith and beliefs. It is fascinating to view Bruegel in this context or, for that matter, to reconsider Netherlandish art as a whole in light of stimulating recent scholarship. An article by Alfred Acres in the current issue of the *Art Bulletin* reads Flemish altarpieces, including the Merode, in terms of their manipulation of human and cosmic time."

—Holland Cotter, "Giving Icons Real Life and Humans a Paradise," review of From van Eyck to Bruegel: Early Netherlandish Painting in the Metropolitan Museum of Art, New York Times, September 25, 1998

"Concerned about the chilling effect the [Decency Standard] could have on scholarship and the creative arts, the AAUP, the American Council of Learned Societies, the Association of American University Presses, and the College Art Association submitted a joint amicus brief on behalf of the statute's opponents. The brief argued that the standard, if upheld, could be applied to other federal agencies, such as the National Institutes of Health, forcing them to consider grant applica-

tions on the basis of viewpoints and perhaps to refuse projects with controversial views."

—"Nota Bene," *Academe*, September–October 1998

"Going completely against the trend in special issues is *Art Journal*, a quarterly publication of the College Art Association (CAA). In the fall of 1997, the CAA editorial board composed a new mission statement for *Art Journal*, one 'designed to move the journal into the twenty-first century,' as the May 1998 *CAA News* put it. Among other things, the new mission discontinues an 18-year policy of publishing only guest-edited, theme issues. The summer 1998 issue is the first to enact the new mission, replacing the theme-issue format is a well-balanced array of conversations, interviews, feature essays and international reports. Contributors include Doug Ashford, Christine Hill, Faith Wilding and Critical Art Ensemble, Lawrence Rinder and Carol Becker. Interspersed within these texts are copious illustrations, in color and black and white, all arranged with formal precision by designer Katy Homans. Overall the issue looks like an exhibition catalog from any institute of contemporary art. But given its publishing context—a quarterly journal of an academic association—the new format and focus of *Art Journal* is a fairly radical departure."

—Michael Starenko, *Afterimage*, September/October 1998

CAA Directories Make the Grade!

• **Directory of M.A. and Ph.D. Programs in Art and Art History** (1995) 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.

• **Directory of M.F.A. Programs in the Visual Arts** (1996) is a comprehensive survey of M.F.A. programs in the U.S. and Canada.

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.

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

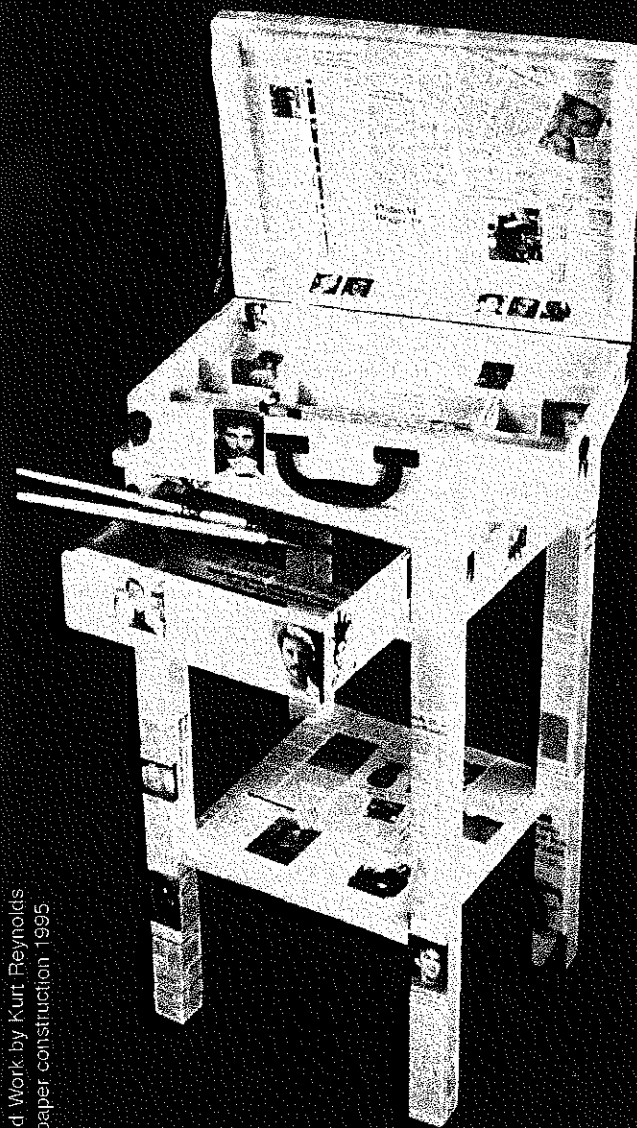
Both directories are expanded to cover new programs and include accessible charts and indices.

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.

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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 exhibits). Photographs will be used only if space allows and cannot be returned. Please be advised that listings and images may be reproduced on the CAA website. Submit to: Kari Grimsby, 275 7th Ave., New York, NY 10001; caanews@collegeart.org.

ABROAD

Margo Kren. Galerie Père-Léger-Comeau, Université Sainte-Anne, Nova Scotia, July 31–September 11, 1998. *Prints and Drawings*.

MID-ATLANTIC

Tara Fracalossi. Mednick Gallery, Philadelphia College of Art and Design, Philadelphia, October 16–November 13, 1998. *Archives*, photography.

Mei-ling Hom. Delaware Center for the Contemporary Arts, Main Gallery, Wilmington, September 29–November 13, 1998. *Cultural Space*.

Hung Liu. Muscarelle Museum of Art, College of William and Mary, Williamsburg, Va., August 26–October 18, 1998. *A Ten-Year Survey 1988–1998*.

Juncheng Liu. Steinman College Center, Dana Room, Franklin and Marshall College, Lancaster, Pa., August 29–September 27, 1998. *Lines of Sight*, paintings and drawings.

Virginia Maksymowicz. University Gallery–Boland Hall, Saint Joseph's University, Philadelphia, September 4–October 2, 1998. *Cameo Appearances*.

Corinne Martin. Sycamore House Gallery, Harrisonburg, Va., September 21–October 31, 1998. *Portraits of Women in Predominantly Male Professions: Shenandoah Valley Region, Virginia*, color photographs.

Julia Merkel. McGuffey Art Center, Charlottesville, Va., September 29–November 1, 1998. *Equine Paintings*.

Judith Barbour Osborne. Artist's House, Gallery 2, Philadelphia, September 30–November 1, 1998; Peng Gallery, Philadelphia, October 11–28, 1998; Open Studio, Philadelphia, November 14–15, 1998.

Adrienne Stalek. Mednick Gallery, Philadelphia College of Art and Design, Philadelphia, August 10–September 9, 1998. *First Aid*, photography.

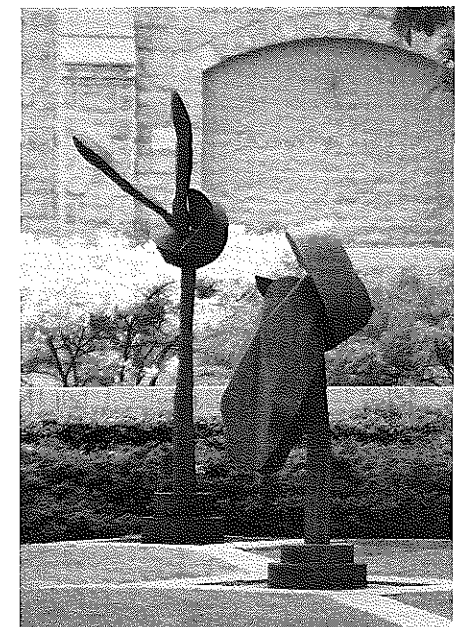
MIDWEST

Janet Pines Bender. ARC Gallery, Chicago, April 1999. *Byrdcliffe Inspired Drawings*. Galerie Thea Fischer Reinhardt, May–June 1998.

Janet Goldner. Walton Art Center, Fayetteville, Ark., August 14–September 24, 1998. *Statements in Steel*.

Cynthia Harper. Mallin Gallery, Kansas City Artists Coalition, Kansas City, Mo., July 24–August 22, 1998. *Bins and Funnels*.

Lynda J. Lambert. Trumbull Art Gallery, Warren, Ohio, January 10–February 13, 1998. *When I Dance on Water*. Ashtabula Arts Center,



David Boyajian, *Genesis*, steel sculptures

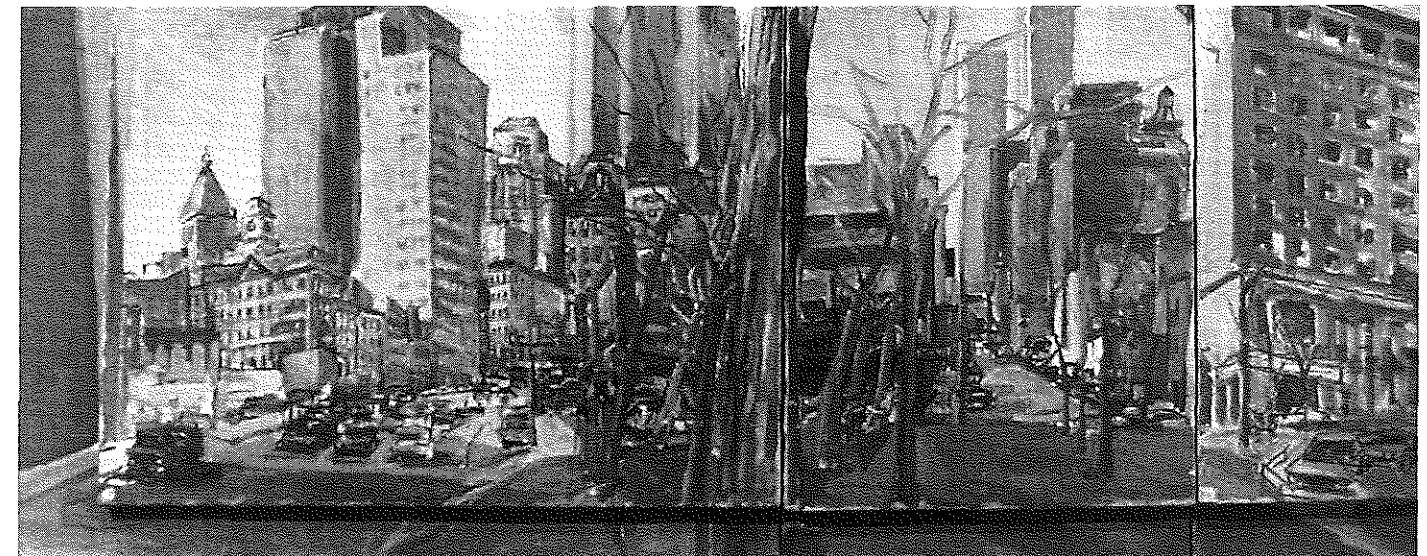
Ashtabula, Ohio, October 2–29, 1998. *When I Dance on Water Again*.

Sharon Linnehan. Lake Region Heritage Center, Devil's Lake, N.Dak., August 1–31, 1998; Art Center, Jamestown, N.Dak., September 11–October 10; Bismark State College, Bismark, N.Dak., October 15–November 30, 1998; Taube Museum of Art, January 5–31, 1999. *Prints II*.

