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Sam Gilliam, *Untitled*

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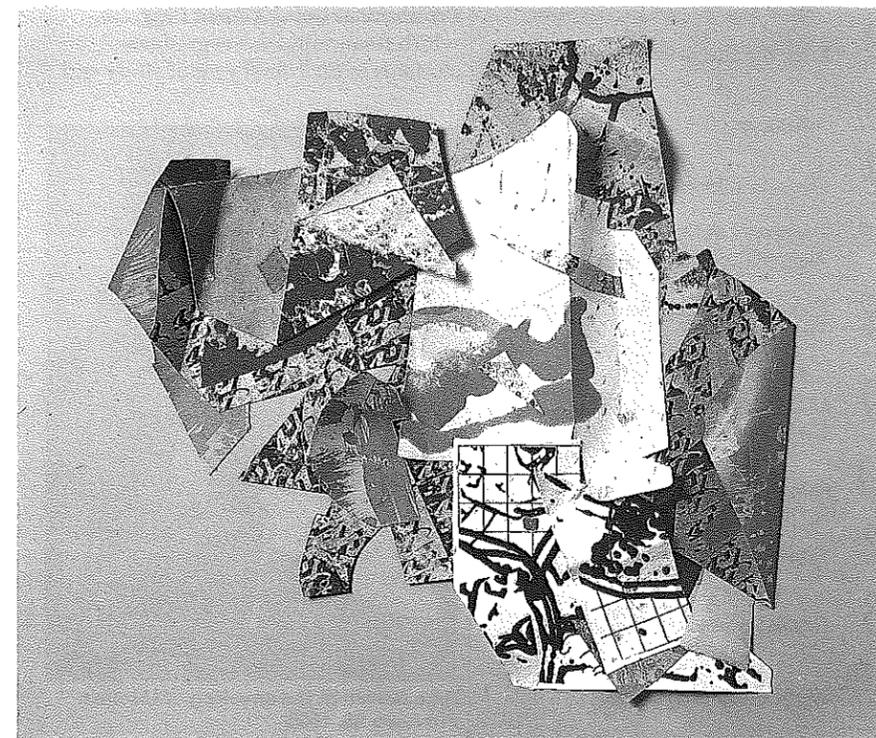
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*Gilliam
 Donates
 Mixed-
 Media
 Work*

Artist Sam Gilliam has collaborated with the Rutgers Center for Innovative Print and Paper (RCIPP) to create an original, mixed-media construction for the benefit of the CAA's Professional Development Fellowship Program for Artists and Art Historians. Gilliam worked closely with Eileen N. Foti, RCIPP's master printer, and Gail Deery, RCIPP's master paper maker, to create this piece, which will be limited to an edition of 50. Gilliam's work will be available framed and for sale to CAA's members at a special price of \$1,000 (\$1,750 for nonmembers) until June 30, 1998.

CAA is honored to be working with Gilliam, an artist who boasts a long and illustrious career as "one of the nation's preeminent African American painters" (*The Washington Post*, November 5, 1994). Born in 1933 in Tupelo, Mississippi, and educated at the University of Louisville, Gilliam moved further north to Washington, D.C., to launch his career. In the late 1960s and early 1970s, Gilliam garnered



Sam Gilliam, *Untitled*, 21.5" x 22", lithograph, handmade paper, and collé (edition 50)

much recognition for his "suspended paintings." These draped works liberated the canvas from the frame and challenged the customary separation of the fields of sculpture and painting. In the 1980s, Gilliam received a series of major public commissions—including one for the Boston Transit Authority, for which a large sculptural mural was created and installed at Davis Square station. Success accompanied Gilliam into the 1990s. According to Paul Richard, an art critic at *The Washington Post*: "[W]ith every passing year Gilliam's painting deepens" (February 28, 1993). Ultimately, it is

Gilliam's entire oeuvre that deserves recognition, as both his earliest and most recent pieces engage and move the viewer.

Gilliam's 1997 piece demonstrates the exceptional care in selection and production of materials and the playful yet sophisticated sense of color and composition that enliven so many of his works. The work marks a return for Gilliam to the medium of paper that he extensively explored during the 1970s. It comprises several handmade elements, including a gestural pulp painting

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Editor-in-Chief Susan Ball
Managing Editor Elaine Koss
Editor Jessica Tagliaferro

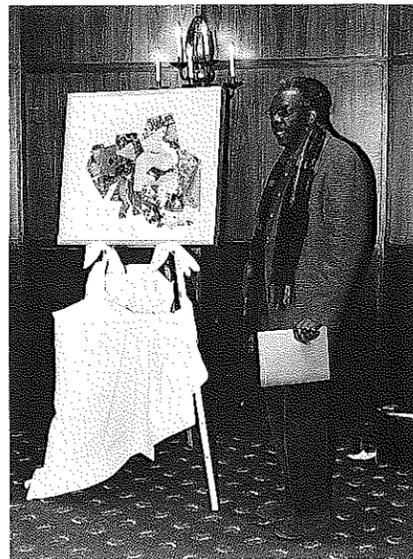
Material for inclusion should be sent via e-mail to the editor at caanews@collegeart.org. (Photographs may be submitted to the above address for consideration. They cannot be returned.)

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Gilliam Donates Mixed-Media Work CONTINUED FROM PAGE 1

unique to each piece in the edition. The image of the stamped relief printing that occupies the lower right portion of the piece derives from a previous work, adding another layer of reference. Other segments of the piece are made of custom watermarked, handmade Japanese prints. The combination of these elements creates a work in which the hand of the artist is ever present and the intimate relationship between artist and work is preserved.

Gilliam was actively involved in the preliminary stages of establishing the Professional Development Program, which financially assists graduate students in their final year of study and



Sam Gilliam at the unveiling of *Untitled*, February 25, 1998

PHOTO: ALFONSO MERLINI

facilitates professional placement on completion of their degrees. In 1996 he served as a visual artists' juror for the program. Gilliam was also a member of CAA's Board of Directors from 1986 to 1989.

—Alexa Yablonski
CAA Development and
Fellowship Assistant

Use the order form on the back page to purchase Sam Gilliam's *Untitled, 1997*, and make your contribution to the Professional Development Fellowship program.

Conference Sessions in Toronto

Art History

Every CAA conference has something of a special character shaped by the host city, the theme, and the particular mix of panels that form the program. Toronto offered opportunities to see museums unfamiliar to many members, to interact in an environment somewhat more intimate than one at a big New York meeting, and to move easily among sessions held in close proximity to one another at the convention center. Part of the special character of this year's meeting and, more generally, a benefit of the theme sessions was the interaction among specialists otherwise rooted in various parts of the discipline. While there were lively and well-attended sessions constructed along the traditional art-historical divisions of time and space—those on the medieval Mediterranean and Renaissance Siena—others offered papers that presented much more of a global perspective and in many cases cut broadly through time. One session, for example, dealt with places as divergent as Mexico, North Africa, and Japan, while another included papers on Calcutta architecture, a Delacroix painting, and art and architecture on Gorée Island off the coast of Senegal. Themes and issues rather than time and place brought unity to such panels as these, and they stimulated some of the most lively discussion and debate we recall at any CAA conference. The thematic panels brought into focus the issue of what makes us all art historians, that is, the common enterprise in which we are collectively engaged, rather than the individual concerns of our small slice of art history.

Finally, we were gratified to note the unusual number of sessions in parts of the field that are too often only occasionally represented at CAA conferences: a panel on art of the Pacific Islands, for example, and a pre-

Columbian art session where attendance challenged room capacity. Does all this suggest changes in the nature of art history as a field? We would not argue this is a harbinger of movements away from the field's traditional center, but it certainly underscores the sense of art history's continued dynamism.

We are indebted to a great many people who made this one of the most stimulating annual conferences in memory: Mary-Beth Shine, who did an impressive job of making things work well for her first-ever solo performance as annual conference coordinator, her assistant, Angela Herren, whose trouble shooting ensured that there was no trouble, Elaine Pike and her assistant, Kristin Rogers, who made complex equipment work, Executive Director Susan Ball, who makes the diverse interests of CAA function collectively, the terrific program committee co-chairs, Norie Sato and Jeffrey Chipps Smith, and of course our local hosts and Canadian colleagues.

—Catherine B. Asher and
Frederick M. Asher
1998 Art History Program Chairs

Studio Art

The CAA 1998 Conference in Toronto managed to reach beyond the severe architectural reality of the subterranean space of the Metro Convention Centre, of which the only redeeming feature is the brilliant public art project by the Canadian artist team Fast Wurms. Structural problems aside, the 1998 conference presented the frustrating problem of offering so many outstanding panels simultaneously. The strength of postcolonial studies within the framework of studio and exhibition practice was strikingly evident.

With panels offering critical perspectives on practices ranging from crafts to abstraction to gardens to filmmaking, it was possible to draw a core sample of contemporary artists' practice in all its diversity and multidisciplinary. In particular we want to commend the CAA Board of Directors and Bailey Doogan, who assembled and chaired the panel "Censorship: For Shame," which featured the inspiring performance/paper by Joanna Frueh, a highlight for many delegates.

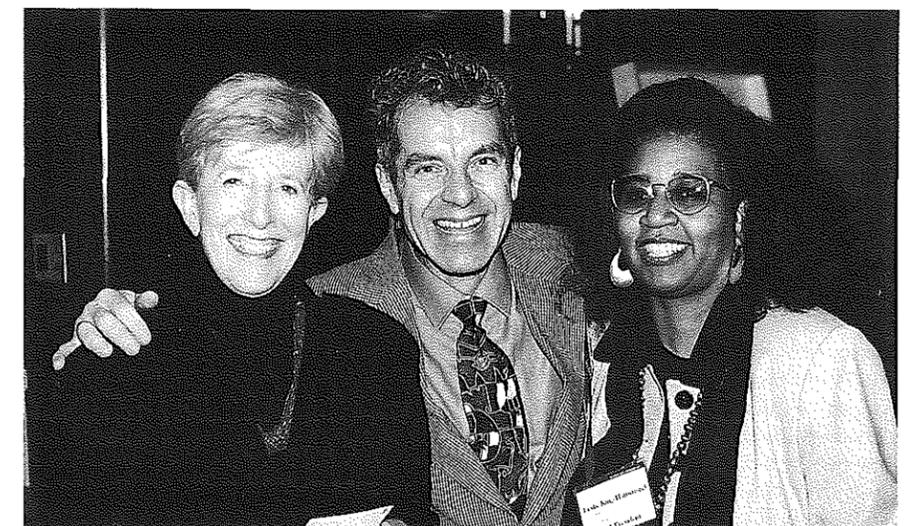
We would like to thank the many volunteers at the galleries, museums, and artist-run centers who offered

special events and tours, organizing presentations for the delegates that were overwhelmingly attended and resulted in a swarm of participants roaming the downtown core on art tours.

The final event of the conference was the tour of the Woodlands Cultural Centre in Brantford, Ontario, enjoyed by a small but enthusiastic group of delegates. Here Native Canadian elder and 1998 convocation speaker Tom Hill introduced his center's excellent permanent collection and an exceptional program of contemporary and traditional performances—a fitting conclusion to many of the week's discussions around postcolonialism and the relationships within the global metropolis that we inhabit.