Barbara Simcoe. Wood Street Gallery, Chicago, October 17–November 14, 1998. *New Works*, drawings and paintings.

Linda Stein. George A. Spiva Center for the Arts, Joplin, Mo., August 21–September 27, 1998. *Sounding Blades*, musical sculpture.

Ann Stoddard. Space Lab Galleries, Spaces Art Center, Cleveland, Ohio, February 3–20, 1998. *GefyNEOLOGY and Ex Vitro*, multimedia installations.



Marcia Clark, *Tribeca Park Triptych*, 18" x 60"

Joseph Vitone. Massillon Museum, Massillon, Ohio, September 27–November 8, 1998. *Landscape Photographs.*

Laura Young. Studiolo Gallery, Iowa City, October 1998. *Landscapes.*

NORTHEAST

Barbara L. Bachner. TAI Gallery, New York, September 1998.

Arlene Baker. Noho Gallery, New York, October 20–November 8, 1998. *Veiled Paintings.*

David Boyajian. Robert Moses Sculpture Garden, Fordham University, Lincoln Center Campus, New York, May 16–November 22, 1998. *Genesis*, 10 steel sculptures.

Laura Carton. Henry Street Settlement, Abrons Art Center, Charles E. Culpepper Gallery, New York, September 15–October 14, 1998. *Body of Evidence*, photographs.

Marcia Clark. Blue Mountain Gallery, New York, October 16–November 4, 1998. Paintings in oil on shaped panels and folding screen.

Ed Colker. Neuberger Museum of Art, Purchase College, Purchase, N.Y., February 7–April 25, 1999. *Five Decades in Print.*

Elizabeth Condon. Jeffrey Cofliff Fine Art, New York, September 11–October 17, 1998.

Peggy Cyphers. Donahue Sosinski Gallery, New York, opens September 12, 1998. Paintings.

Beth Galston. Chapel Gallery, Second Church in Newton, West Newton, Mass., September 23–October 18, 1998. *Still/Life: Acts of Collection, Preservation, and Transformation*, multimedia installation.

Amanda Junquera. 80 Washington Square East Galleries, New York University, New York, September 16–October 9, 1998. *Four Video Poems.*

Penny Kronengold. First Street Gallery, New York, October 20–November 7, 1998. *Paintings & Sculptures: Landscapes & Equine Fantasies.*

Sam Lacombe. GSU Gallery, Boston University, October 8–November 2, 1998. *Recent Paintings.*

Eunsook Lee. ABC Gallery, Lambertville, N.J., August 10–September 19, 1998. *Space Redefined.*

Younghee Choi Martin. Wheeler Gallery, Providence, R.I., September 25–October 15, 1998. *Works on Paper.*

Thomas F. Morrissey. Providence College, Providence, R.I., September 8–October 9, 1998. *Between the Lines: Photographs from the National Vietnam Veterans War Memorial, Washington, D.C., 1983–1998.*

Maureen Mullarkey. First Street Gallery, New York, November 10–December 4, 1998. *Recent Figures*, paintings.

Mimi Oritsky. Amos Eno Gallery, New York, November 14–December 3, 1998. *New Paintings.*

Susan Schwalb. Andrea Marquit Fine Arts, Boston, December 4, 1998–January 9, 1999. *Moments of Resonance*, metalpoint paintings and drawings.



Thomas F. Morrissey, *Untitled: 1984: Gold Star Mothers at Vietnam Memorial*, 20" x 30"

Carol Sun. Neuberger Museum of Art, Purchase College, Purchase, N.Y., June 13–August 22, 1999. Multimedia.

Donna Tirella. Studio 108, New York, October 1998. *Observations & Distractions.*



Younghee Choi Martin, *A Current Under Sea*, charcoal on vermillion wash, 22" x 30"

SOUTH

June Blum. Brevard Museum of Art and Science, Melbourne, Fla., July 3, 1998–August 9, 1998. *Portraits.*

Tom Feelings. Selby Gallery, Ringling School of Art and Design, Sarasota, Fla., August 17–September 26, 1998. *The Middle Passage*, mixed-media images from *The Middle Passage: White Ships/Black Cargo*.

John O'Connor. Cornell Fine Arts Museum, Reed College, Winter Park, Fla., September–October 1998. *Real Illusions.*

Robin Starbuck. Museum of Arts and Sciences, North Gallery, Macon, Ga., October 2, 1998–January 10, 1999. *With Open Eyes*, multimedia installation.

Liz Ward. Contemporary Arts Museum, Houston, September 18–November 8, 1998. *The Present of Past Things.*

WEST

Laurie L. Balmuth. Artemisia Gallery, Chicago, December 1998; Lead Gallery, Seattle, September 1998; Quartersaw Gallery, Portland, Oreg., June 1998.

Marilyn Duzy. Fine Arts Gallery, Mt. San Jacinto College, San Jacinto, Calif., September 20–October 16, 1998. *Twenty Five Years.*

Janet Goldner. Joy Pratt Markham Gallery, Walton Arts Center, Fayetteville, Ark., August 14–September 24, 1998. *Statements in Steel*, sculpture with text.

Mimi La Plant. Humboldt Arts Council, Eureka, Calif., September 5–29, 1998. *Recent Work*, paintings and drawings.

Carolyn Manosevitz. Iliff School of Theology, Denver, Colo., July 3–August 1, 1998. *The Journey of the Second Generation*, paintings.

Mary L. Maughelli. Phebe Conley Gallery, California State University, Fresno, August 31–September 30, 1998. *Figures and Faces: Dialogues and Reflections: 1965–1998.*

Greg Murr. Turner Carroll Gallery, Santa Fe, N.Mex., October 2–26, 1998. *Sense: Recent Paintings from Venice.*

Richard Shaffer. Hearst Art Gallery, Saint Mary's College, Maraga, Calif., January–February 1999.

People in the News

In Memoriam

Robert L. Alexander, professor emeritus, University of Iowa, died in Iowa City on August 14. His wife, Margaret Ames Alexander, of New York University's Institute of Fine Arts, preceded him in death 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 tutor (1945–51) at Queens College, an instructor at the University of Pittsburgh (1952–58), and an Assistant Professor at Pennsylvania State University (1958–61). Alexander moved to the University of Iowa in 1961, the year he received his Ph.D., where he rose to professor in 1969 and retired in 1987, continuing to publish, but not exclusively, on his 2 fields of expertise, the Hittite Art of Anatolia and Baltimore architecture of the early decades of the 19th century.

Alexander was the author of 3 monographs, *The Architecture of Maximilian Godefroy* (Baltimore: Johns Hopkins Press, 1974), *The Architecture of Russell Warren* (Charleston, S.C.: Historical Society, 1979), *The Sculpture and Sculptors of Yazilikaya* (Associated University Presses, 1986). Both an editor and writer, he also published 35 articles in 17 scholarly journals, among them, the *Art Bulletin*, *Anatolica*, the *Journal of Anatolian Studies*, and the *Journal of the Society of Architectural Historians*. He also made contributions in the forms of joint studies, biographies, festschrift articles, and book reviews.

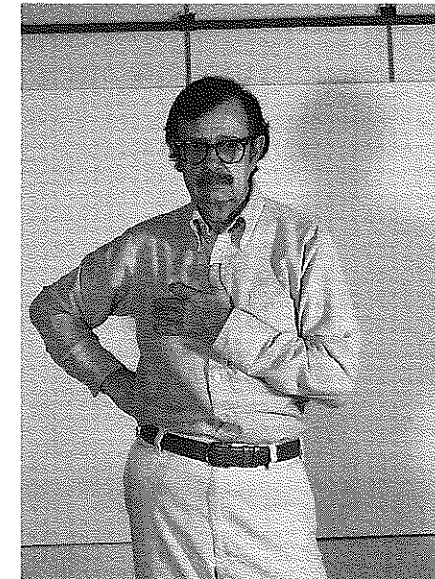
Alexander spent several years in Turkey completing research fellowships and made numerous trips to North Africa to assist his wife on her work *Corpus des Mosaïques Anciennes de Tunisie*. He generously turned to the task of completing the volume she left behind after her death, despite the onset of the brain tumor from which he died.

Alexander was an active member of 10 scholarly organizations, served as director of the *Society of Architectural Historians* (1960–63), was a founding member of the *Midwest Art History Society*, and gave papers at many of their meetings. His research on the late 18th-, early 19th-century French engineer and architect Joseph François Mangin, designer of New York Harbor fortifications and his work on such architectural projects as the Wall Street Presbyterian Church, Old St. Patrick's, and City Hall in New York City was almost completed at the time of his death and will be submitted for publication in the near future to the *Winterthur Portfolio* as he wished.

Supportive of high standards of scholarship, Alexander was widely respected by his colleagues and such eminent teachers and scholars as Henry Russell Hitchcock, Richard Krautheimer, and Ernst Kitzinger. A dedicated and well loved teacher, open and helpful, he inspired majors and nonmajors in art history. As a result, he supervised many advanced degrees. Alexander was a man with a wonderful sense of humor and generosity, who had the gift of making friends readily.

—Charles D. Cuttler, University of Iowa

Larry Day, painter and professor emeritus at the University of the Arts, died in Philadelphia on April 14, 1998, after a prolonged struggle with cancer.



Larry Day
PHOTO: DAVID USNER

Day, who was 76 and lived in Melrose Park, Pa., was greatly respected as a painter and draftsman. After beginning his career as an abstract painter in the 1950s, his work shifted toward representation in ways that reflected his own introspective ruminations on the nature of experience and its relationship to art history and modalities of representation. Still-life paintings gave way to larger, complex figure compositions that alternated between images of groups of friends in familiar settings and more self-consciously didactic inventions based on the work of Poussin, Mantegna, and other old masters. These works were gradually subsumed by an extensive body of urban or human-built landscapes that, ironically, were free of images of the figure. Essentially meditations, these wonderfully quiescent, brooding, but sensuous images are perhaps the most poignant distillations of Day's simultaneous embrace of the poetic and intellectual.

Day was regarded as an influential teacher, critic, and writer. He was nationally respected by fellow artists and academics for his exhaustive knowledge, deliberative intellect, and penetrating wit. He was also deeply loved

for his sensitivity and integrity. From 1953 to 1988, he taught at the University of the Arts and, from 1985 to 1990, at the University of Pennsylvania. He also served as a guest lecturer and visiting artist at numerous schools, including the Aspen School of Art, California College of Arts and Crafts, Maryland Institute College of Art, Indiana University, the University of Chicago, and Queens College. His pedagogy was actively shaped by his continuing experience as a painter and was characterized by an overarching interest in issues of content. He brought the tools of philosophical inquiry to all of his discussions about works of art. By providing legions of his students with ways of thinking critically about meaning in the arts, Day empowered them to take full intellectual responsibility for their own choices as artists.

Day was born in Philadelphia in 1921. After serving in the U.S. Army during World War II and participating in the invasion of Iwo Jima, he attended Tyler School of Art of Temple University under the G.I. Bill. He received his B.F.A. in 1950, followed by his B.S. in education. After spending a year in Paris and holding numerous jobs, including that of a public school teacher, Day had an exhibition of work that brought him to the attention of Emmanuel Benson of the Philadelphia Museum School (now the Philadelphia College of Art and Design within the University of the Arts). He began teaching at the college in 1953. Over the years he was the recipient of such awards and fellowships as the Mayor's Award for contributions to the cultural life of Philadelphia; the Hazlett Memorial Award for Excellence in the Arts in Pennsylvania; a Temple University Alumni Association Certificate of Honor; a MacDowell Colony Fellowship; the Gene Durwood/Oscar Williams Award; and awards from the Ingram Merrill Foundation, Penny McCall Foundation, and Richard Florsheim Art Fund. He was a member of the National Academy of Design.

During his long career, Day had many solo exhibitions at private, public, and university galleries and museums. His work has also been included in such group exhibitions as *The Realist Revival*, organized by the American Federation of the Arts. His work is in numerous public collections, among them the Corcoran Gallery of Art, the Philadelphia Museum of Art; the Philadelphia Inquirer collection; the Free Library of Philadelphia; Rider College, Lawrenceville, N.J.; and Miami-Dade Community College, Miami, Fla.

Day is survived by his wife, Ruth Fine, and his sister, Ethel Krokenberger. Contributions in his memory may be made to the Larry Day Scholarship Fund, University of the Arts, 320 S. Broad St., Philadelphia, PA 19102.

—Ray Allen, Maryland Institute, College of Art

Edith Appleton Standen, curator emeritus in the Department of European Sculpture and Decorative Arts at the Metropolitan Museum of Art, died at home in Manhattan, on July 17, 1998, at the age of 93.

Born in 1905 in Halifax, Nova Scotia, Standen was the daughter of a British army officer, and a descendent of Nathan Appleton (1779–1861), a textiles entrepreneur from Boston.

She lived in Ireland and England as a child and received an honors degree in English from Somerville College, Oxford University, in 1926. In 1928, Standen immigrated to Boston where she worked for the Society for the Preservation of New England Antiquities, founded by her uncle, William Sumner Appleton.

In Boston, Standen volunteered at Harvard University's Fogg Art Museum, where she worked on the museum's photo collection and attended a seminar taught by Paul J. Sachs. In 1929 she was hired by Joseph Widener as secretary to his art collections. She held this post until he gave his collection to the National Gallery of Art in 1942. In the same year, Standen became a U.S. citizen. During World War II, she joined the Women's Army Corps and, in 1945, was sent to Germany as a member of the Monuments, Fine Arts, and Archives Section of the American Military Government. This group preserved, restored, and returned art work looted during the war and worked to stabilize the conditions effecting the art world in postwar Germany. In early 1946, she became the manager of the Weisbaden Collecting Point. She was discharged from the army in 1947 at the rank of captain.

In 1949 Standen was asked to work in the Textile Study Room at the Metropolitan Museum of Art as an assistant 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 tapestries were acquired by former Chairman John Goldsmith Phillips. Standen worked as a curator there until 1970, organizing exhibitions, writing, lecturing on textiles and paintings, and, all the while, inspiring an increased interest in her field.

After retirement, Standen devoted herself to full-time scholarship. Her devotion to her studies continued up until this year through writings and involvement with the Metropolitan Museum of Art. A leading authority on tapestries, her publications include the 2-volume catalogue, *European Post-Medieval Tapestries and Related Hangings in the Metropolitan Museum of Art* (1985), a biennial newsletter that she distributed to members of the academic community, and more than 50 articles. Standen was a member of CAA for more than 50 years.

Beatrice Wood, ceramist, died in her home in Ojai, Calif., on March 12, 1998, at the age of 105.

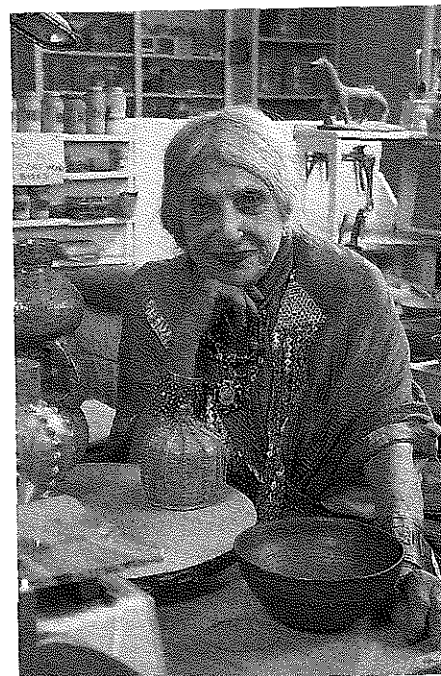
Wood was a pioneer in the development of luster glazes and is best known for her colorful ceramic figures and vessels. Her work can be found in prestigious museums, including the Smithsonian, the Metropolitan Museum of Art, and the American Craft Museum.

Born in San Francisco in 1893 and raised in New York, Beatrice Wood left home in her teens, fleeing the stuffiness of New York society, to begin her life as an artist and actress in Paris. In the advent of World War I, Wood returned to New York, where she acted in the French Repertory Company. She found herself among Dadaist artists, writers, and collectors, including Marcel Duchamp, Francis Picabia, Charles Demuth, Henri-Pierre Roche, Mina Loy, and Walter and Louise Arensberg. Encouraged by

Duchamp, who was her lover for a time, Wood made many drawings, and even went so far as to create one Dada work herself, *A Little Water In Some Soap*, an early assemblage now in the collection of the Whitney Museum of American Art.

In 1928 Wood moved from New York to Los Angeles, where she took a pottery class that inspired her to begin her successful career as a ceramist. She studied with master potters for years and eventually developed her signature methods in luster glazing. In 1948, she moved to Ojai, where she joined an artists' community, selling her pottery and living under the spiritual guidance of Krishnamurti. In 1962 she made a life-changing trip to India as a cultural ambassador, sponsored by the State Department. After this visit, she would wear saris for the remainder of her life, denouncing western fashion and materialism. She continued to work full-time to the age of 104 and continued to work at a less frequent pace in the last year of her life.

Beatrice Wood's retrospective, *Beatrice Wood: A Centennial Tribute*, organized by Francis Naumann for the American Craft Museum in 1997 was still on tour at the time of her death. The show included her numerous works in pottery and illustrations from as far back as her teens. Wood especially loved the retrospective's impressive catalogue, which contains articles about her life and work and color illustrations of her pottery. With an obvious sense of satisfaction from a full life of creativity and groundbreaking work, she was quoted as saying to a close friend of hers, "With this book under my arm, they'll now let me into Paradise."



Beatrice Wood
PHOTO: WILLIAM DOW

Academe

Bruce J. Altshuler, director of the Isamu Noguchi Garden Museum in Long Island City, N.Y., has been appointed director of studies for Christie's Education Graduate Programs in Connoisseurship and the Art Market in New York.

Yuheng Bao, assistant professor of art at North Carolina A&T State University, was promoted to a tenured position as associate professor of art history and theory.

Jonathan Block, dean of faculty at the Whitecliffe College of Art and Design in New Zealand, has resigned. He plans to return to the Pacific Northwest.

Aurore Chabot has been promoted to full professor in the Art Department at the University of Arizona, Tucson.

Anna M. Dempsey has been appointed assistant professor of art history in the School of Art and Art History at James Madison University in Harrisonburg, Va. Her specialty is 20th-century art.

David H. Ehrenpreis has been appointed assistant professor of art history in the School of Art and Art History at James Madison University in Harrisonburg, Va. His specialty is 19th-century art.

Tom Fischer, professor of art at the Savannah College of Art and Design, has been appointed dean of the college's School of Media Arts.

Ilene Forsyth, Arthur F. Thurnau Professor of the History of Art at University of Michigan, has been appointed Samuel H. Kress Professor at the Center for Advanced Studies in the Visual Arts at the National Gallery of Art, Washington, D.C.

Rona Goffen has been named Board of Governors Professor of Art History at Rutgers University, New Brunswick.

Melissa Hyde has been appointed assistant professor of 18th- and 19th-century European art in the School of Art and Art History, University of Florida.

Catherine Ishino has joined the M.F.A. faculty at the University of Minnesota-Duluth as an assistant professor in graphic design with a specialization in motion graphics.

Iain Machell has been appointed chair of sculpture at Montserrat College of Art in Beverly, Mass.

Nancy Macko has been appointed chair of the Art Department at Scripps College in Claremont, Calif.

Diane Radycki has been appointed assistant professor of art history in the Department of Art, Moravian College, Bethlehem, Pa.

Sandra Rosenbaum has been promoted to associate curator of costumes and textiles at the Los Angeles County Museum of Art.

Matthew T. Simms has been appointed assistant professor of late 18th- and 19th-century European art in the Art History Department at Emory University, Atlanta.

Leslie Topp has been appointed Randall-MacIver Junior Research Fellow at St. Hilda's College, University of Oxford. The position begins in October and lasts for 2 years.

Eric R. Varner has been appointed assistant professor of ancient Roman art jointly in the art history and classics departments at Emory University, Atlanta.

Kara Walker has been selected as the first Capp Street resident at the California College of Arts and Crafts.

Museums and Galleries

David Binkley, curator and department head for the Arts of Africa, Oceania and the Americas Department at the Nelson-Atkins Museum in Kansas City, Mo., has been named chief curator of the Smithsonian's National Museum of African Art.

Amy Cappellazzo has accepted the position of director at the Rubell Family Collection and Foundation in Miami.

Susan H. Edwards, curator of the Hunter College Art Galleries in New York, has been named director of the Katonah Museum of Art in Katonah, N.Y.

Kurt W. Forster, chair of the Department of the History of Art and Architecture and head of the Institute for History and Theory of Architecture at the Federal Institute of Technology in Zurich, was named director of the Canadian Center for Architecture in Montreal.

Mark Francis, chief curator of the Andy Warhol Museum, announced his resignation. He will be moving to London this fall where his wife, **Sheena Wagstaff**, will begin working at the Tate Gallery.

Mary Engel Frank, Ph.D. candidate in art history at Princeton University; **Manuel E. Gonzalez**, chairperson, Florida International University Foundation; and **Michele Oka Doner**, an artist in New York have been appointed to the advisory board at the Wolfsonian, Florida International University.

Dale Carolyn Gluckman has been promoted to curator of costumes and textiles at the Los Angeles County Museum of Art.

Ellen Handy has been promoted to curator of collections at the International Center of Photography, New York.

Heidi Zuckerman Jacobson, assistant curator of 20th-century art at the Jewish Museum in New York, was appointed the first Phyllis Wattis MATRIX curator at the University of California Berkeley Art Museum and Pacific Film Archive.

Joseph Ketner, director of the Washington University Gallery of Art, St. Louis, Mo., is the new director of the Rose Art Museum at Brandeis University.

Sharon F. Patton, associate professor at the University of Michigan-Ann Arbor, has been named the John G. W. Cowles Director of the Allen Memorial Museum (AMAM) at Oberlin College, where she was also appointed professor of art.

Ann Sass has been named associate curator at the International Center of Photography, New York. She was formerly a research associate at the Whitney Museum of American Art.