The Canadian-focus panels offered a particularly rich context for those curious about the cultural context here in Canada. With the large numbers of presenters from Mexico and other panels addressing the culture of the Americas, Africa, and Asia, postcolonial ideas emerged, suggesting the possibility of a dialogue in our studio work that is interdisciplinary and geographically inclusive. The gap between theory and practice seemed to be largely absent, while the economic disparity between those whose careers are invested in teaching institutions and those who are independents is even greater.

—Jamelie Hassan, Lisa Steele,
Matthew Teitelbaum
1998 Studio Art Program Chairs



Three Generations of CAA Presidency: (left to right) Judith Brodsky, John Clarke, and Leslie King-Hammond

PHOTO: ALFONSO MERLINI

From the President

John Clarke Plans for Term

In the seven years I've spent on the Board of Directors of the College Art Association, I have seen the fulfillment of most of the objectives of not one, but two, Five Year Plans—a testament to the dedication of the many members who have devoted their time, energy, and passion to improving current activities of the association and to realizing new initiatives. But we can't rest on our laurels. In fact, the board has recently come to the conclusion that we need to conduct a thorough analysis of the organization. The reasons for this initiative, which will occupy my two years as president, are several. It is time to act on the members' laments about their representation and role in the organization.

Too often we hear our various constituencies—graduate students, visual artists professionals, museum professionals, art historians, and others—complaining that the organization does not provide them with an adequate forum for airing their views and presenting their work at our annual conferences or in our publications, the *Art Bulletin* and *Art Journal*. Too often we hear complaints that the New York office, which employs only seventeen staff members, does not respond to the members in one capacity or another. Too often we find that there is insufficient communication between members, the board, and CAA staff. Too often members of the board themselves complain that their committee work falls short of its goals for lack of staff or financial support. There is no magic wand that will solve these problems instantly. It will take lots of information gathering and soul-searching to come up with solutions that will respond effectively to the concerns voiced by the membership, the staff, and the board.

After much research, we have engaged Nancy Pressly and Associates to conduct an organizational analysis that will focus on every part of CAA, from the members to the staff to the Board of Directors. Pressly and Associates will interview many individuals, including members-at-large, in order to determine what specific changes will be needed to fix problems of organization and communication. With the work of the board and the staff, who are committed to serving the membership, we will implement any changes—however far-reaching—in order to make the organization serve the membership more effectively. The structure of the board and the committees of the board may be evaluated, and changes may be recommended and implemented for such organizational activities as the annual conference program, as well as CAA's various publications, placement services, and advocacy activities.

Mechanical and structural changes are only part of the picture: we must find our vision for the future. As an organization of 13,000 individuals and 2,000 institutions, we need to identify the needs of the members as well as the goals that the organization as a whole wishes to pursue in the new century. Although I don't want to present a definitive forecast of those goals, some

questions we might pose right now come to mind. How will we shape public policy in the arts and humanities? How will we educate our students and fellow citizens in art and art history? How can we respond to the demographic changes in our country? How will we uphold the highest standards in research and scholarship? What will be our role in our communities?

My work is cut out for me because you, the members, have rightly demanded it. I believe that in the upcoming two years we will come up with solutions to some of your problems and concerns. I hope that my work will lay a foundation for even greater accomplishments in the future.

—John R. Clarke

CAA News

New CAA Counsel

CAA is pleased to welcome Jeffrey Cunard as CAA counsel. Cunard practices in the area of U.S. and international telecommunications and intellectual property law, including joint ventures, privatizations, and regulatory advice and is an internationally recognized practitioner in the developing field of the Internet and cyberlaw. He is a partner in the Washington, D.C., office of Debevoise & Plimpton. Cunard graduated summa cum laude with degrees in English and political science from the University of California at Los Angeles in 1977 and received a J.D. from Yale University Law School, where he was editor of the *Yale Law Journal*. He speaks widely and is the author of and a contributor to various articles on communications law and intellectual property. See the first in a series of Cunard's contributions to the Legal Update column in the January 1998 issue of *CAA News* (page 7).



Jeffrey Cunard, CAA Counsel
PHOTO: RICHARD LAIRD PHOTOGRAPHY

Art Journal Editorial Board Member Sought

The *Art Journal* Editorial Board is seeking nominations and self-nominations from artists for an opening on the board. The three-year term is renewable once. The aim of the board is for its membership to reflect the range of fields and methods current in modern and contemporary art, as well as the geographical, philosophical, institutional, gender, and ethnic range of the CAA membership.

The editorial board meets in New York three times a year and at CAA's annual conference. Board members are expected to attend all meetings. CAA provides travel funds for the meetings in New York; board members pay their own travel expenses for the annual conference, though a small fund is available to help offset expenses for members who would be unable to attend without financial support. Candidates will be notified of the board's decision by May 15. Send letter of interest, a c.v., and any supporting material to Johanna Drucker, Chair, *Art Journal* Editorial Board, College Art Association, New York, NY 10001. **Deadline: April 13, 1998.**

Awards for Excellence

CAA's annual convocation ceremony was held at the Metro Toronto Convention Centre in Toronto, Canada, on February 27, 1998. Outgoing President Leslie King-Hammond made remarks, and incoming President John R. Clarke presided over the presentation of awards for excellence in teaching, scholarship, creativity, criticism, and conservation. Tom Hill, museum director of the Woodland Cultural Centre in Brantford, Ontario, delivered the keynote address.

Arthur Kingsley Porter Prize

Awarded to Robert Lubar and Jennifer Shaw

Robert Lubar's "Unmasking Pablo's Gertrude: Queer Desire and the Subject of Portraiture" is an act of reconstruction as painstaking as any undertaken by traditional archaeology but with a different end in mind, that is to say, the retrieval not of a physical entity like a building or a site, but of a psychological effect: Gertrude Stein's on Pablo Picasso at the moment of the making of her 1905-6 portrait now in the Metropolitan Museum of Art in New York. Lubar builds his case gracefully and by



Robert Lubar (as Portrait of Gertrude Stein), Arthur Kingsley Porter Prize

multiple means. Literary and historical accounts, Picasso's paintings and drawings, postwar French theory, and contemporary art and cultural criticism come into play in an argument in which Picasso's portrait of Stein becomes much more than the sum of its parts. Lubar starts with the conundrum of change: Why did the artist, as he neared completion of the portrait, erase the sitter's face only to complete it along very different lines, much later? In the large literature on Picasso, this change has often been seen as a formal problem. Lubar reveals his acuity as a scholar in suggesting, not that prior explanations are wrong, but that in some sense they have stalled, and do not get to the heart of the matter. "I can't see you any longer when I look": the problem was psychological. As Picasso spent time with Stein he came to know her less well, precisely because of the gender play in which she engaged. Lubar suggests that Stein's effect on Picasso so unsettled the artist that he not only changed the portrait, he carried the issues she raised with him for years to come. Lubar's account offers a fresh view of the genesis of Cubism, in which the gender criticism instilled in the artist in the process of making the portrait plays a crucial role. Truly striking is the place that Lubar posits for the American woman: at the center of one of the momentous visual inventions of the twentieth century.

Jennifer L. Shaw's elegantly written essay offers a compelling new reading of Pierre Puvis de Chavannes's important 1891 mural, *Summer*, painted for the new Hôtel de Ville in Paris. In the process Shaw presents an innovative assessment of political, aesthetic, and psychological conditions in France in the 1890s. The principal question that drives Shaw's article is why Puvis's art had such wide appeal and was indeed considered to stand for Frenchness *tout court* in the 1890s—a time when French culture was marked by sharp political and artistic polarization. Her analysis is tied to a close reading of the style of Puvis's painting, and she argues that the specific characteristics of Puvis's "uniquely modern form of high art" encouraged and enabled its broad appeal and enthusiastic reception. The embrace of his work "derived from the ways in which his paintings used formal qualities associated with avant-garde practices to mobilize individual subjectivity and personal fantasy for the



Jennifer Shaw, Arthur Kingsley Porter Prize

purpose of public edification." She succeeds in linking pictorial form to current political and aesthetic commitments, but she also aligns the ardor for Puvis's art with the "discovery of the unconscious" in the 1890s, especially insofar as Puvis's *Summer* evoked complex and distinctively contemporaneous processes of identification and desire; the painting's figures "spurred individual desires for and fantasies of France." The great achievement of Shaw's article is the breadth, precision, and originality of her method: she uses probing formal analysis to alert us to the ways in which precise social and personal meanings accrued to the stylistic properties of the painting, while also mobilizing a discussion of aesthetic debates, political concerns, and conceptualizations of psychic processes that emerged only in the 1890s. Shaw teaches us to see the centrality of the discovery of the unconscious in aesthetic and political discourse that was amenable to the French state. Explaining the enthusiasm expressed for Puvis's elusive *Summer* across the full spectrum of art experts had always eluded the artist's apologists, but Shaw succeeds in demonstrating why and how the painting was a particularly convincing image of nation and indeed of the collective identity of France in 1891.

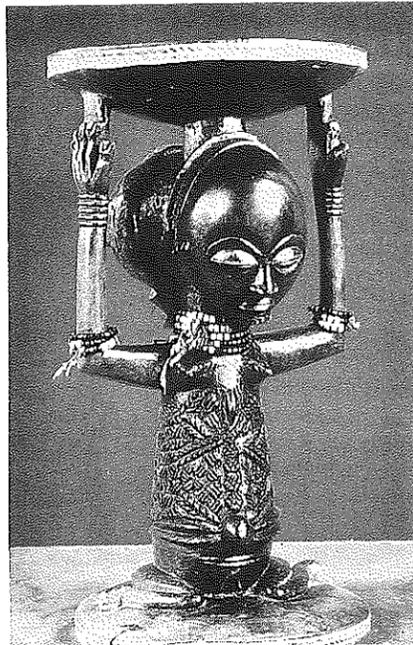
Committee: Irving Lavin, Institute of Advanced Study, Princeton, chair; Hollis Clayson, Northwestern University; William Tronzo, Tulane University

Alfred H. Barr, Jr., Award

Awarded to Mary Nooter Roberts and Allen F. Roberts

The Alfred H. Barr, Jr., Award was established in 1980 in honor of a former director of the Museum of Modern Art and scholar of early twentieth-century painting. It is presented to the author or authors of an especially distinguished catalogue in the history of art, published during the penultimate calendar year under the auspices of a museum, library, or collection.

This year the award goes to *Memory: Luba Art and the Making of History*, published by Prestel Verlag in association with the Museum for African Art. The book proceeds from the idea that memory among the Luba of Central Africa is a dynamic social process. It explores in fascinating detail how the Luba construct historical narratives not only from oral traditions but also from the use of objects—stools, thrones, headrests, *lukasa* memory boards—that function as signs of memory or mnemonic devices. In chapters covering such topics as body memory, memory theater, mapping memory, and the idea of Luba, the catalogue develops powerful insights



Luba caryatid throne from *Memory: Luba Art and the Making of History*, by Mary Nooter Roberts and Allen F. Roberts
PHOTO: COURTESY OF THE UNIVERSITY OF PENNSYLVANIA

into the creation of a Luba Kingdom and the perpetuation of its shared ideologies.

We congratulate **Mary Nooter Roberts** and **Allen F. Roberts**, who organized the exhibition and edited the catalogue, and their collaborators: S. Terry Childs, Guy de Plaen, William J. Dewey, Jeannette Kawende Fina Nkindi, Pierre de Maret, V. Y. Mudimbe, Pierre Petyit, and Jan Vansina.