Sharon Takeda has been promoted to associate curator of costumes and textiles at the Los Angeles County Museum of Art.

Kathleen Walsh-Piper, associate director of education and public programs at the Dallas Museum of Art, served as a guest scholar at the invitation of the J. Paul Getty Research Institute for the History of Art and the Humanities.

H. Barbara Weinberg, has been named the first Alice Pratt Curator of American Paintings and Sculpture at the Metropolitan Museum of Art, where she has been curator since 1990.

Organizations

Paula Latos-Valier, former director of the Art Gallery of Western Australia, is now the general manager of the Biennale of Sydney, Australia.

Mark Towner, director of Project Art at the University of Iowa, has been appointed assistant director of the Northeast Document Conservation Center in Andover, Mass.

Grants, Awards, & Honors

Only grants, awards, or honors received by individual members are listed. All names will also appear on the CAA website. Submit name, membership number, institutional affiliation, and title of the grant, award, or honor, and use or purpose of grant to: Kari Grimsby; caanews@collegeart.org.

Karen Baldner won an Individual Artist fellowship for works on paper from the Arkansas Arts Council.

Karen Batten, artist, Vermont College of Norwich University, was awarded an Artist's Fellowship 1998 in painting from the New York Foundation for the Arts.

Carol Bier, curator of the Eastern Hemisphere Collections at the Textile Museum of the Smithsonian Institute, has been named a visiting fellow at the Institute for the Humanities.

Bill Burk received an Individual Artist fellowship grant from the Connecticut Commission on the Arts.

Julia Couzens, visiting artist at the San Francisco Art Institute, has received an artist-in-residence fellowship for the Putah-Cache Creek Bioregion Watershed Project, University of California, Davis, for the 1998-99 academic year.

Page Dubois, professor of classics and comparative literature at the University of California, San Diego, is a Getty Research Institute scholar-in-residence for 1997-98.

Geraldine A. Johnson has been awarded the Kress Fellowship at the Harvard Center for Italian Renaissance Studies at Villa I Tatti in Florence.

Nancy Macko, in collaboration with **Jan Blair**, has completed *Excerpts from and Extensions to . . . (The Alphabet Window)*, a permanent installation funded by the W. M. Keck Foundation, in the Keck Learning Room of the Honnold Library at Claremont College, Claremont, Calif.

Heather McPherson, associate professor at the University of Alabama at Birmingham, has received a 2-month fellowship at the Folger Shakespeare Library for her research on visual representations of Sarah Siddons.

Marcia A. Neblett received a Dow Creativity fellowship from the Alden B. Dow Creativity Center at Northwood University, Midland, Mich., where she completed 3 artists' books from woodcuts based on the Brother Grimms Fairy Tales "Hanzel and Gretel," "Rapunzel," and "Little Red Riding Hood."

Olu Oguibe, Stuart Golding Endowed Chair at the University of South Florida, received a 1999 residency fellowship at the Rockefeller Foundation's Study and Conference Center in Bellagio, Italy. He will complete work on *Reading the Contemporary: African Art from Theory to the Marketplace*, a critical anthology on contemporary African art to be published in 1999 by the Institute for International Visual Arts [inIVA], London.

Judy Pfaff, sculptor and innovator in environmental installation, has been selected to represent the U.S. at the XXIV São Paulo Bienal in Brazil, October 4–December 13, 1998.

Adrian Piper, artist and professor of philosophy at Wellesley College, has been named a 1998–99 Getty scholar. She will be in residence at the Getty Research Institute for the History of Art and the Humanities exploring the theme "Representing the Passions."

Ellen Fernandez Sacco was awarded a University of California President's Postdoctoral Fellowship in the Department of Architecture at UC Berkeley for 1998–99. The award will support the preparation of her dissertation, "Spectacular Masculinities: Gender, Race, and National Identity in Early U.S. Museums" (working title), into a book manuscript

Eric J. Segal of the University of California, Los Angeles, is the 1998–99 recipient of the Sara Roby Fellowship in 20th-Century Realism, sponsored by the Smithsonian Institution. The fellowship will be used for dissertation research at the National Museum of American Art in Washington, D.C.

David Summers, professor of art history at the University of Virginia, is a Getty Research Institute scholar-in-residence for 1997–98.

Patricia Trenton has been awarded the Caroline Bancroft History Prize by the Denver Public Library for editing the book *Independent Spirits: Women Painters of the American West, 1890–1945*.

The following CAA members have been awarded fellowships from the Metropolitan Museum of Art for art history research. Chester Dale fellows: **Benjamin David**, New York University, Institute of Fine Arts; **Mia Fineman**, Yale University; and **Deborah Roldan**, New York University, Institute of Fine Arts; **William Barcham**, Fashion Institute of Technology (J. Clawson Mills Scholarship); Andrew W. Mellon fellows: **Yvonne Elet**, New York University, Institute of Fine Arts, and **Jonathan Unglaub**, Columbia University; Theodore Rousseau fellows: **Elizabeth Barker**, New York University, Institute of Fine Arts; **Andrea Derstine**, New

York University, Institute of Fine Arts; **Aimee Froom**, New York University, Institute of Fine Arts; **Susan Greenberg**, Yale University, and **Anne Leader**, New York University, Institute of Fine Arts; Jane and Morgan Whitney fellows: **Christa Clarke**, University of Maryland, and **John Rogers**, Harvard University; **Bahadır Yildirim**, New York University, Institute of Fine Arts (Classical Fellowship); and **Paul Franklin**, Harvard University (Sylvan C. Coleman and Pamela Coleman Memorial Fund Fellowship).

National Gallery of Art, Center for Advanced Study in the Visual Arts (CASVA), Washington, D.C., has announced its 1998–99 fellows. The following CAA members are recipients: **Sylvain Bellenger**, Château de Blois (Samuel H. Kress Senior Fellow); **Anthony Cutler**, Pennsylvania State University (Paul Mellon Senior Fellow); **Whitney Davis**, Northwestern University (Ailsa Mellon Bruce Senior Fellow); **Hanns Hubach**, Kunsthistorisches Institut Heidelberg (Frese Senior Research Fellow); **Andrew Morrogh**, University of Oregon (Samuel H. Kress Senior Fellow); **David Marshall**, University of Melbourne (Ailsa Mellon Bruce Visiting Senior Fellow); **Jerzy Miziolek**, University of Warsaw (Paul Mellon Visiting Senior Fellow); **Ann Hoenigswald**, National Gallery of Art, and **Marilyn McCully**, London (Samuel H. Kress/Ailsa Mellon Bruce Paired Fellows for research in conservation and art history/archaeology).

Conferences & Symposia

Calls for Papers

15th Annual Boston University Symposium on the History of Art will be held March 20, 1999 at the Museum of Fine Arts, Boston. This symposium is open to all graduate students to present original work in any field relating to the history of art. For consideration, send abstract (no longer than 1 page). For information: Symposium Coordinator, Dept. of Art History, Boston University, Boston, MA 02215; 617/353-2520; fax 617/353-3243. *Deadline: December 1, 1998*

"Bodies and Boundaries: The Construction and Articulation of Gender in Visual Culture," the 1999 Art History Graduate Student Association

Symposium, will be held on February 19, 1999, at the University of Arizona, Tucson. Papers may address, but are not limited to, the impact of gender on visual culture, history, the interpretation of geographical domains, and, more broadly, on issues of identity. One-page abstracts of 20-minute scholarly papers are requested from M.A. candidates or recent M.A. graduates in art history or related fields. Send abstract, letter of introduction, and c.v. to: 1999 AHGSA Symposium, Laureen Trainer and Laurie Farrell, University of Arizona, PO Box 20702, 1303 E. University Blvd., Tucson, AZ 85719-0521. For information: ltrainer@hotmail.com; lfarrell@u.arizona.edu. *Deadline: December 1, 1998.*

Conference on Alvar Aalto, Baker House, and the Preservation of Modern Architecture, MIT, Cambridge, October 1–2, 1999, is held in conjunction with the celebration of the completion and careful restoration, as well as the 50th anniversary of, Alvar Aalto's Baker House at MIT. Themes may include interpretation of the work of Aalto today; MIT's Baker House as architecture and social environment; the social and educational impact of student housing; and the preservation of modern architecture. Significant architects, critics, and historians will be invited to participate. However, we also seek to identify new voices, bearing innovative messages, for a half-day of parallel sessions and perhaps for some plenary session lectures. Please send a 250-word abstract for a paper (~25 min.) on any of the themes above or on a related, provocative theme. Stanford Anderson, Dept. of Architecture, MIT 7-337, Cambridge, MA 02139; 617/253-4411; fax 617/253-8993; soa@MIT.edu. *Deadline: December 1, 1998.*

"Empires, States, and Political Imagination," 1999–2000 Seminar, hosted by the International Institute of the University of Michigan, invites applications and nominations for seminar participants. Applicants must hold a Ph.D. For information: Michelle Austin, Advanced Study Center, International Institute, University of Michigan, 1080 S. University, Ann Arbor, MI 48109-1106; 734/764-2268; fax 734/763-9154; asc.info@umich.edu. *Deadline: December 1, 1998.*

"Gendered Landscapes: An Interdisciplinary Exploration of Past Place and Space," sponsored by Penn State University's College of Arts and Architecture, the Center for Studies in Landscape History, and the Women's Studies Program, May 29–June 1, 1999, will be held at the Nittany Lion Inn, State College, Pa. For information: www.outreach.psu.edu/C&I/GenderedLandscapes/. *Deadline: December 1998.*

"There's No Place Like Home': Public and Private Life in America's Places," 2nd Annual Graduate Student Conference, April 9–10, 1999, Boston. Co-sponsored by the Society for the Preservation of New England Antiquities (SPNEA) and Boston University's American and New England Studies Program, this interdisciplinary conference will provide a forum for analyzing notions of the public and private and

discussing how they differ from 1 region to another. Submissions are encouraged from graduate students who are interested in the relationships of personal, family, and domestic life and the development of the public sphere. Papers that complement ongoing research on public and private life at the Harrison Gray Otis House, the Walter Gropius House, and other SPNEA properties are encouraged. Submissions for 25-minute papers by graduate students in American studies, history, literature, art history, vernacular architecture, historic preservation, decorative arts, cultural geography, archaeology, anthropology, film and mass media, popular culture, and other related disciplines on any time period are welcome. Send 1-page, single-spaced abstract and 1-page c.v., including phone numbers and e-mail addresses to: SPNEA-BU Graduate Student Conference Coordinator, American Studies Program, Boston University, 226 Bay State Rd., Boston, MA 02215; 617/353-9916; fax 617/353-2556; amnesgsc@bu.edu. Panelists will be notified by early January; papers are due to the commentators 1 month before the conference. *Postmarked deadline: December 1, 1998.*

1998 American Society of Landscape Architects Annual Meeting and Expo, Boston, September 13–15, 1999. The ASLA and the Annual Meeting Programs Committee invite presentations from landscape architects and related art, design, and environmental professionals and educators. For information: Diane L. Sheu, Manager of Education; 202/216-2358; fax 202/898-1185; dscheu@asla.org. *Deadline: December 8, 1998.*

"8th Annual New Scholars/New Ideas Symposium" will be held on the campus of Virginia Commonwealth University in Richmond, March 19–20, 1999. Abstracts are invited from current and recent graduate students on any topic or field of art-historical interest. Submit 1-page abstracts with c.v. Early response is encouraged. Abstracts should conform to CAA guidelines for 20-minute presentations. "New Scholars/New Ideas Symposium," Dept. of Art History, School of the Arts, Virginia Commonwealth University, PO Box 843046, Richmond, VA 23284-3046; 804/828-2784; fax 804/828-7468; sameade@saturn.vcu.edu. *Postmarked deadline: January 15, 1999.*

Gallery at the American Bible Society is hosting "The Resurrection in Art: Christ Corporeal or Surreal?" on April 12, 1999. Theoretical inquiries or test-case analyses that address the nature of the Resurrection in art and its symbolic, sociocultural, and spiritual implications are sought. Send 2–3-page abstract to: Ena Heller, Gallery at the American Bible Society, 1865 Broadway, New York, NY 10023; 212/408-1236; eheller@americanbible.org. *Deadline: January 15, 1999.*

Florida State University's 17th Annual Art History Graduate Student Symposium, March 26–27, 1999. Graduate students from the Southeastern states are invited to present 20-minute papers that will be submitted for publication in *Athanas*, a nationally distributed

periodical sponsored by the Department of Art History and the School of Visual Arts and Dance. M.A. or Ph.D. students may submit papers from any area of the history of art and architecture. Mail abstracts to: Paula Gerson, Department of Art History, 220-D Fine Arts Bldg., Tallahassee, FL 32306-1151; fax 850/644-3259; arh@www.fsu.edu. *Deadline: February 1, 1999.*

31st Annual Meeting of the Research Society for Victorian Periodicals (RSVP) will be held in New Haven, Conn., September 17–18, 1999. The conference is co-hosted by the Sterling Memorial Library and the English Department of Yale University. RSVP seeks proposals for individual papers or full panels on any aspect of Victorian periodicals, including their history as a publishing form, cultural significance, theoretical bearings, and uses in teaching and scholarship. Because RSVP is highly interdisciplinary, proposals relating periodicals to such fields as art history, music, theater, literature, science, and social science are encouraged. We welcome proposals from graduate students as well as established scholars. Please send 2-page abstract with 1-page c.v. to: Linda H. Peterson, Dept. of English, PO Box 208302, Yale University, New Haven, CT 06520-8302; fax 203/432-7066. *Deadline: February 15, 1999.*

Cleveland Symposium, April 23, 1999, Cleveland Museum of Art on Friday, April 12, 1999. The graduate students in the Cleveland Museum of Art/Case Western Reserve University Joint Program in Art History and Museum Studies announce the 25th annual meeting of the Cleveland Symposium (formerly the Ohio Area Student Symposium). One-page, single-spaced abstracts from graduate students enrolled in art history programs throughout the U.S. and Canada are sought. Applicants should also include a short c.v. and SAS or self-addressed post card. Prospective papers dealing with any chronological period and geographical area may be based in traditional methodologies or exhibit post-modern and other recent theoretical approaches. All presentations will be 20 minutes long. For information: Edward J. Olszewski, Cleveland Symposium, c/o Dept. of Art History and Art, Case Western Reserve University, Cleveland, OH 44106-7110; 216/368-2347; ejo@po.cwru.edu. *Deadline: February 15, 1999.*

John Michael Kohler Arts Center and Kohler Foundation will be hosting a national symposium on the subject of contemporary American self-taught artists and their work in the spring of 2000. Interested parties should submit abstracts of research implementing new approaches to the study and presentation of the work of self-taught artists. Professionals and graduate students in diverse disciplines are encouraged to apply. Parties interested in speaking about current efforts and issues in conservation and preservation of site works are also invited to submit proposals. For information, send SAS to: Leslie Umberger, John Michael Kohler Arts Center, 608 New York Ave., PO Box 489, Sheboygan, WI 53082; 920/458.6144. *Deadline: May 15, 1999.*

To Attend

"Printing Matters: The Materiality of Print in Early Modern Europe" will be held at the Fogg Art Museum, Harvard University, November 14–15, 1998. Leading scholars will reflect on the materiality of printed objects, be they books or prints, in early modern Europe. The lectures will cover such issues as transitions between hand production and mechanical production, the ways in which typographic and layout conventions are invested with meaning, and the synthesis of visual and textual content. This material emphasis brings together text-based and image-based studies, challenging current disciplinary boundaries. The symposium is free and open to the public. For information: www.artmuseums.harvard.edu/Events/printmatters.html.

"Reconsidering Louise Bourgeois," Courtauld Institute of Art, London, November 14, 1998. Co-organized by the Serpentine Gallery, London, and presented in conjunction with the gallery's exhibition of recent work by Bourgeois, the 1-day symposium will examine the artist's production from the 1940s to the present in an interdisciplinary context of interpretation. Reservations are limited. For information: Serpentine Gallery; 44 171/298-1517; mignon.nixon@courtauld.ac.uk.

"Igniting the Edge: Forging New Geographies, Categories and Identities," the Women's Caucus for Art 1999 National Conference, will be held at the Hyatt Regency in Los Angeles, February 7–11, 1999. Papers, panels, exhibitions, and workshops will be presented by artists and scholars. For information: Myra Gantman, SCWCA, 16452 Dorado Dr., Encino, CA 91436; 818/501-3277; www.scwca.org or www.nationalwca.com.

17th Annual Visual Resources Association (VRA) conference will take place February 9–14, 1999, concurrent with the CAA Annual Conference in Los Angeles. The conference will be held at the Hotel Inter-Continental on Bunker Hill (251 S. Olive St.), which is adjacent to the Museum of Contemporary Art and 2 blocks from the CAA headquarters hotel, the Regal Biltmore. The hotel is within walking distance of the Convention Center, the location of CAA sessions and exhibits. Past reciprocal arrangements will continue: CAA conference attendees will have access to selected VRA sessions and roundtables, as well as the New Technologies Roundup, and VRA conference attendees will be admitted to selected CAA sessions and the CAA exhibits. VRA Vice-President, Jeanette Mills (University of Washington), and the Local Arrangements Committee, chaired by Maureen Burns (University of California/Irvine), are working on an exciting program. There will be workshops, an entire day of tours and roundtables at the Getty Center, special events and tours, and sessions, including a VRA-sponsored CAA special session. The preregistration fees for the 1999 conference will stay the same as in 1998: \$95 for VRA or ARLIS members; \$115 for nonmembers; \$55 for

students; and \$45 for a 1-day registration (there are no 1-day for the day at the Getty Center). A preliminary conference schedule will be posted on the VRA web site, www.oberlin.edu/~art/vra/. General questions about the conference should be directed to Jeanette Mills, VRA Vice-President, School of Art, University of Washington, Box 353440, Seattle, WA 98195-3440; 206/543-0649; fax 206/685-1657; jcmills@u.washington.edu. For questions about local arrangements: Maureen Burns, Visual Resources Collection, 61 HIB, University of California, Irvine, CA 92697-2785; 949/824-8027; fax 949/824-2450; maburns@uci.edu.

"Igniting the Edge: Forging New Geographies, Categories and Identities," the Women's Caucus for Art 1999 National Conference, will be held in Los Angeles, February 7-11, 1999. Papers, panels, exhibitions, and workshops will be presented by artists and scholars. For information: WCA, PO Box 1498, Canal Street Station, New York, NY 10013.

Foundations in Art: Theory and Education (FATE) will hold "Mapping the Creative Landscape" in Ft. Collins, Colo., March 17-20, 1999. Exhibition entry form is on the the FATE website, along with the preliminary listing of panels. For information: Barbara Nesin; 970/204-8665; fr_nesin@cccs.ccooes.edu; www.louisville.edu/la-sffinearts/fate/1999.html.

"Religious Culture in Caravaggio's Italy" will take place March 20, 1999, at Boston College under the aegis of the New England Renaissance Conference. Speakers include: Peter Burke, David Stone, Louise Rice, Gauvin Bailey, and Robert Kendrick. The symposium is held in conjunction with the exhibition *Saints and Sinners: Caravaggio and the Baroque Image*, which will be on view at the McMullen Museum of Art, Boston College, Chestnut Hill, Mass., February-May 1999. For information: Helen Swartz; 617/552-8587.

"Interdisciplinary 19th-Century Studies: Transatlanticisms," April 9-10, 1999, Ohio State University, Columbus. For information: Clare Simmons, English Dept., Ohio State University, 164 West 17th Ave., Columbus, OH 43210-1370; 614/292-6065; fax: 614/292-7816; simmons.9@osu.edu.

59th Annual Symposium on the History of Art, sponsored by the Frick Collection and the Institute of Fine Arts, New York University, April 9-10, 1999. Graduate students from 14 participating institutions in the Northeast will present papers based on their research. All members of the academic art history community are invited to attend. For information: Curatorial Department, Frick Collection; 212/288-0700.

R. L. Shep Triennial Symposium on Textiles and Dress, "Dress as Transformation: Creating Experience in Theater and Masquerade," April 17-18. Lectures and demonstrations are being planned on Western and Asian theater traditions and masquerade in Africa and the Americas. For information: Dept. of Costumes and Textiles,

Los Angeles County Museum of Art, 5905 Wilshire Blvd., Los Angeles, CA 90036; 323/857-6081; fax: 323/857-6218; jdsierra@lacma.org.

1st Triannual R. L. Shep Symposium on Textiles and Dress will be held at the Los Angeles County Museum of Art in conjunction with a symposium at the Fowler Museum of Cultural History at University of California, Los Angeles, in May 1999. The double symposia will be interdisciplinary and cross cultural with invited scholars from around the country. For information: Dale Gluckman, daleg@lacma.org or Roy Hamilton, royh@fmch.ucla.edu.

"Gendered Landscapes: An Interdisciplinary Exploration of Past Place and Space," Pennsylvania State University, May 29-June 1, 1999. The conference goal is to convene scholars from the many disciplines who study and are inspired by issues of gender and landscape history. For information: 800/PSU-TODAY; www.outreach.psu.edu/C&I/genderedlandscapes/.

"Performing Arts: Alliances of Studio and Stage in Britain, 1776-1812," September 10-11, 1999, Huntington Library, Art Collections, and Botanical Gardens. This international conference complements exhibitions of Georgian theatrical portraiture at the Huntington and the Getty focusing on the tragic actress Sarah Siddons. Speakers will examine specific instances of creative borrowing and collaboration, as well as themes of mutual concern to artistic and theatrical practitioners, such as costume, gesture, publicity, and aesthetic theory; issues of gender and class; the construction of identity; and the promotion of celebrity. For information: Carolyn Powell, Research Dept., The Huntington, 1151 Oxford Rd., San Marino, CA 91108, 626/405-2194.