Committee: Alan Wallach, College of William and Mary, chair; Christine Kondoleon, Worcester Art Museum; George Shackelford, Museum of Fine Arts, Boston; Nancy Steinhardt, University of Pennsylvania

CAA/Heritage Preservation Joint Award for Distinction in Scholarship and Conservation

Awarded to W. Thomas Chase

The CAA/Heritage Preservation (formerly National Institute for Conservation of Cultural Property) Joint Award for Distinction in Scholarship and Conservation was initiated in 1990 for an outstanding contribution by one or more persons who, individually or jointly, have enhanced our understanding of art through the application of knowledge and experience in conservation, art history, and art.

The award committee is delighted to announce that this year's recipient is **W. Thomas Chase**. Recently retired as head conservator of the Department of Conservation and Scientific Research of the Arthur M. Sackler Gallery and the Freer Gallery of Art, Smithsonian Institution, he is continuing his affiliation there as research associate as well as offering consulting services through Chase Art Services.

Educated in conservation and art history at Oberlin and the Institute of Fine Arts, New York University, Chase first found his way to the Freer for a student internship under the supervision of Rutherford J. Gettans. After completing his degree at the Institute under Alexander Soper, he returned to the Freer and became head conservator in 1968. A fellow of International and American Institutes of Conservation, he was instrumental in organizing a bronze treatment project in Thailand in 1974



W. Thomas Chase, CAA/Heritage Preservation Joint Award for Distinction in Scholarship and Conservation
PHOTO: COURTESY OF SMITHSONIAN INSTITUTION

with the cooperation of the John D. Rockefeller III Fund and the Thai Department of Fine Arts, was part of an art and archaeology delegation to China in 1973, and attended the BUMA ("Beginning of the Use of Metals and Alloys") Symposia in China in 1981 and 1994. In 1997 he taught a short course on archaeological bronze conservation at the Sackler Museum in Beijing, sponsored by the Ch'ian Chingkuo Foundation.

Chase's primary research interest, for which he is justifiably renowned, is the technical study of ancient Chinese bronzes, in particular lead isotope studies, studies of fabrication methods, and corrosion. A dynamic speaker, an author of more than forty publications, a conscientious teacher, and an enthusiastic colleague, his unflagging generosity and good will have earned him not only the international reputation of scholar, but perhaps even more, of ambassador.

Committee: Alan Wallach, College of William and Mary, chair; Albert P. Albano, Intermuseum Conservation Association; Marjorie B. Cohn, Fogg Art Museum; Margaret Holben Ellis, Conservation Center of the Institute of Fine Arts

Distinguished Teaching of Art History Award

Awarded to Wen C. Fong and Barbara Novak

As one scholar has noted, "the field of Chinese art history throughout the world would be a far different one than it is if **Wen Fong** had not taught in this field for so many years with such outstanding results." Born in Shanghai in 1930, Fong was already an accomplished calligrapher before he came to this country in 1948 to begin his undergraduate studies at Princeton. He eventually earned his M.A. and his Ph.D. at Princeton in 1955. In 1964 he established the country's first Ph.D. program in East Asian art and archaeology. The countless students he has trained in the last forty-three years have filled curatorial, academic, and scholarly positions throughout the world.

A distinguished and widely renowned scholar, Fong has laid the foundation for the modern study of Chinese art history. Of particular note has been his dual role of curator and classroom teacher. He helped to create the Asian art collections at both Princeton and the Metropolitan Museum of Art and has used them as a source of scholarly focus. His exhibitions, symposia, publications, and educational programs have benefited not only his students, but a much wider audience as well.

The testimony of Fong's students describes a dedicated teacher with a commitment to his subject and to rigorously high standards for those who studied with him. In the words of one student, that commitment was even a bit "scary." There were the seminars in which the enthusiastic exploration of a problem meant classes went far into the night. There were the one-on-one sessions at which time, in preparation for a seminar presentation, Fong spent a whole day with the student making sure he or she understood the problems, the context, and the issues. There is even the story of one snowstorm that stopped the entire university, but not Professor Fong, who gathered up his students in his Land Rover to make sure the seminar could go on.

According to his former students, another challenging part of Fong's methodology is his demand for excel-

lence. As one student stated, Fong asked for the impossible and then worked with them to make sure they could achieve it. Treating them as professionals, he inspired confidence that they could meet his high standards. Mentor, friend, enthusiast, he could also be a sharp critic or even a devil's advocate as well as a patient instructor and an attentive listener. His open-mindedness, honesty, and fairness have inspired a loyalty in his students that is matched only by his loyalty to them. As one former student remarked, "To be a Wen Fong student is not just for a couple of years; it is for a lifetime."

CAA is proud to present its Distinguished Teaching of Art History Award to Professor Wen C. Fong, a man whose teaching has influenced more than a generation of scholars and has helped shape our understanding of his field.

A spirited and inspired scholar, **Barbara Novak** has taught the history of American art at Barnard College and Columbia University for forty years. When she first began in the late 1950s, American art was, in the words of one scholar, "a marginal field" with only a "handful of academics." Anyone who ventured into it was faced with a "paucity of published materials" and the "scorn" of other academics. In the face of this opposition and with the overt prejudices that so frequently confronted women professionals, Novak nevertheless persevered. With two

ground-breaking studies, *American Painting of the Nineteenth Century* (1969) and *Nature and Culture* (1980), she helped to infuse the study of American art with new life and new academic rigor and respectability. Through her writing, her teaching, and students who have gone on to fill important academic and curatorial posts, she has had a lasting impact on the discipline of American art-historical studies.

Trained at Barnard and at Radcliffe, she began teaching at Barnard in 1958. For twelve years she also served as chair of the department. Her courses there and at Columbia have become legendary. They alone have caused the "conversion" of countless students from whatever fields they thought they wanted to study into the area of American art and culture. Her students describe her teaching style as "riveting" because of her "magical" use of the Socratic method. Even in classes with enrollments of fifty, with undergraduates and graduate students, she could draw out individuals and make learning intimate. Her lectures have been described as "intelligent conversations" as she asks questions of students and of her material that encourage the development of rigorous formal analysis and deep cultural understanding.

A nurturing, generous, and supportive mentor, she encourages her students to pose new questions and explore innovative interpretations, always rooting them in rigorous



Wen C. Fong, Distinguished Teaching of Art History Award

scholarship. This balance of guidance and freedom as well as numerous cups of tea and the hospitality of her own home have fortified her students over the years. They speak of her with an affection and respect that is awe-inspiring.

CAA's Distinguished Teaching of Art History Award recognizes individuals whose contributions have had substantial, lasting impact on the field of art history and whose work in and beyond the classroom has transcended the confines of one institution. Professor Barbara Novak in her teaching, her writing, and her enormous influence on the field of American art has more than met these criteria. We are proud to present this award to her.

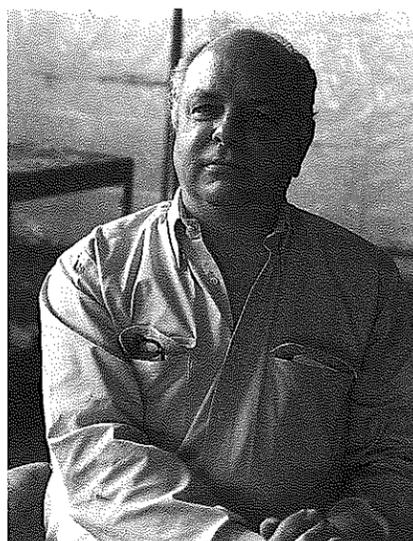
Committee: Pamela Simpson, Washington and Lee University, chair; Ellen Baird, University of Illinois; James Cahill, University of California, Berkeley; Alessandra Comini, Southern Methodist University



Barbara Novak, Distinguished Teaching of Art History Award

colleagues have experienced what they describe as his rigor, integrity, generosity, and care for each individual. Numerous letters attest to his teaching as demanding, effective, full of vitality, and stimulating. They speak with respect of intellectual, personal, and artistic integrity, and of his bringing intelligence, as well as passion, to bear on the work. They also speak of his inclusiveness, fair mindedness, and quick humor.

One colleague describes his caring for students: "He makes sure that excellent students are rewarded and



Robert Swain, Distinguished Teaching of Art Award

PHOTO: HERBERT SHAPIRO

well placed, that idiosyncratic students are recognized, that troubled students are rescued when possible." Another writes that over the years she has heard "countless tales of his encouragement, inspiration, kindness, rigor, humor, compassion, and generosity."

Robert Swain, we celebrate your intelligent, effective, and generous life in art and in the academy, and in presenting you with the Distinguished Teaching of Art Award, we declare ourselves encouraged and inspired by your example.

Committee: Ofelia Garcia, College of Arts and Communication, chair; John Gordon, Pratt Institute; Joseph Ruffo, University of Nebraska; Norie Sato, independent artist

Charles Rufus Morey Award

Awarded to Elizabeth Cropper and Charles Dempsey; Jane Shoaf Turner

The Charles Rufus Morey Prize for 1997, awarded to the outstanding book of art history published during the 1996 season, goes to **Elizabeth Cropper** and **Charles Dempsey** for their book *Nicolas Poussin: Friendship and the Love of Painting* (Princeton University Press).

As its title and its seamless joint authorship imply, this is a book of collaborations and conjunctions. On one level it investigates the networks of a French painter in Rome, tracing his connections to fellow artists, patrons, and friends, whose intellectual stimulation prompted some of his finest and most complex works. In the tradition of the *paragone*, this study features Poussin's interactive and productive dialogues with literature, toward both the late Montaigne and the lively Marino. On a broader level these authors investigate their learned subject and evoke rich methodological implications—between ancient and contemporary Rome, between France and Italy, between visual art and verbal rhetoric. In the final analysis, this book exemplifies collaboration, between colleagues and companions, past and present. While it begins with accepted methods and received wisdom, built upon the Renaissance-based heritage of the discipline of art history, this sensitive exploration goes on to extend our

knowledge of this most subtle and sophisticated painter, while providing case-specific interpretations of both life and works, theory and practice, as well as the role of the beholder. All this and Arcadia too. This truly collaborative book about the "love of painting" demands to be shared, with the field at large and with sister humanistic disciplines.

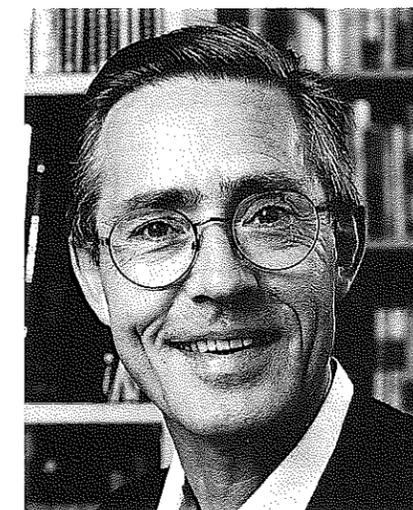
While the Charles Rufus Morey Prize is normally awarded to the best art history book of a given year, 1996 offered a new publication that requires a special citation—precisely because it was *not* the work of single author and *not* a publication that can be confined to a single year. We can't really tell yet at such close range how much of an effect the major new research tool, *The Dictionary of Art*, will make on the field. And while one can imagine that in future such materials will be issued on CD-ROMS with still more illustrations, the work truly lives up to its claim as a once-in-a-lifetime publication. The very numbers are staggering. This is truly a "cast of thousands." More than 40,000 articles with over 300,000 bibliographic entries, running to more than 32,000 pages, summarized by a 900-page index, this monumental reference, the product of some 6,700 authors from more than 120 countries, attempts to encompass the entire history of art with a worldwide scope in 34 volumes. To its publisher, Grove's Dictionaries and Macmillan, as well as to its indefatigable editor, **Jane Shoaf Turner**, CAA wishes to extend its heartiest and most enduring thanks—as well as its warmest congratulations on completing the project at all, let alone pulling off with such panache—a feat of benign collaboration that suggests comparison with the pyramids of Egypt or the terra-cotta army of Chin-period China. This is a modern publishing wonder of the world, in all senses of that phrase.