"Between Han and Tang: Art and Archeology of a Transformative Period," sponsored by the East Asian Art Program at the University of Chicago, is a joint research project on art and archaeology of the 3rd-6th centuries—one of the most important formative and transitional periods in Chinese art and cultural history. The project will reevaluate the scholarship on the period in light of new archaeological information in a spirit of collaborative research between the U.S. and China. A team of scholars from 5 institutions will organize 3 international conferences over the next 3 years. The first, on religious art between Han and Tang, will be held at the University of Chicago, fall 1999. The second, to be held at Peking University, summer 2000, will take as its theme artistic and cultural interactions. The third conference, projected for summer 2001 at the Central Institute of Fine Arts, will examine secular arts and material culture. Publication of conference proceedings, as well as a bibliographic index of resources are planned. The primary support for this project is provided by a generous grant from the Henry Luce Foundation. For information: Katherine Tsiang Mino, University of Chicago; fax 773/702-5901; kmno@midway.uchicago.edu; or Li Chongfeng, Peking University; fax 010 62751667.

Opportunities

Affiliated Organization

Visual Resources Association (VRA), a CAA-affiliated society, is a professional association devoted to the study of visual materials—their history, production, conservation, and accessibility. International membership includes slide and photograph curators; electronic media professionals; film and video librarians; photo archivists; slide, microform, and digital image producers; rights and reproduction officials; photographers; art historians; and others concerned with visual materials. VRA is dedicated to informing members of developments in the field. VRA provides current information on trends in the field, direct contact with colleagues and access to experts, employment opportunities and updates, annual conference, workshops and training sessions, the quarterly *VRA Bulletin*, advance notice of association activities, and a directory of members. The VRA also sponsors an electronic listserv, VRA-L. To subscribe, send the message "subscribe VRA-L, your full name" to: LISTSERV@uafsysb.uark.edu. For information: Arlene Arzigian, VRA Membership Director; arzigian@acs.bu.edu; www.vra.oberlin.edu.

Awards

AIC/Heritage Preservation Joint Award for Outstanding Commitment to the Preservation and Care of Collections will be presented annually to an organization that has been exemplary in the importance and priority it has given to conservation concerns and the commitment it has shown to the preservation and care of its cultural property. Anyone may send a letter of nomination. Nominees must meet specific criteria. For information: Jeanette Spencer, AIC; 202/452-9545; Clare Hansen, Heritage Preservation; 202/634-1422. *Postmarked deadline: November 15, 1998.*

Betty Park Award Critical Writing Competition, sponsored by the Surface Design Association, encourages outstanding critical writing and scholarship in the field of contemporary fiber art. Awards are a first prize of \$1000 and up to 2 awards of merit (\$500 each). Winners will be selected by Janet Koplos, senior editor of *Art in America*. Winning essays will be published in the *Surface Design Journal* during 2000. For information: Patricia Malarcher, SDA Editor; 201/568-1084. Send entries to: SDA Editorial Office, 93 Ivy Lane, Englewood, NJ 07631. *Deadline: March 15, 1999.*

Modern Language Association has announced the following 1999 competitions: **Prize for a Distinguished Scholarly Edition**, awarded to an editor of a 1-volume or multivolume edition, and the **Morton N. Cohen Award for a Distinguished Edition of Letters**, awarded for a 1-volume or multivolume collection of letters. For each award, at least 1 volume of a multivolume work must have been published between 1997 and 1998. Entries may come from any field or language and MLA membership is not required. Prize: \$1,000 and a certificate presented at the association's annual convention in December 1999. For information: Richard Brod, Director of Special Projects, MLA; 212/614-6406; awards@mla.org. *Deadline: May 1, 1999.*

Calls for Entries

Millennium Exhibition, The Alternative Museum (TAM), January 14-30, 1999, is accepting work from NYAEA members for consideration. All media accepted with entries submitted in slide or video form only (video only for works that employ video). For information: Jane Martin, NYEAE; 212/941-0130. *Postmarked deadline: November 18, 1998.*

Bruce Gallery of Edinboro University of Pennsylvania is accepting exhibition proposals for 1-person and small group shows in all media for the 1999-2000 calendar. Bruce Gallery pays for insurance, shipping, opening reception, and publicity. Send résumé, cover letter, 8 slides of current artwork, SASE, and other support material if necessary to: William Mathie, Bruce Gallery, Doucette Hall, Edinboro University, Edinboro, PA 16444. *Deadline: November 30, 1998.*

13th Annual International Women in the Visual Arts Competition is a juried exhibition, March 5-26, 1999, at Erector Square Gallery, New Haven, open to women artists, nationally and internationally, who are 18 years and older. Any medium except video or jewelry will be considered. Work must be original, completed within the last 2 years, and must be submitted in slide form. Juror: Elizabeth Sussman, Whitney Museum of American Art. Fee: \$20 for 3 entries. Send SASE for prospectus to: WIVA 1999, Erector Square Gallery, 315 Peck St., New Haven, CT 06513; 203/865-5055; fax 203/865-3311. *Deadline: January 8, 1999.*

11th National Drawing and Print Competitive Exhibition, Gormley Gallery, College of Notre Dame of Maryland, March 10-April 21, 1999. Juror: Jan Howard, Baltimore Museum of Art. Minimum of \$1200 in purchase prizes available. Send #10 SASE for prospectus to: 11th National Drawing and Print Competitive Exhibition, College of Notre Dame of Maryland, 4701 N. Charles St., Baltimore, MD 21210. *Deadline: February 1, 1999.*

14th International Biennial of Humour and Satire in the Arts—Grabrovo '99, is hosted by the Ministry of Culture, Grabrovo Town Council, Open Society Club, in Grabrovo,

Bulgaria. The biennial recognizes the highest achievements of contemporary humor and satire in the field of cartoons, graphics, and photography. Open to all artists on acceptance of conditions of entry. For information: House of Humour and Satire, PO Box 104, 5300 Grabrovo, Bulgaria; 359-66-27229; fax 359-66-26989; humorhouse@mbox.digsys.bg. *Deadline: March 1, 1999.*

Fiber Focus '99, a 9-state juried exhibition, June 18-July 30, 1999, hosted by Art St. Louis and co-presented by Weaver's Guild of St. Louis, St. Louis Needlework Guild, and Art St. Louis, is open to artists in Ark., Iowa, Ill., Kans., Ky., Mo., Nebr., Okla., and Tenn. Contemporary work in any fiber media, any style, any subject matter. Juror: Yoshiko Wada, Okinawa Prefecture Fine Arts University. Send #10 SASE for entry form to: *Fiber Focus '99*, Art St. Louis, 917 Locust St., #300, St. Louis, MO 63101-1413. *Postmarked deadline: April 1, 1999.*

American, Vietnamese American, and Vietnamese artists who are orphans of the Vietnam War are sought to participate in an exhibition. Contact: Sally Packard, 2216 Forest Park Blvd., Fort Worth, TX 76110; s.packard2@genie.com.

Dieu Donné Papermill invites artists and curators to submit work for review. In its gallery, slide registry, and archives, Dieu Donné seeks to promote works in the hand paper making medium and works on handmade paper. Review is ongoing, without submission deadlines, and is free of charge. Send SASE; 10-20 slides, labeled with artists name and marked to show proper orientation; a list of titles, dates completed, dimensions, and medium; current résumé; any reviews/catalogues; and a self-addressed, stamped postcard to verify receipt of work to: Dieu Donné Papermill, 433 Broome St., New York, NY 10013; 212/226-0573; fax 212/226-6088. *No phone calls from applicants awaiting review and response to work.*

Calls for Manuscripts

Afterimage, the Journal of Media Arts and Cultural Criticism, published by Visual Studies Workshop, seeks proposals from new writers. Neither a news magazine nor an academic journal, *Afterimage* is a hybrid combining the best of journalism and scholarship. Writing that investigates underrepresented artists and ideas that stretch the boundaries of genre, medium, discipline, and audience are sought, particularly new documentary, the collaborative process, nontraditional photographic practices, new technologies, and public art, as well as Native American and international perspectives. We publish feature articles and interviews with important media artists and critics; exhibition, film, and book reviews; conference and festival reports; and news concerning such issues as funding, legislation, and activism; as well as essays conceived from a more "subjective" approach. For guidelines: *Afterimage*, 31 Prince St., Rochester, NY 14607; afterimg@servtech.com.

In[]Visible Culture: An Electronic Journal for Visual Studies is seeking submissions that critically engage the production and analysis of art. The publication entertains the wide spectrum of methodological and disciplinary approaches (including postcolonial, feminist, Marxist, psychoanalytic, and queer theories) being applied to the study of visual culture. Although this is a general call for submissions, we are especially encouraging of submissions of book reviews relevant to visual studies. Editor, *In[]Visible Culture*, 424 Morey Hall, RC Box 270456, Rochester, NY 14627; nvisible@uhura.cc.rochester.edu; www.rochester.edu/in_visible_culture.

Visual Resources: An International Journal of Documentation is seeking article-length manuscripts on "The Culture of the Copy." Subjects might include various uses of reproductions, the relationships of copy to original, issues of authenticity, or the identification of "the real thing." *Visual Resources* is a quarterly publication devoted to the history of visual documentation and the dissemination of images. Inquiries and manuscripts can be sent to: Helene E. Roberts, Art History Dept., 6033 Carpenter Hall, Dartmouth College, Hanover, NH 03755; 603/643-8461; fax 603/643-3428; helene.roberts@dartmouth.edu; www.gbhap.com/Visual_Resources/.

Grants and Fellowships

American Research Institute in Turkey announces 3 fellowships for 1999-2000: **ARIT Fellowship for Research in Turkey** is offered for scholars and advanced graduate students engaged in research on ancient, medieval, or modern times in Turkey in the humanities and social sciences. Postdoctoral and doctoral fellowships available for 2 months to 1 year. Stipend: up to \$10,000.

Kress/ARIT Predoctoral Fellowships in the History of Art and Archaeology are graduate-level fellowships for up to 1 year for students matriculated at U.S. institutions. Stipend: up to \$13,500.

NEH Fellowships for Research are for postdoctoral studies in social sciences, prehistory, history, art, archaeology, literature, linguistics, and cultural history. Duration: 4-12 months. Stipend: up to \$30,000.

For information: ARIT, c/o University of Pennsylvania Museum, 33rd and Spruce Streets, Philadelphia, PA 19104-6324; 215/898-3474; fax 215/898-0657; leinwand@asa.upenn.edu; mec.sas.upenn.edu/ARIT. *Deadline: November 15, 1998.*

Brown University's Pembroke Center for Teaching and Research on Women is accepting applications from scholars for postdoctoral fellowships in residence. The theme for 1999-2000 is "The Culture of the Market." Fellows participate in a weekly research seminar, present 2 public papers during the year, and pursue individual research. Open to affiliate or independent scholars who do not hold tenure in an American college or university, in the fields

of humanities, social sciences, or science. Stipend: \$25,000. For Information: Pembroke Center for Teaching and Research on Women, Box 1958, Brown University, Providence, RI 02912. *Deadline: December 11, 1998.*

U.S. Holocaust Memorial Museum, Washington, D.C., is accepting applications for the **Matthew Family Program for Israeli Scholars**, intended to foster greater cooperation between Yad Vashem and other Israeli institutions and the U.S. Holocaust Memorial Museum. The fellowship is granted to 1 Israeli scholar yearly. Residency at the museum for 4-6 weeks; conduct research using the resources in museum and in other collections in D.C. Housing, living, travel expenses, and \$5,000 are included. Candidates must be citizens of Israel and must hold a Ph.D. or equivalent terminal degree or be able to prove recognized professional standing.