Committee: Larry Silver, University of Pennsylvania, chair; Susan Huntington, Ohio State University; John Pinto, Princeton University; Martica Sawin, independent art historian

Frank Jewett Mather Award

Awarded to Jeremy Gilbert-Rolfe

The committee wishes to thank those who took time to propose a distinguished list of nominees for this important award, which annually focuses our attention on the practice of art criticism in the United States. The occasions on which institutions recognize and award critics are fraught with irony, since they always involve feeding the hand that bites you. This is particularly the case with **Jeremy Gilbert-Rolfe**, this year's winner of the Frank Jewett Mather Award.



Jeremy Gilbert-Rolfe, Frank Jewett Mather Award

Over the course of his thirty-year career as a critic, painter and teacher, a founding, if now unacknowledged, editor of *October*, Gilbert-Rolfe has taken some hefty bites out of the edifice of received opinions and of those who hold them. In the past, he has paid the price for his independence of mind, and now perhaps he will accept this small reward. As recently as last year, at this convention, in a talk entitled "Art Writing and Art School," he insisted that the domain of contemporary art "recalls the French Academy of LeBrun in that its dominant styles are nothing if not approaches to art which define it as an array of legible signs of stable, if periodically contested meaning, which privilege the graphic and are about power, institutional and symbolic." This, he goes on to suggest, totally subverts goals of criticism that consist in "striving to discuss the irreproducible."

The committee wishes to honor his critical writing in various journals, and museum catalogues, but particularly two 1997 essays, "Blankness as a Signifier" in *Critical Inquiry*, which will stand as the final chapter of his forthcoming book *Beauty and the Contemporary Sublime*; and his essay on Liz Lerner, "Visible Space, Elusive Object," which accompanied her exhibition at the Kunsthalle Basel. Gilbert-Rolfe, in Dave Hickey's words, is "one of the few critics whose writing combines academic rigor, philosophical acuity, and journalistic pugnacity. (As a consequence you have to be fairly smart to understand that Jeremy is saying that you're stupid.) He is a theorist with an absolute commitment to the pleasures and contingencies of practice." Joseph Masheck further notes that this year's recipient "has never been willing to look with cynicism on the high culture that all men and women deserve to inherit."

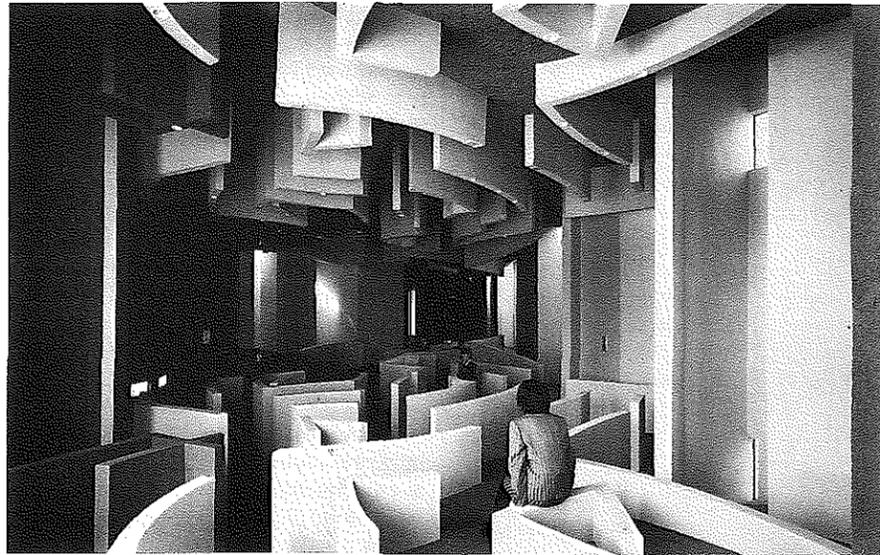
His openness to the work of many artists to which he applies analytical insightfulness ("One has never seen a color without having seen it before") recommends his criticism to artists and curators, critics and general readers alike. It is seeing, thinking, and writing of a very high order that we recognize with this award.

Committee: John Hallmark Neff, Terra Museum of American Art, chair; Dave Hickey, University of Nevada; Joseph Masheck, independent critic

Award for Distinguished Body of Work, Exhibition, Presentation, or Performance

Awarded to Arakawa and Madeline Gins

In honoring **Arakawa** and his wife and collaborator, the poet **Madeline Gins**, for a retrospective of their work, *Reversible Destiny—Arakawa/Gins*, organized by the Guggenheim Museum, SoHo, June 25–August 31, 1997, we are acknowledging two significant artists whose work is inspired by social issues of our time. This exhibition featured two important projects, *The Mechanism of Meaning* (1963–73, 1996) and *Reversible Destiny Architecture* (1997–present). Their work is directly connected to this era of transformation.



Reversible Destiny Office, Arakawa and Madeline Gins, Award for Distinguished Body of Work, Exhibition, Presentation, or Performance

The Postmodern sensibility is one of loss and fragmentation. During such an uncertain time of massive social, political, cultural, and technological upheaval, serious questions about the relevance of art and culture are coming to the fore, but no serious answers regarding where art and society is going are obvious. Arakawa and Gins address the connections between perception, thought, and existence at a time when artists are exploring technology's vast province and are breaking away from the limitations of concrete materials. Through their work, these artists expand the definition of artistic practice and produce bridges between multiple disciplines. Through their ongoing projects, they provide access to infinite zones of invention and enter into illusory and intimate space. In a time when the environment, the planet's survival, and interdisciplinary collaborations inform topics of contemporary debate, it is appropriate to honor the explorations of such visionary artists.

The human race is experiencing essential changes in the perception of time, information, travel, communication and personal identity. As we edge toward the next millennium, we are finding that neither absolutes nor a secure ground to base reality upon exist. A new world order has begun and will continue to influence all facets of society. Arakawa and Gins provide a cornerstone for us to experience the world through the senses and to take stock of our environment to counterbal-

ance chaos. As we consider the impact of technology and science on the production and interpretation of art, questions continue to arise about the belief systems that are in place and their development over time.

With respect and pleasure, our committee, on behalf of the College At Association, is pleased to bestow this Award for a Distinguished Body of Work to Arakawa and Madeline Gins.

Committee: Elaine A. King, Carnegie Mellon University, chair; Roger Shimomura, University of Kansas; Peter Frank, independent critic; Judith Stein, independent critic/curator

Distinguished Artist Award for Lifetime Achievement

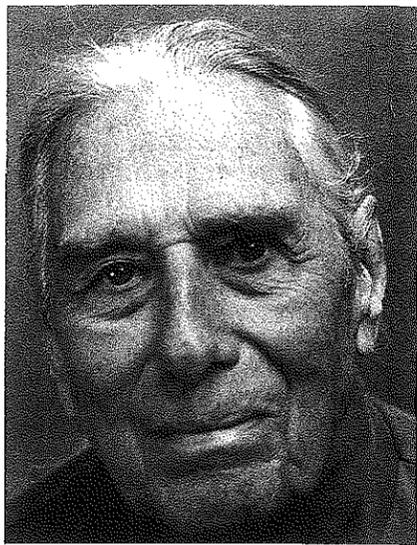
Awarded to Paul Cadmus and Agnes Martin

The humanitarian juxtapositions in the art of **Paul Cadmus** are represented by flawless draftsmanship and complex compositions developed from a thorough knowledge of classical traditions in Western art. Themes of good and evil, the weaknesses of human folly, debauchery, and the strengths of democratic political ideals—along with the subjects of Eros and sexuality—are part of work, play, and passion represented in his art.

The influences of Signorelli, Piero della Francesca, Mantegna, and Pollaiuolo have been important for Paul Cadmus. These influences have been combined with those of Venetian, Flemish, and English painters to create an intense and personal art that has encompassed satire and social commentary as well as self-analysis and self-examination.

The so-called Magic Realist paintings by Paul Cadmus are closely related to Social Realism. However, his reference to the works of Old Masters, his satirical focus on natural forms, his use of traditional perspective, and his portrayal of the sensual human body (especially of well-developed nude male figures) separate his art from that of other artists and their representation of American life. Paul Cadmus had his first of many one-person exhibitions at the Midtown Galleries in 1937, but his reputation was already well established by controversies and censorship of his work in Washington and elsewhere in the country.

Unfortunately, his career—and those of other realists—was eclipsed by the rise of Abstract Expressionism in the 1950s. Marginalization, however, gave Cadmus freedom to pursue his own vision, a vision supported from the beginning by a powerful group of devoted colleagues, mentors, and patrons—including his biographer and brother-in-law, Lincoln Kirstein; writers E. M. Forster and Glenway Wescott; photographer George Platt Lynes;



Paul Cadmus, Distinguished Artist Award for Lifetime Achievement
PHOTO: JON ANDERSON

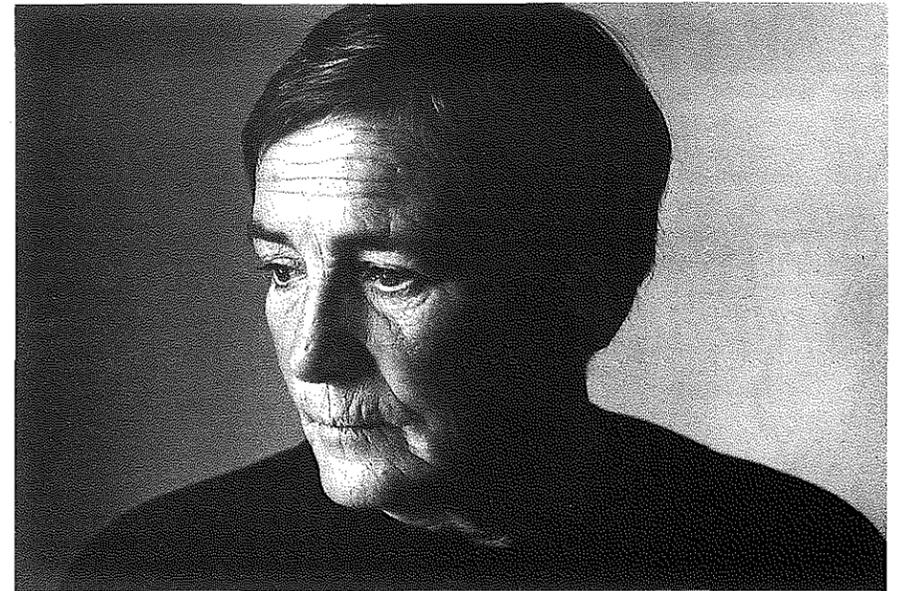
Monroe Wheeler from the Museum of Modern Art; and his close friends the painters Jared French and George Tooker.

Fortunately, the Gay Rights Movement after the Stonewall riots of 1969 produced a sympathetic climate in which the art by Paul Cadmus could be reevaluated. Since that time, many artists have been empowered by his tenacity, his personal ideals, and his love of life in America during this century. Furthermore, scholarship and issue-based art history have been greatly enriched by the paintings, drawings, prints, and photographs by this artist.

Paul Cadmus has produced a body of artwork that reflects a unique vision. He has made art that has survived controversy and censorship on the one hand and critical indifference on the other. In recent years, the art of Paul Cadmus has acquired increased significance within the paradigm shifts of contemporary aesthetic, social, and political issues in American art. It is an honor to present the CAA's 1998 Distinguished Artist Award for Lifetime Achievement to Paul Cadmus.

CAA is proud to present **Agnes Martin** with a 1998 Distinguished Artist Award for Lifetime Achievement. In her art, Agnes Martin combines simplicity of form with an uncommon depth of feeling and understanding. Her art reflects a clarity of vision and sense of purpose that are the results of both quiet persistence and the highest artistic integrity.

Martin was born in Maklin, Saskatchewan, in 1912 and grew up in Calgary and Vancouver. In 1931 she moved to Bellingham, Washington, where she completed high school and earned a teaching certificate in 1937 from Western Washington University. In 1941 she enrolled at Teachers College at Columbia University, where she completed her bachelors degree in fine arts and arts education. After studying and teaching at the University of New Mexico for several years, she returned to Columbia University, where she earned her M.A. in 1952. Following several more years spent in New Mexico, with the encouragement and support of gallery director Betty Parsons, she set up a studio in New York in 1957, where she lived and worked for more than a decade before returning once again to New Mexico in 1968. For the next six years, Martin abandoned painting and



Agnes Martin, Distinguished Artist Award for Lifetime Achievement
PHOTO: DOROTHY ALEXANDER

turned to writing, returning to the studio in 1974.

Using the simplest forms, the square and the grid, Martin challenges their hierarchy, creating nuanced, light-filled spaces that are reductive and abstract while also being deeply invested with individual experience of the world. Her work is characterized by its subtlety of line and color, economy of form, and by its sense of sheer calm. Although her work has been identified with Minimalism owing to its spare

abstraction, it differs significantly in its subjectivity and transcendence. It has been described by critics as "expansive," "meditative," and as possessing "breathtaking clarity."

With dedication and generosity of spirit, Agnes Martin has given clear expression of herself through her art and through her writings and many lectures. CAA wishes to recognize her for her achievements and for her contributions to contemporary art and to art education.

Committee: William D. Paul, Jr., University of Georgia, chair; Joe Deal, Washington University, St. Louis; Younghee Choi Martin, independent artist; Deborah Willis, Smithsonian Institution



Linda Nochlin, CAA Committee on Women in the Arts Recognition Award
PHOTO: ALFONSO MERLINI

CAA Committee on Women in the Arts Recognition Award

Awarded to Linda Nochlin

The CAA Committee on Women in the Arts selected Linda Nochlin, Lila Acheson Wallace Professor of Modern Art at the Institute of Fine Arts, New York University, as the recipient of its 1998 recognition award. Nochlin was honored at a celebratory breakfast and recognized at the convocation ceremony on Friday, February 27, during the annual conference in Toronto.

Conference Wrap-up

I began writing this column as I sat in the Toronto airport on Sunday, March 1, about to return to New York after the 86th CAA Annual Conference, and continued on the flight home through dense clouds. By most accounts, the conference was successful. Two-thousand six hundred and thirteen people registered to attend sessions, mostly in advance; over 200 institutions used placement services; 173 positions were advertised; thousands of copies of job listings were photocopied and distributed; 81 interviewing tables were booked; 106 exhibitors displayed their products in the exhibits hall; the local host committee organized 20 events, and 30 local cultural organizations opened their doors to conference attendees.

This was all the result of more than two years of labor by hundreds of people who worked together to produce what is known as "the CAA." It is the joint effort of the hard-working and dedicated CAA staff in the New York office in all departments; the program committee and theme chairs; the session/panel chairs and speakers; the local host committee; job seekers and interviewers; and exhibitors. Although CAA president-elect John R. Clarke thanked the staff, theme chairs, and local host committee at the convocation, his thanks bear repeating.

Of course, opinions varied widely about the success of these collaborative efforts, from raving about the program offerings, to complaining about the trek from the hotels to the convention center; from bemoaning the lack of sessions on any given topic, to extolling the scenic and exercise value of the walk through Union Station and the skywalks.

The ribbons that members of the Board of Directors and staff wear on their conference badges often precipitated spontaneous questions and comments in halls, elevators, and skywalks that ranged from "where's the bathroom?" to serious praise or complaints. We expect this. We're always disappointed that some people are not satisfied with our collective efforts and encouraged that others find them praiseworthy. However, I am deeply troubled by three categories of complaint I heard this year: 1) that CAA (conference, organization, placement, publications) offers *nothing* for artists and that art historians control the organization; 2) that CAA (conference, etc.) offers *nothing* for art historians, and that artists have taken over the organization; and 3) that CAA (conference, etc.) offers *nothing* for museum professionals (curators, educators, directors) and that academics always take precedence. It is both the similarity and the intensity of these complaints that are especially upsetting. The polarity of the comments continues, with some charging that CAA has become *only* an arts advocacy organization and others suggesting that CAA is not doing enough advocacy on behalf of artists and/or art historians.

Can one organization reasonably satisfy 13,000 individuals? Are some always bound to be dissatisfied? Is the organization clear about what it is providing? What should members expect for their dues of \$25-\$90? Revenues from dues fund 45% of all CAA activities. Dues are income-based, and payment operates on an honor system. The services provided for the members who claim a lower income and students and retirees are subsidized by the higher paying dues members. We implore members to examine their consciences when calculating dues payments.

CAA's core programs have been the annual conference, publications, and placement. Even within the core programs themselves without adding new initiatives to this discussion, the demands for representation are vast. With regard to subjects covered in the conference program, evidence indicates that most people attend the conference (if not already planning to attend to interview) if there is more than one panel in their field. Several years ago, in

order to help address the "coverage" issue, the Board of Directors voted to allow affiliated societies to be eligible to submit proposals for regular 2.5-hour program sessions. At that time there were only a handful of affiliated societies, a number that had been relatively stable. This new possibility of participation led to a rash of applications for affiliation, with the number today at 30. Of the 117 sessions at the conference this year, almost 13% were sponsored by affiliated societies.

Advocacy is another of the essential activities of CAA. Although advocacy activities on behalf of the arts and humanities were increased dramatically in 1990 when direct federal funding for the arts and humanities came under attack, CAA has been involved in quietly lobbying on behalf of its members throughout its history. Three notable examples include CAA's major role on behalf of artists and museums in the 1950s that I wrote about in the November 1997 newsletter and CAA's role in the founding of the National Humanities Alliance in 1972 and the National Cultural Alliance in 1990.

Whose is the appropriate voice to speak for CAA members? CAA has taken a stand for funding for the arts and humanities, precisely because so many members are affected. For example, when testifying before an NEA advisory panel faced with the prospect of devastating federal funding cuts, I argued on behalf of retaining fellowships for individual artists, pointing out that over the previous three years, 80% of the NEA visual artists fellowship recipients were CAA members. (We lost that one, but that doesn't mean that either CAA or its members should be less vigilant in lobbying. On the contrary, we should step up our efforts!) At the NEH, art history is one of the core disciplines. We were told that some of the most thoughtful and informative letters to members of Congress arguing on behalf of NEH came from art historians who identified themselves as CAA members. A current and urgent issue affecting CAA members, especially in higher education, is the threat to fair use for education in the digital environment. (see "Advocacy," page 13)

So far, I have only touched on some of the core activities of the association. The leadership of CAA is also sensitive

to the ongoing needs of the membership. Membership surveys identify new demands and newly elected members of the Board of Directors and editorial boards come brimming with ideas and project proposals. CAA's long-range planning processes weigh, analyze, and prioritize needs and demands and come up with goals that are then turned over to staff for implementation. The first step is finding outside funding, since the member dues and other earned income are already allocated to core activities. The CAA Board of Directors plays a very active role in fund raising and many members have been quite generous, as have foundations and the NEA and NEH.

The Board of Directors exercises its fiduciary responsibility, to assure that the needs of all 13,000 members of CAA are carefully considered. We gather data, and we also hear those who speak up, who share their concerns with us. It is not reasonable to expect that a membership as diverse as that of CAA will be able to be all things to all people. It is reasonable, on the other hand, to expect that the core programs will be maintained, that all voices will be heard and considered, and that new programs will be created to address issues in the profession and in the membership that affect a substantial number of people and will be aimed at diverse constituencies over time. We ask in return for your trust, your willingness to accept the diversity of the membership, and your gracious understanding and acceptance of the need for initiatives for constituencies other than your own.

What do members want for their dues? What can they reasonably expect for \$40, the sum that the vast majority of nonstudent members pay? Members must give thought to CAA in terms of its core programs—conference, publications, placement, advocacy—and also in terms of its various roles—CAA as publisher, CAA as convener, CAA as advocate, CAA as collaborator, CAA as funder, CAA as placement service, CAA as member of a global community—to use the descriptors recently used by the new president of the American Council of Learned Societies in an examination of that organization's role vis-à-vis its members and the larger community it serves and represents.

As both Leslie King-Hammond and John R. Clarke have announced, CAA has recently engaged Nancy L. Pressly Associates to undertake a management/governance study of CAA, examining, among other things, how well the elected representatives and the staff oversee and administer the core activities of the association.

Your comments are welcome.
—Susan Ball

Advocacy

It was wonderful to see so many CAA Advocacy Team members in Toronto. Our session was well attended, and we especially would like to thank the panel for doing such a wonderful job: Jeffrey P. Cunard, CAA counsel; John Hammer, National Humanities Alliance; Gwenlyn Setterfield, Ontario Arts Council; Roberto Bedoya, National Association of Artists' Organizations; and Joyce Zemans, York University.

Copyright

Legislation concerning the protection of copyrighted material published on the Internet, the development of new technologies and freedom of speech issues, and electronic media is currently pending before both the House and Senate. Two measures, the Digital Copyright Clarification and Technology Act (S 1146), sponsored by Senator John Ashcroft (R-MO), and the Digital Era Copyright Enhancement Act (H.R. 3048), co-sponsored by Representatives Rick Boucher (D-VA) and Tom Campbell (R-CA), will have an enormous impact on the art and humanities community. If passed, these bills will "[b]ring the Copyright Act up to date in the digital environment while maintaining the crucial balance between users and owners of intellectual properties."

Arts Advocacy Day

Arts Advocacy Day was held in Washington, D.C., on March 9-10, 1998. More than three hundred people lobbied on the Hill in support of the arts and humanities. Arts Advocacy Day demonstrated important resistance to the conservative push to eliminate the NEA and NEH and to inform Congress of the importance of these agencies. This year's efforts were directed at increasing funding and gaining continued support for both agencies.