Joyce and Arthur Schechter Fellowship Program 1999-2000 awards a 6-week-3-month residency to conduct research using the vast resources of the Holocaust Memorial Museum. Open to the following fields: history, political science, economics, philosophy, religion, sociology, literature, psychology, medicine, and other disciplines. Stipend: \$5,000. Candidates must hold a Ph.D. or equivalent terminal degree or be able to prove recognized professional standing.

Pearl Resnick Postdoctoral Fellowship 1999-2000 offers year-long fellowships for scholars interested in utilizing the museum's extensive archives. Open to the following fields: history, political science, economics, philosophy, religion, sociology, literature, psychology, and other disciplines. Stipend: \$40,000, plus \$3,500 for travel. Candidates must hold a Ph.D. or equivalent terminal degree earned within the last 10 years.

For information and applications: Visiting Scholars Program, Center for Advanced Holocaust Studies, U.S. Holocaust Memorial Museum, 100 Raoul Wallenberg Pl., S.W., Washington, DC 20024-2126; fax 202/479-9726; www.ushmm.org. *Deadline: December 31, 1998.*

Conservation Fellowships at the Metropolitan Museum of Art (8). Honoraria: \$20,000 plus \$2,500 travel. September 1999. One year with possibility of renewal for second year. Also, a 2-year fellowship award is given out every other year, available 2000-2002. Applicants should be advanced students of conservation. All fellowship recipients will be expected to spend the fellowship in residence in the department with which they are affiliated. A typed application (in triplicate) should include: full résumé of education and professional experience; statement, not to exceed 1000 words, describing what applicant expects to accomplish in fellowship period and how the museum's facilities can be utilized to achieve the applicant's objectives; tentative schedule of work to be accomplished during fellowship period and proposed starting and ending dates; official undergraduate and graduate transcripts; and 3 letters of recommendation, at least 1 academic and 1 professional. Fellowships in Conservation, Metropolitan Museum of Art, 1000 5th Ave., New York, NY 10028-0198 (Attn. Marcie Karp). *Deadline: January 4, 1999.*

Lilly Fellows Program in Humanities and the Arts, 2-year postdoctoral fellowships beginning fall semester 1999. Applicants must have received a Ph.D. or equivalent terminal degree within 18 months prior to August 1999, and be interested in vocations at church-related institutions. Teach 7 courses over a 2-year period; mentoring program; participate in a 2-year colloquium; some scholarship or creative work. Faculty privileges. Stipend: \$31,000/year plus benefits. For information, contact: Arlin G. Meyer, Lilly Fellows Program, Valparaiso University, Valparaiso, IN 46383; 219/464-5317; fax 219/464-5496; www.lillyfellows.org. *Deadline: January 7, 1999.*

Mary Isabel Sibley Fellowship, offered by Phi Beta Kappa for the study of Greek language, literature, history, or archaeology. Candidates must be unmarried women between 25 and 35 years old who hold a Ph.D. or A.B.D. Eligibility

not restricted to Phi Beta Kappa members. Stipend: \$20,000. For information: Mary Isabel Sibley Fellowship Committee, Phi Beta Kappa Society, 1785 Massachusetts Ave., N.W., 4th fl., Washington, DC 20036; 202/265-3808; fax 202/986-1601; lsurles@pbk.org. *Deadline: January 15, 1999.*

National Museum of American Art and its Renwick Gallery invite applications for resident research fellowships in art and visual culture of the U.S. Fellowships support independent research, dissertation research, or a combination of dissertation and curatorial research. Predoctoral and postdoctoral awards are offered, for short term and year-long projects. For information: Katherine Manthorne, MRC 210—Fellowship Office, National Museum of American Art, Smithsonian Institution, Washington, DC 20560; 202/357-2233 or 2234; kmanthor@nmaa.si.edu. *Deadline: January 15, 1999.*

Winterthur Museum, Garden, and Library invites applications for research in the library and museum collections. Three categories of fellowships are available. **National Endowment for the Humanities Fellowships**: available to scholars pursuing advanced research for 4-12 months' work. Stipends up to \$30,000/annum.

Winterthur Research Fellowships: available to academic, museum, and independent scholars, and to support dissertation research for 1-6 months. Stipend: \$1,500/month. One fellowship is jointly sponsored by the Hagley Museum and Library.

Lois McNeil Dissertation Fellowships: available to doctoral candidates for 1-2 semesters of dissertation research. Stipends are \$6,500/semester.

For information: Research Fellowship Program, Advanced Studies Office, Winterthur Museum, Garden, and Library, Winterthur, DE 19735; pelliot@winterthur.org; 302/888-4649 (9:00 a.m.-4:30 p.m. weekdays). *Deadline: January 15, 1999.*

Walter Read Hovey Fellowship in Art History or a Related Field, sponsored by the Pittsburgh Foundation, was established to help advance the professional career of 1 graduate student per year. Open to full-time graduate students specializing in art history, museum work, conservation or restoration who are U.S. citizens. Stipend: \$3,000. Duration: 1 year. For information: Pittsburgh Foundation, One PPG Pl., 30th fl., Pittsburgh, PA 15222-5401; 412/391-5122. *Deadline: January 29, 1999.*

Library Company of Philadelphia Research Fellowships in American History and Culture, supported by the Andrew W. Mellon Foundation, Barra Foundation, and the McLean Contributionship, are for short-term research and residence. Fellowships support postdoctoral and dissertation research in any field related to the history of 18th-19th-century North America. Collections include over half a million books, pamphlets, newspapers, periodicals, prints, maps, photographs, and manuscripts. Stipend: \$1,500/month. Send 4 copies of the following:

c.v., a 2-4-page description of proposed project, and single letter of reference. James Green, Library Company of Philadelphia, 1314 Locust St., Philadelphia, PA 19104. 215/546-3181; fax 215/546-5167; jgreen@librarycompany.org. *Deadline: February 1, 1999.*

Andrew W. Mellon Postdoctoral Fellowships. UCLA Humanities Consortium invites applications for 3 Andrew W. Mellon postdoctoral fellowships in the humanities. The tenure of the fellowships is 2 years, with teaching required in the second year only, and a yearly stipend of \$33,000. Applications will be considered from candidates who have earned the Ph.D. within the last 4 years in any field of the humanities and social sciences. Applicants should be U.S. citizens or recipients of degrees from U.S. institutions and permanent U.S. residents. Appointments in each of the following periods are anticipated: medieval-Renaissance; 17th-18th century; 19th-20th century. The theme of the fellowship program for 1999-2000 is "Sacred and Profane." Send a cover letter, statement of scholarly project, c.v., and 3 letters of recommendation to: Vincent Pecora, UCLA Humanities Consortium, Mellon Fellowship Program, 310 Royce Hall, Box 951461, Los Angeles, CA 90095-1461. *Deadline: February 1, 1999.*

U.S. Capitol Historical Society Fellowship is designed to support research and publication on the history of the art and architecture of the U.S. Capitol and related buildings. Graduate students and scholars may apply for periods ranging from 1 month to 1 year. Stipend: \$1500/month. For information: Barbara Wolanin, Architect of the Capitol, Washington, DC 20515; 202/228-1222. *Postmarked deadline: February 15, 1999.*

Walters Art Gallery announces its Carol Bates Museum Fellowship for Graduate Students, September 1999-June 2000. Applications are welcome from graduate students in art history who are interested in pursuing a museum career. Candidates should hold an M.A. and be enrolled in a Ph.D. program at the time of application. The Bates fellow will work in a specific department within the curatorial division on projects relating to the permanent collection and special exhibitions. Stipend: \$15,000, plus benefits. For information: Director of Curatorial Affairs, Walters Art Gallery, 600 N. Charles St., Baltimore, MD 21201. *Deadline: February 15, 1999.*

National Gallery of Canada offers 4 annual research fellowships for advanced research in historical Canadian art, contemporary Canadian art, the history of photography (the Lisette Model/Joseph G. Blum Fellowship), and the interaction of art and science (the Claudia De Hueck Fellowship). The fellowships are tenable at the gallery, emphasizing the use and investigation of its collections, including those of the library and archives. Open to researchers with M.A. or equivalent; residency for periods of 3-5 months. Value of each fellowship is up to Can\$15,000, depending on the program

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Inquiries to: **TINA TAKEMOTO, ADMINISTRATIVE ASSISTANT**
SUMMER INSTITUTE IN ART HISTORY AND VISUAL STUDIES
DEPT OF ART AND ART HISTORY, RC BOX 270456
UNIV OF ROCHESTER, ROCHESTER, NY 14627-0456
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proposed. Fellowships are open to Canadian citizens and permanent residents. The Lisette Model/Joseph G. Blum Fellowship in the History of Photography is open to international applications. For information: Murray Waddington, Library Archives Fellowships, National Gallery of Canada, 380 Sussex Dr., PO Box 427, Station A, Ottawa, Ontario Canada K1N 9N4; 613/990-0586; fax 613/990-6190; mwadding@ngc.chin.gc.ca; national.gallery.ca. *Deadline: March 1, 1999.*

Sainsbury Research Unit for the Arts of Africa, Oceania, and the Americas, University of East Anglia, invites applications for 2 3-month Visiting Research Fellowships. Postdoctoral scholars undertaking research for publication are eligible; predoctoral scholars may also be considered. Stipend: £3,750, plus £600 for travel. **1999-2000 Full and Partial Grants for the M.A. in Advanced Studies in Arts of Africa, Oceania, and the Americas** are also available. Open to applicants with a B.A. in anthropology, art history, archaeology, or a related subject.

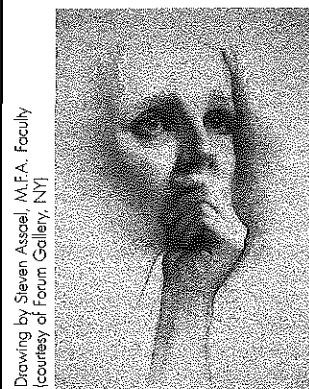
For information: Admissions Secretary, Sainsbury Research Unit, Sainsbury Centre for Visual Arts, University of East Anglia, Norwich, NR4 7TJ, UK; 01603-592498; fax 01603-259401; admin.sru@uea.ac.uk. *Deadline: April 1, 1999.*

Pollock-Krasner Foundation Visual Artists Grants enable artists to create new work, purchase needed materials, pay for studio rent, and cover personal/medical expenses. Grants of \$5,000-\$30,000 are awarded internationally based on artistic merit and financial need. Painters, sculptors, printmakers, and artists who work on paper are eligible to apply. For information: Caroline Black, Pollock-Krasner Foundation, 863 Park Ave., New York, NY 10021; 212/517-5400; fax 212/288-2836; grants@pkf.org; www.pkf.org.

UCLA Extension Interior and Environmental Design Program's James R. Northcutt Scholarship Fund will provide scholarships each year for a select number of talented students entering the program. For information: UCLA Extension, Interior and Environmental Design Program, 10995 Le Conte Ave., Ste. 414, Los Angeles, CA 90024; 310/825-9061.