Actions Needed

It is of great importance that you contact your representatives and strongly encourage them to co-sponsor H.R. 3048, the Digital Era Copyright Enhancement Act. Inform them now that you are aware that the House Judiciary Committee is expected to consider H.R. 2281 WIPO Copyright Treaties Implementation in the coming weeks. The bill is one that the educational community, including CAA, strongly opposes.

Contact your elected officials and urge them to support President Clinton's budget request of \$136 million for fiscal year 1999; to vote for long-term continued funding of the NEA and NEH; and to maintain and not increase the level of funding to states. CAA specifically urges the House to allow a fair and open vote on the NEA's future funding to take place on the House floor this year. Furthermore, CAA opposes any further funding cuts or extreme moves to phase out these important agencies.

Your legislator's office in Washington may be reached by calling the Capitol Switchboard at 202/224-3121. Call as soon as possible.

For more information on these issues and on becoming a member of CAAAT, please contact Katie Hollander, manager of governance and advocacy, 212/691-1051, ext. 206.

Dialogue with the Real

The following address was delivered by Tom Hill, museum director of the Woodland Cultural Centre in Brantford, Ontario, at the convocation ceremony of CAA's eighty-sixth annual conference in Toronto on Friday, February 27, 1998.

Sago, Skeno, Swanze, Bonjour, Good Afternoon, honored guests, ladies, and gentlemen. May I take this opportunity to be the first to extend my congratulations to the award winners and, if you haven't been already, to welcome you to our great city—Toronto, or as we say in our language, *Tao:do*—which simply means “log sticking out of the water.” If you entered into our city via the Gardiner expressway coming in from the airport, you probably crossed the Humber River, at which point, if you had a good Toronto cab driver, he would have accelerated over the bump on the bridge crossing the Humber. That bump you experienced is really that log sticking out of the water. The log jutting out of the water became “the meeting place” that Toronto likes to think is the real translation of its name. Lewis Mumford stated that “a city is great when it preserves the memories of human culture.” On your exit bump, note the construction. The new city (and that's another story) is building a new bridge. They will probably get rid of the bump, but there is an award-winning footbridge in gleaming white steel near the lake by the architectural firm Montgomery Sisam, which, incidentally, was inspired by Ojibwe symbols, and, if all goes well, there will be some exciting public art under the bridge along a bike trail. I look forward to the new light standards that are to signify the entrance into the metropolitan area. Well, enough about *Tao:do*.

I feel very honored being here today to deliver these few words to this

convocation and to share with you and your colleagues these moments of accomplishment, satisfaction, and self-worth. I hope the glow of this late afternoon remains with you through the remainder of your professional lives. I hope you have the pleasure and satisfaction of living lives that permit you to continue to pursue highly creative careers that will not only give you the feeling of self-worth but are also fully engaged in the needs and the issues of the day.

I must confess to some difficulty in knowing exactly what it is that I can say to you. I can only speak to you from my own experience as an artist, a curator, and now a museum director who was born and raised on the Six Nations Indian Reserve. When I grew up in the 1950s, we were living in a far different world from that in which we are living today. In fact, as we race toward the next century, you must be wondering what kind of world you will be living in and how you will be developing your practice in the visual arts when it seems here in North America we move constantly from one crisis to another—be it political, social, economic, or cultural.

But our crisis is not just confined to our respective countries, Canada and the United States. We live in a world in which instant communication, whether we like it or not, can instantly transport us to the brewing tension in Iraq, to an airline disaster in Taipei, to political upheavals in India, to a large metropoli-

tan city to witness the spread of virulent diseases or to witness the growing discrepancy between the rich and the poor. All of these global challenges that confront us collectively and individually gnaw at us from within, troubling our souls and our consciences. We have every reason to feel a little anxious and insecure when we are confronted with problems of such epic dimensions, although it is unfortunate that too often our insecurity leads to rhetoric, confrontation, and attempts at dominance and control.

In spite of the magnitude of the challenges at hand, I have always remained optimistic. Here in Canada, artists, curators, cultural bureaucrats, and some institutions have set into motion a whole new way of thinking and doing business. Yes, I know many artists make art because that is what they do or “they make it just for the hell of it.” But it is enormously to the credit of those who have pursued careers in the visual arts and have in the past, directly and indirectly, exerted a formative influence on causing change. Besides giving us works of aesthetic beauty, visual artists have brought into view deep understanding relating to gender and sexual equality, spousal assault, child abuse, and ecological concerns and have brought a more culturally diverse Canada into focus. I am sure you can think of many other issues in which artists and art institutions have played pivotal roles, encour-

aging the public to engage in debates that would eventually result in enlightenment and change.

I would like to elaborate on one of these issues particularly as it relates to my experience. The issue was of our struggle for cultural accommodation as artists of First Nations or Native American ancestry, and how through our efforts we were able to inventively transform mere cries of protest into truly human discourse, and thus change. Granted we were encouraged by a postmodernism that brought philosophical and ideological issues to the forefront—but I was living in a Canada where most Canadians assumed that our underlying social-cultural structures left little to be desired; and because of this, we were miraculously immune to the upheavals surrounding race that were being experienced elsewhere.

In order to tell this story, I need to tell you a little more about myself. I grew up on an Iroquoian reserve here in southern Ontario as a status Indian under the Indian Act, a draconian piece of legislation that legally controlled every aspect of my life as an individual and as a community member. The Indian Act could even control my creative life, and it did. In the 1950s when I, with a number of artists on the reserve, started a painting class and eventually an arts council, the Indian agent, a government official, redirected financial support because in his opinion “art was an intellectual pursuit and there was a danger of encouraging unwanted nationalism.” Pursuing a career in the visual arts was not an acceptable life pursuit or, for that matter, a career choice. After surviving the Indian agent, I still had to convince my father.

I graduated from the Ontario College of Art in 1967, and I will always remember my father as I walked down the aisle with my A.O.C.A. diploma in hand and as we left the auditorium to travel to Montreal, to spend a weekend at the World's Fair Expo '67. In my final year at art college I had won a commission to do an exterior mural at the Indians of Canada Pavilion at the Expo, and I could hardly wait to show my father my work, for which I would actually be paid \$300. This was important, because I also remembered the disappointed expression on his face when first I told him I wanted to be an artist and I wanted to go to the Ontario

College of Art. He snorted, “What are you going to do, wrap yourself up in a damn blanket and sell Indian trinkets to the tourists the rest of your life?”

He was extremely proud when he saw the mural at Expo '67 for the first time. I still recall his smile and his tongue-in-cheek comment, “It's definitely too large to be considered a trinket; I guess it's art.” He did say, with a slight tone of sarcasm, “How come your work is just on the Indian Pavilion?”

The mural, a geometric image of the Tree of Peace was based on a symbol from my own culture with a slight influence of “color field” painting, which was perking my interest at the time. It depicted, in ceramic tiles, a symbol that was given to us by the Peacemaker, our first lawmaker and the founder of our traditional government. I used the tree, metaphorically, to detail the equality of Nations and its universal idea of peace. It is a traditional Iroquoian story filled with allegory, which, I felt, said a lot about my Iroquoian heritage and the kind of idealism that I wanted to present to an international audience. I was never comfortable, however, with my father's comments that day. He was a Seneca, an Iroquoian, and I know he was proud of his heritage. But why was I receiving such mixed signals?

It took me a few years to really understand his comments. It wasn't until I began to struggle to have my work taken more seriously and accepted for what it was—*art*—that I found I was being relegated to a special cultural niche here in Canada in which *Indian* was the key word. In short, those who were in power dictated what cultural niche I was to occupy. My desire to change and to adapt to new ideas that had an impact on the world in which I lived was being restricted. I grew tired of always being viewed in the past tense as if I created the work in some distant historic time. I was tired of working outside modernism, of being the *authentic* Indian artist making anthropology or tourist mementos while white artists made serious art. Yes, you could be taken seriously, but you had to deny your cultural heritage, much like Mohawk artist Robert Markle did to gain his acceptance in a booming Toronto art scene in the 1950s and 1960s. I admired his spirit, his modernity, and his art, but I lamented his deprivation of his heritage. If we were enlisted to get

an exhibit in a museum or art gallery, we had to arrive playing the role of some mystic shaman or perform a few traditional dances to somehow reaffirm our Indianness. I began cynically referring to this phenomenon as “Indian sensationalism.” Our art criticism, when it did appear, was much like headlines from supermarket tabloids: “Indian artist paints pictures,” “Ojibwe artist shows taboo legends,” “Sioux woman displays acrylic paintings.” Like the “Dog who plays Chopin” we became whatever the trainer or, in this case, the art gallery or the art-buying public wanted us to be.

My father's comments began to make a lot more sense. Your integrity as an artist and your practice is what is important. The challenge that was at hand was to gain legitimacy for my art within the Canadian context inside the evolutionary model of Western art. What my father was saying was that if my art was good it deserved to be presented not only in the Indian Pavilion, but the Canadian Pavilion and perhaps even in the Man in his World Pavilion, which presented all the great Masters of the World.

Somehow, the institutions and those that represented them had a great deal of difficulty finding ways to expose to the public different perspectives on the world beyond their own. I began thinking, is this because we, as Canadians, are unsure of the cultural foundation on which we based our lives? Or could it be those that are in power are protecting only their privileges and their myths of superiority. Cultural arrogance is fueled by powerful myths, attitudes, technologies, and in some instances, I hesitate to say, *powerful weapons*. As Roberta Jamieson, the Ombudsman of Ontario, noted recently in a speech, “if you were in Canada in the summer of 1990, the Oka and Kanesatake barricades were evidence of my way is the right way and the only way for those who exercise power. Perversely, invisible cultural prejudices lead to prisons of conformity and punishment for all who did not live on their side of the barricade.” I must say, a number of First Nations artists found themselves behind those barricades that summer of 1990.

I say all of this to offend no one. Only to point out the challenges that First Nations artists faced in the past and to a certain degree, still face today



CAA President John R. Clarke greets keynote speaker Tom Hill
PHOTO: ALFONSO MERLINI

in Canada. Change had to take place, and it did.

Alex Janvier, Robert Houle, Eddy Poitras, Joe David, Carl Beam, Jane Ash Poitras, Viviane Gray, and Alfie Young Man are just a few of the artists of First Nations ancestry who, through their actions and their artistic expression over the years, began to question the power bases in order to cause change. We also realized we couldn't do it by ourselves. New partnerships were formed with those individuals inside the system who supported our vision and our inclusion. Conferences and task forces were established to discuss strategies. Lobby groups were established to formalize and implement action plans. Proposals had to be written, papers had to be given, but most importantly, artworks had to be created and new forms of artistic practice had to be tried, all to capture the minds of the Canadian public and to demonstrate that artists from First Nations communities could create legitimate forms of Canadian artistic expression.

We had to convince such major institutions as the Art Gallery of Ontario that exhibitions of First Nations art deserved to be on their walls, along with the renderings of our historic images in Paul Kane and Cornelius Krieghoff paintings and our typographical commemorations in Lothar Baumgarten's installation from *The North American Iceberg* exhibit of a few years back.

Inroads had to be made into our educational and academic institutions. Theoretical developments had to be encouraged. Although there is still a gulf between theory and practice, efforts are being made in Canada to be more accepting of some of this thinking, particularly with the initiatives of art historians to accommodate the new art history, which is more interdisciplinary, less hierarchical, and more socially contextualized. It is still an emerging practice, but it now aligns itself with our traditional notions of artistic expression that view art as an integral element of the whole. To quote Dr. Ruth Phillips, director of the Museum of Anthropology in Vancouver, "the new art history's emphasis on interdisciplinary work is particularly friendly to First Nations art for it recognizes the way in which the two disciplines most concerned,

anthropology and art history, are complementary and interpenetrating."

In spite of the hierarchical construction of art museums and the art world and their power to represent and to exclude, postmodernism took hold. With its affirmation of difference, it empowered us to expand imaginatively with our intellectual concerns into what has now become enunciated in some circles as "the new internationalism." This extraordinary burst of activity has brought us new forms of music, dance, theater, philosophy, politics, and, of course, a myriad of new forms of the visual arts that now can be centered in our traditional culture.

But all is not well. With the problems of economic recession and limited funding, emerging technology and the challenge of international interdependence, we have become even more fixated on legitimization primarily because we have to muster political strength to find support for ourselves. The difficulty we have is trying to avoid the polarizing that takes place when one's practice slips into a counterbalance position. Local knowledge versus new internationalism, alternative versus professional, academic versus activist, regional versus national, Woodland Cultural Centre versus the Art Gallery of Ontario, and the list goes on and on. Every group competing for legitimization creates a never-ending clash for cash.

In some government funding circles, First Nations artists are now referred to as a "special interest group" and have been accused of politically manipulating artistic institutions for our own interests when all we asked was for equity and an opportunity to educate the public through the arts about our reality. I find all of this ironic, particularly in this Decade of Indigenous Peoples declared by the United Nations, which seems to go unnoticed here in Canada.

As I stated at the outset of my remarks, I was optimistic. Such issues as these may not be altogether negative. They may in fact be the rough edge of the educational process balancing itself or smoothly adjusting to its position that now includes the art of all its citizens. They may be the results of the process of Nation-

building that still continues today. What gives me this great sense of encouragement is the fact that mutual understanding among people, individually and collectively, has always been effectively carried out through the arts. Why? Perhaps the creative arts are more about enlightenment than about ways to gain wealth and power. The art world has always been in a rare position when given the opportunity not only to give us valuable insight into the spirit, but also to move us forward to finding solutions. Those challenges are still here for all of us today.

Myself, I look forward to my own Iroquoian philosophical traditions to help me address those challenges and to find the balance. For my curatorial experience, it is a constant interrogation of the real world in which I live in order to make the necessary adjustments in my practice between my Iroquoian culture and the evolving Western art world. This constant movement toward maintaining the balance must be the goal in itself. It should not be reduced to simple demands for funding, but should be a larger struggle to find our space for criticality. Contemporary Ojibwe artist Carl Beam stated, "My guides have been the wise men of tradition, who interpret reality and get a hold of meaningful things. They created their own methodologies, certain medicines, certain states of consciousness. They survived by interpreting reality."

We must all seek our challenges and in so doing, *dialogue with the real*.

Women in the Arts

Two years ago, the CAA Committee on Women in the Arts reported that it was undertaking a survey of art history and studio art departments to gauge the status of women and people of color. This survey was the first since the 1978-79 survey conducted by the committee under the guidance of Mary Garrard. The earlier survey limited its field of inquiry to 43 art history programs at Ph.D.-granting institutions in the U.S. with the express purpose of determining the status of women within these institutions. Figures for the years prior to 1978-79 are sketchy, at best, and do not offer the breadth of information now becoming available. In an attempt to measure the demographics within our professions as accurately as possible, we requested information for the years 1987-88 as well as 1995-96.

The survey was mailed to 157 studio and art history programs offering both the M.A. and Ph.D.; of these, 107 responded. Additional programs were later contacted, and their responses are now being processed. At this point, our commentary and analyses are preliminary, but we feel that it is important to keep you informed on the progress of this survey. Following is a preliminary analysis of the results.

In art history, women currently hold 52% of faculty positions, up from 43% in 1987-88, and 30% in 1978-79. These figures suggest that women are entering academia at a rate more closely approximating numbers of those receiving Ph.D.s in art history, that is 66.5% (Eleanor Dickenson, "Gender Discrimination in the Art World," CAA, February 5, 1990). However, only 2% of art history faculty in the 1995-96 survey are women of color, a marginal increase from 1.5% in 1987-88; men of color were at 3% in 1995-96, and 2% in 1987-88.

The increase of women in studio departments has been even more dramatic. The 1974-75 survey of 82 M.F.A. departments conducted by Janice

Koenig Ross and Landa L. Trentham for CAA found that only 12% of faculty are women; this figure jumped to 33% in 1987-88 and to 42% in 1995-96. The figures for people of color remain disappointing, but are currently better than those in the art history field. In 1995-96, 2% of faculty were women of color, 3% were men; for 1987-88, 1.5% were women, 2.5% were men. In 1974-75, 5% of faculty were men of color; only 1% were women of color.

The lowest figures for all women throughout all surveys remains at the level of full professor. In 1973, 9% of this category were women; in 1995-96, the figure rose to 37%. When Garrard surveyed the field of art history in 1978-79, 74% of all M.A. and Ph.D. candidates were women. Certainly, the 1995-96 figures (37%) suggest that these women moved into academia, albeit not as successfully as their male counterparts. These men, who numbered 26% of M.A. and Ph.D. candidates in 1978-79, were presumably among the 63% of full professors in 1995-96.

The figures further indicate that, nearly a generation after the 1978-79 survey, white women and men are approaching some degree of parity in academia. While the numbers can be analyzed objectively, it is more difficult to judge the psychological and emotional impact of this journey toward equality. For example, how are we to explain the disparity between the great number of female graduate students and few professional female mentors in academia? Additionally, no figures are available from these surveys that chart the experience of students of color through graduate school. It may be possible to speculate that while the presumably white female graduate students recorded in the 1978-79 survey were shepherded, in some way, through graduate school, women and men of color did not find, or were not offered, similar shelter, and their numbers in academia today are minimal. As individuals desiring to see our professions flourish, we must bear in mind that where there are no mentors, there is no continuity, no expansion.

The Committee on Women in the Arts, together with the Cultural Diversity Committee, is grateful to all who responded to the survey. We hope to post additional information about the survey on the CAA website in April

1998. Finally, we invite everyone to attend the session co-sponsored by both committees at the 1999 annual conference in Los Angeles where the results of the survey will be further elaborated and comments from the audience will be welcomed.

—Marjorie Och, CAA Committee on Women in the Arts

Annual Conference Update

Call for Participation, 1999

For submission guidelines, see the 1999 Call for Participation mailed to all members in February.

"Transformation, Invocation, and Magic in Contemporary Latin American Art." Chair: Debra Koppman, John F. Kennedy University; mail to 2307 Damuth St., Oakland, CA 94602-2438.

This session will explore the work of Latin American artists living in their own cultures, as well as the work of Latin American artists living in the U.S. whose primary ties and identification remain in Latin America. Drawn from traditions that do not separate sacred from secular, the themes of transformation, invocation, and magic will be used as a framing device to see the ways in which art and spirit are integrally intertwined in the works of specific contemporary Latin American artists. By focusing on connections to traditions, roots, and a sense of spirit, the themes discussed in this panel will illuminate alternative and potentially radical approaches to the challenge of cultural domination. By refusing to see themselves or their culture as either oppressed or alienated, by maintaining a sense of self as powerful and the world as magical, contributors to the panel will focus on the power of art and magic in processes of personal and collective transformation. Proposals are invited from artists, critics, and scholars. *Deadline: May 11, 1998.*

Copyright & Intellectual Property Rights

In the continually evolving dialogue on copyright law in the digital environment, the visual resources professional is hard pressed to understand how to deal with the use of digital information in the workplace. The collapse of consensus at CONFU left VRA members and other educators with the question, "Where do we go from here?" In an effort to help answer that question and to build a consensus around copyright issues among educators and other users, the National Humanities Alliance (NHA) has developed a set of Basic Principles for Managing Intellectual Property in the Digital Environment.

Established in 1981, the NHA is a nonpartisan coalition of scholarly and professional organizations working to enhance public support for federal programs in the humanities. Member organizations include museums, libraries, historical societies, state humanities councils, university and independent centers for scholarship, and other organizations devoted to humanities education.

Since the announcement of the Principles in the spring of 1997, the NHA has received broad support from the educational community. The American Council of Learned Societies, the American Historical Association, American Library Association, Association of Research Libraries, Art Library Society, the College Art Association, and the Getty Information Institute are among the many groups that have submitted formal endorsements of the Principles; the Executive Board of the Visual Resources Association voted to endorse the Principles in July.

Reprinted below is the condensed version of the Principles. For a complete

version and background documentation such as comments and endorsements, please visit the NINCH website at <http://www.ninch.cni.org/issues/copyright/principles/nha_complete.html>.

—Kathe Albrecht, Visual Resources Association

NHA Basic Principles for Managing Intellectual Property in the Digital Environment (summary)

The educational community approaches pending changes in copyright and neighboring intellectual property law (e.g., Sui Generis Database Protection Act) with the overriding conviction that it is in the interest of the evolving U.S. information society that the legal environment foster rather than disrupt the balance between intellectual property owners and the public good that is embodied in current law.

1. Copyright law provisions for digital works should maintain a balance between the interests of creators and copyright owners and the public that is equivalent to that embodied in current statute. The existing legal balance is consonant with the educational ethic of responsible use of intellectual properties, promotes the free exchange of ideas, and protects the economic interests of copyright holders.

2. Copyright law should foster the maintenance of a viable economic framework of relations between owners and users of copyrighted works.

3. Copyright laws should encourage enhanced ease of compliance rather than increasingly punitive enforcement measures.

4. Copyright law should promote the maintenance of a robust public domain for intellectual properties as a necessary condition for maintaining our intellectual and cultural heritage.

5. Facts should be treated as belonging to the public domain as they are under current law.

6. Copyright law should assure that respect for personal privacy is incorporated into access and rights management systems.

7. Copyright law should uphold the principle that liability for infringing activity rests with the infringing party rather than with third parties. Institutions should accept responsibility for acts undertaken at their behest by individuals but should not be held liable for the acts of individuals—whether or not associated with the institution—acting independently. This principle is an essential underpinning for academic freedom.

8. Educational institutions should foster a climate of institutional respect for intellectual property rights by providing appropriate information to all members of the community and assuring that appropriate resources are available for clearing rights attached to materials to be used by the institution, e.g., in support of distance learning.

9. New rights and protections should be created cautiously and only so far as experience proves necessary to meet the Constitutional provision for a limited monopoly to promote the "Progress of Science and useful Arts."

10. Copyright enforcement provisions should not hinder research simply because the products of a line of inquiry might be used in support of infringing activity.

Kathe Albrecht and CAA Executive Director Susan Ball were on the committee that drafted the principles. CAA is a founding member of NHA.

National Humanities Alliance

The NHA is taking a provocative stance in rebuilding the National Endowment for the Humanities, getting balances and comprehensive copyright laws passed, as well as the ongoing work of speaking on behalf of scholars, librarians, researchers, and all others concerned with the humanities. Join to NHA e-mail list by going to www.nhalliance.org, then clicking on "NHA-Forum."