Internship

National Museum of American Art, Smithsonian Institution, invites graduate students to participate in our advanced-level Internship Program in Washington, D.C. Students benefit from working directly with Smithsonian museum specialists for 1 or 2 semesters (fall and/or spring). Prospective applicants and university faculty are encouraged to inquire about our tuition-sharing arrangement that allows inclusion of this program as part of their course curriculum. For 30 years, program alumni, now serving as museum professionals across the U.S. and abroad, have reported substantial career benefits as a result of their NMAA training. Although the program was originally structured to meet the needs of students seeking graduate degrees in art history, American studies, or studio art, students from other disciplines are encouraged to apply due to museum field expansion into such areas as information technology, business, and financial development. M.A. degree candidates are preferred. One monetary award is available for an exceptional student with financial need. For information: Judith Houston, Program Officer; 202/357-2714; jhouston@nmaa.si.edu. *Deadline: March 1 for Fall 1999-Spring 2000.*



Drawing by Steven Assael, M.F.A. Faculty (courtesy of Forum Gallery, NY)

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Miscellaneous

Visual Artist Information Hotline: 800/232-2789, a toll-free information service for visual artists in any media, is sponsored by the New York Foundation for the Arts (NYFA), for artists in any of the 50 states, D.C., Puerto Rico, and the Virgin Islands. Time-saving information on the wide variety of foundations, art councils, programs, and services available to artists is provided. Call 2:00-5:00 p.m. (EST), Monday-Friday, to speak directly with staff, or call on off hours and leave a message specifying name, mailing address, discipline, and the topic on which information is needed to receive a same-day reply in writing.

Professors travel abroad free with A.R.T.I.S. Our nonprofit organization is in its 7th year of providing complete support to faculty bringing students to study in Italy, Spain, Bali, and England. For information: 800/232-6893; 520/620-6613; dfro@socket.net; www.artis-tours.org.

Online

PART, www.brickhaus.com/amoore/magazine, is an online journal produced by students in the art history program of the City University of New York Graduate Center.

A Bibliography of Lesbians and the Arts is located at www.rzuser.uni-hidelberg.de/~sscheck/index.html.

Women Artists of the American West, www.sla.purdue.edu/waaw, features virtual galleries of art, biographies, artist statements, and essays.

Programs

1999 Workspace Program, funded in part by the New York State Council on the Arts and organized by Dieu Donné Papermill, gives artists the opportunity to produce new projects in handmade paper. Three New York State artists will receive a \$700 honorarium, advance preparation of materials, professional assistance during a 7-day collaboration for a proposed work. Artists from all disciplinary and cultural backgrounds are encouraged to apply. For information: Dieu Donné Papermill, 433 Broome St., New York, NY 10013; 212/226-0573; fax 212/226-6088. *Deadline: January 8, 1999.*

Space Program. The Marie Walsh Sharpe Art Foundation offers 14 free studio spaces in New York City to visual artists 21 and over. Applicants must not be students; must be U.S. citizens or permanent residents. Studios are nonresidential; no stipend or equipment provided. Available beginning September 1, 1999, for periods of up to 1 year. Artists who presently have a studio larger than 400 sq. ft. in New York City are not eligible. Marie Walsh Sharpe Art Foundation, 711 N. Tejon St., Ste. B, Colorado Springs, CO 80903; 719/635-3220. *Postmarked deadline: January 30, 1999.*

Workshops and Schools

Coupeville Arts Center Paints and Photographs Bulgaria, May 30-June 14, 1999. Watercolorist Karlyn Holman and Photographer Martha Casanave will provide instruction in painting and photography in picturesque settings of Bulgaria several hours a day, leaving free time for individual artistic exploration. All arrangements, including transportation, will be made by Group Travel Directors. For information: Coupeville Arts Center, PO Box 171, Coupeville, WA 98239; 360/678-3396; fax 360/678-7420; cac@whidbey.net.

University of Cambridge Summer Schools 1999, offers programs in art history, history, medieval studies, Shakespeare, English literature, international studies, science, and English legal methods to undergraduates, graduate students, and others of all professions and ages (over 18). Courses are taught in small seminars, at university level, with access to the university's libraries. Brochures with applications will be available December 1998. For information: University of Cambridge, International Programmes, Madingly Hall, Madingly, Cambridge, CB3 8AQ, England; 44-1954-280280; fax 44-1954-210677.

Victorian Society Summer Schools, Newport, R.I., and London, provide in-depth study of the physical and visual cultures of the Victorian era. The 19th Newport School is planned for June 4-13, 1999; the 25th London School will be held July 10-25, 1999. For information: VSSS Administrator, 217 E. 85th St., Ste. 139, New York, NY 10028; 212-971-2457; VSSSchool@aol.com

Information Wanted

Elena de Izcue (ca. 1889-1970). The Museo de Arte de Lima is preparing an exhibition and catalogue of this painter and designer. Any information, including correspondence, the location of her works, or any other documentation relating to her activity in Paris and New York will be appreciated. Contact: Natalia Majluf, Museo de Arte de Lima, Paseo Colon 125, Lima, Peru; telefax 511/423-6332; artelima@tsi.com.pe.

Albert Besnard (1849-1934). Scholar seeking whereabouts of paintings and drawings by this artist relating to his trips to Algeria (1895) and India (1911-12). Please contact Roger Benjamin, Centre for Cross-Cultural Research, Australian National University, ACT 0200, Australia; fax 61-3-9388-0639; Roger.Benjamin@anu.edu.au.

Institutional News

Frist Center for the Visual Arts, a public/private partnership of Nashville's city government and the Frist Foundation, is expected to open in the spring of 2001. Nashville's Post Office building was acquired by the Metropolitan Development and Housing Agency for the center, which will provide space for local, regional, national, and international exhibitions, as well as programs for children and families. Frist Foundation, 3319 West End Ave., Ste. 900, Nashville, TN 37203-1076.

Hallie Ford Museum of Art at Willamette University, the second largest museum of art in Oregon and the second largest university museum of art in the Pacific Northwest, had its grand opening October 3, 1998. Collections include a variety of pieces, from contemporary local art, to regional anthropological artifacts. Hallie Ford Museum of Art, 700 State St., Salem, OR 97301; 503/370-6856.

Harry Ransom Humanities Research Center at the University of Texas-Austin announces the acquisition of the award-winning *Time-Life* photographer David Douglas Duncan's archive. Duncan also contributed funds to establish an endowment in his name. The endowment will be devoted to enhancing the study of photojournalism, and will support exhibitions, public events, research, and new acquisitions. Harry Ransom Humanities Research Center, University of Texas, PO Box 7219, Austin, TX 78713; info@hrc.utexas.edu.

University of St. Thomas in St. Paul, Minn., has a new terminal M.A. program with 4 areas of study: theory and methodology, premodern art, modern or American art, and non-Western art. For information: 651/962-5640; bakocik@stthomas.edu; www.stthomas.edu/www/ARTHIST_http/index.html.

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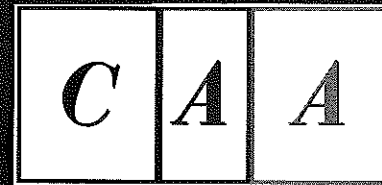
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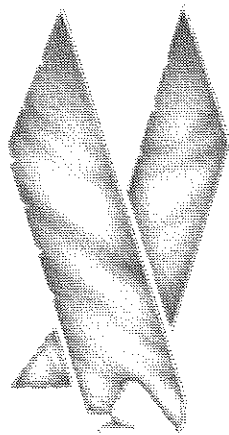
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The following periodicals offering discounts to CAA members were not included in the 1999 Reduced Rate Subscription Coupon. These member-only rates are based on current subscription rates and include postage costs unless otherwise indicated.

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

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1177 Avenue of the Americas
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Datebook

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 applicants 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 Ph.D. departments to submit new and completed dissertation titles for the June issue of the *Art Bulletin* (see page 7)

December 18, 1998

To guarantee timely receipt of your January CAA News and February *Careers*, renew your CAA membership by this date

December 31, 1998

Deadline for receipt of preregistration forms for the Annual Conference in Los Angeles

January 8, 1999

Deadline for submissions to the February issue of *Careers*

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 *Careers* Conference Supplement prior to the CAA Annual Conference in Los Angeles (listings may also be submitted onsite 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 31, 1999

Deadline for applications for the Professional Development Fellowships for Artists and Art Historians (see page 28)

February 1, 1999

Deadline for submissions to the March issue of CAA News

February 10-13, 1999

87th Annual Conference in Los Angeles

February 23-26, 2000

88th Annual Conference in New York

Classified Ads

CAA News accepts classified ads of a professional or semiprofessional nature. \$1.25/word, members; \$2.00/word, nonmembers; \$15 minimum. Contact: Listings Editor; 212/691-1051, x217; kgrimsby@collegeart.org.

Art Workshop International, Assisi, Italy. June 14-July 25, 1999. Live/work in a 12th-century hilltown surrounded by the Umbrian landscape. Instructional courses: painting, drawing, art making, all media, art history; contemporary art seminar and Venice Biennale with Kim Levin; creative writing. 2-6 week sessions. Hotel, most meals, studio space, critiques, lectures, visiting artists. Art Workshop International, 463 West St., 1028H, New York, NY 10014; ph./fax 800/835-7454; www.vacation-inc.artworkshop.html.

Beguiling: Red Grooms' "Little Italy," 3D print in plexibox. Attractive price. 215/732-8769; jestein@worldnet.att.net.

Gay and Lesbian Caucus. For a free copy of newsletter and membership application: Jonathan Weinberg, PO Box 208272, New Haven, CT 06520-8272; jonathan.weinberg@yale.edu.

Italiaidea Language School, located in the heart of Rome, offers Italian language study at all levels and assists visiting U.S. colleges in coordinating their programs of all disciplines. Please visit our booth at the LA Conference in February. For information: Italiaidea, P.zza. della Cancelleria, 85, Roma; 39-06-6839-7620; fax 39-06-689-2997; italiaidea@italiaidea.com; www.italiaidea.com.

Maps, line art, fontography. Digitalized camera-ready artwork. Archeographics, 2700 Q St., N.W., #305, Washington, DC 20007; ph./fax 202/337-5717.

NYC Upper West Side. Share large luxury apt. with art historian who lives out-of-town 70% of the year. Fully furnished/all amenities. No children, no pets. \$1650 (8-month minimum from Jan. 1). 212/787-2282; meyer.113@osu.edu.

Paris: Fully-furnished, lovely, 1-bedroom apartment (sleeps couple); living-dining room; fully equipped small kitchen. 17e, Metro: Courcelles. 2 weeks-10 months; references required. 212/799-7223; fax 212/799-3818.

Paris 4eme, historic apartment L'île Saint-Louis. Quiet, sunny, minutes to archives, etc. \$1800 includes cleaning. January 5-June 30, 1999. Fax Canada 416/961-0162.

Rome rental. Living, dining, 2 bedrooms, 1.2 baths, fully furnished central location. Security deposit references required. 508/877-2139.

See the real New York! Friendly B&B Greenwich Village artist's loft. Self catering available. 212/614-3034; fax 212/674-3393; dp_ml@earthlink.net.