CAA in the News

Jobs Increase for Women

"The percentage of women teaching in university art and art-history departments has tripled in the U.S. in the last 25 years, according to a survey recently carried out by the College Art Association's Committee on Women in the Arts. The most dramatic changes are evident in art-history departments in Ph.D.-granting institutions, says Kathleen MacQueen, co-director of the study; there the percentage of women among full-time faculty members has climbed from 16 percent in the early 1970s to 48 percent in the academic year 1995-96. This trend is likely to continue, MacQueen points out, since today women receive around 66 percent of the doctoral degrees in art history.

"Similar changes are taking place in studio-art programs, where women currently hold 33 percent of the full-time faculty positions. However, the study suggests that recent decades have seen virtually no increase in the percentage of people of color among either art-history or studio faculty. A detailed report on the survey's findings will be published in the March issue of *CAA News* [see page 16 for preliminary report], and the complete survey data will be available at the CAA Web site. . . ."

—Christopher Phillips, *Art in America*, February 19

CAA in Toronto

"John R. Clarke, Regents Professor of Art History at the University of Texas at Austin and president-elect of the CAA, . . . speaks of how it's all about expanding the scope of art history to include objects, people and issues that have tended to be ignored or sidelined. 'There is a growing interest in different and unusual aspects of culture throughout our society, and one job of art history is to encourage aspects of that diversity.' . . ."

"The University of Toronto's [Jeffrey] Hamburger [chair of the CAA Millard Meiss Committee] explained how art history has always been about looking back on visual traditions and rethinking them for the present: 'A tradition is not something that's simply passed on from one generation to the other; it's constantly being reshaped and put to new purposes. Even if art historians seem far removed from daily life, art historical scholarship plays an instrumental role in shaping how that tradition will be passed on and understood.'"

—Blake Gopnik, "Art Historians Talk New Talk," *The Globe and Mail*, February 25, 1998

Letters to the Editors

Apparent Museum Apathy

Even worse than having to pay museums exorbitant fees for scholarly publication rights, deplored by Phyllis Bober in the last issue of the CAA newsletter [see "Reproduction Rights in Scholarly Publishing," November 1997 *CAA News* insert. Or send SASE to: Statements and Guidelines, CAA, 275 7th Ave., New York, NY 10001; or see the website at www.collegeart.org], is the refusal of museums to provide photographs or information to scholars, without so much as an acknowledgment of the request. This is the treatment I received from the National Gallery of Victoria at Melbourne and the Museum of Art in Toledo, Ohio, when over the course of a year I wrote increasingly urgent letters to each, begging for photographs and information, and got no answer whatsoever. How did I finally prevail? I asked a friend at the National Gallery in Washington to make the same request in her own name; within a matter of days she had the information and photographs I needed. I do not know the laws under which museums operate in Australia, but I supposed that American museums existed for the benefit of others besides curators in sister museums and had a certain obligation to people with a serious interest in art. Museums that treat the public in this way do not deserve the tax benefits or the tax dollars that they receive.

—Anne Markham Schulz, *Brown University*, December 8, 1997

Students Value CAA News

Your newsletter continues to delight and inform. Several of our undergraduates and graduate students have been galvanized into action by advertisements of fellowships, internships, and competitions, and your recent piece on Phyllis P. Bober [see January 1998 *CAA News*, pages 1-2] was a charmer—and a much needed inspiration to some of our graduate students.

—Jody Maxmin, *Stanford University*, January 29, 1998

CAA Thanks Mentors

Many thanks to the artists, curators, and art historians who served as mentors for the Career Development

Workshops organized by Michael Aurbach of Vanderbilt University at the annual conference in Toronto. Participants were: Ron Bechet, Southern University of New Orleans; Diane Canfield Bywaters, University of Wisconsin-Stevens Point; Alan D. Chong, Art Gallery of Ontario; Laurie Beth Clark, University of Notre Dame; Irina Costache, Loyola University of New Orleans; Debra Drexler, University of Hawaii; Don Evans, Vanderbilt University; Shelley T. Fuller, University of Nebraska; Ann Renee Gower, Virginia Commonwealth University; Myron Helfgott, Virginia Commonwealth University; Dennis Y. Ichiyama, Purdue University; Carlyle Johnson, Middle Tennessee State University; Padma Kaimal, Colgate University; Diane Kirkpatrick, University of Michigan; Ellen Konowitz, Vanderbilt University; Paul Lee, Washington State University; William W. Lew, University of Northern Iowa; Steve Mannheim, Herron School of Art; Paul Mathieu, Emily Carr Institute; David McCarthy, Rhodes College; Bonnie Mitchell, Syracuse University; Robert Mode, Vanderbilt University; Dewey F. Mosby, Picker Art Gallery, Colgate University; Marilyn Murphy, Vanderbilt University; James Nestor, Indiana University of Pennsylvania; Carlton Newton, Virginia Commonwealth University; Thomas Piche, Everson Museum; Ljubica Popovich, Vanderbilt University; Wayne Potratz, University of Minnesota-Minneapolis; Tanja Softic, Rollins College; David M. Sokol, University of Illinois-Chicago; Marilyn Stokstad, University of Kansas; Terry Thacker, David Lipscomb University; Richard Thompson, Alfred University; Richard Tichich, Georgia Southern University; Lester Van Winkle, Virginia Commonwealth University; and Victoria Star Varner, Southwestern University.

Solo Exhibitions by Artist Members

Only artists who are individual CAA members will be included in this listing. Group shows cannot be listed. When submitting information, include name, CAA membership number, gallery or museum, 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 in the website version of CAA News. Submit to: Jessica Tagliaferro, 275 7th Ave., New York, NY 10001; caanews@collegeart.org.

ABROAD

Blaine De St. Croix. Gasworks Alternative Gallery, Triangle Arts Trust, London, August 1998; Side Streets Projects Gallery, Santa Monica, Calif., January–February 1998. Installations.

Mark Staff Brandl. Kunsthau Richterswil, Zurich, January 24–March 25, 1998. Recent paintings, drawings, and prints.

MID-ATLANTIC

Diane Burko. Marriott Hotel Grand Lobby, Philadelphia. Public art commission.

Peter Ivanoff. Gormley Gallery, Fourier Hall, College of Notre Dame of Maryland, Baltimore, September 8–October 15, 1997. *Peter Ivanoff: Drawings, Objects.*

MIDWEST

Les Barta. Alma College, Flora Kirsch Beck Gallery, Alma, Mich., April 26–May 21, 1998. *Computer Photoconstructions.*

Pi Benio. Paint Creek Center for the Arts, Rochester, Mich., January 30–March 20, 1998. *Wraiths Stain*, sculptural paper.

Elizabeth Coyne. Krasl Art Center, St. Joseph, Mich., April 2–May 17, 1998. *Inventing Memory: Conversations with Myself.*

John J. Donnelly. DAC Gallery, Dublin, Ohio, February 9–March 5, 1998. *Recent Works.*

Jim Goldberg. Museum of Contemporary Photography, Chicago, January 31–March 21, 1998. *Raised by Wolves: Photographs and Documents of Runaways.*

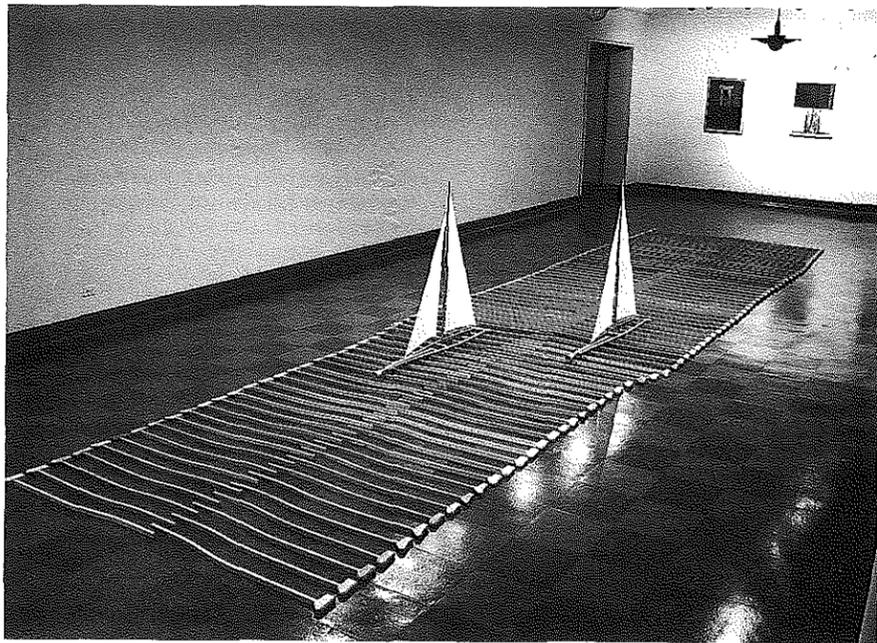


Davida Schulman, Self-Portrait (Double Mirror), 72" x 46", acrylic on canvas

Yuji Hiratsuka. Chicago Center for the Print, Chicago, December 5, 1997–January 31, 1998. *Urban Portraits VI.*

Kate Hunt. Wriston Art Center Galleries, Lawrence University, Appleton, Wis., January 6–25, 1998. Recent work.

Martin Kersels. Madison Art Center, Madison, Wis., December 6, 1997–February 15, 1998. *Commotion: Martin Kersels.*



Peter Ivanoff, I Wish I Knew, I Wish I Knew, What Makes You, Me What Makes Me, You, 43" x 96" x 30', crutches, fabric, oak, birch

Margo Kren. Union Gallery, Kansas State University, Manhattan, Kans., January 12–23, 1998. *Sabbatical Show*, paintings and folding screens.

Marina Kuchinski. Peggy Kelly Gallery, Minnetonka Center for the Arts, Wayzata, Minn., January 22–February 20, 1998. Mixed media and clay sculptures.

Corey Postiglione. Columbia College Art Gallery, Chicago, December 8, 1997–January 31, 1998. *Labyrinths.*

David Rich. Satori Fineart, Chicago, December 5, 1997–January 18, 1998.

Davida Schulman. Artemisia Gallery, Chicago, March 5–March 28, 1998. *Davida Schulman: Self-Portraits*, paintings on canvas, watercolors.

Gael Stack. Krannert Art Museum, University of Illinois, Champaign, February 6–April 5, 1998. *Mild Warnings.*

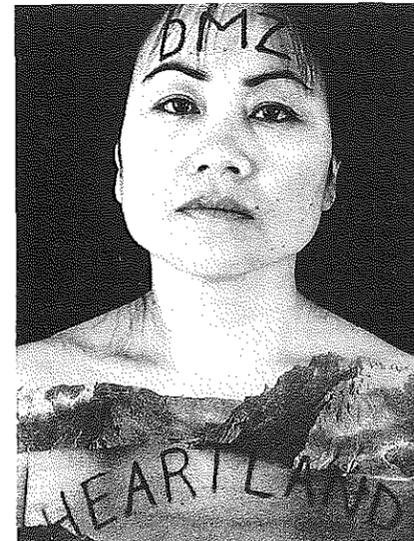
Ursula von Rydingsvard. Madison Art Center, Madison, Wis., March 1–May 10, 1998. *Ursula von Rydingsvard: Sculpture.*

Laura Young. Project Art Galleries, University of Iowa Hospitals and Clinics, Iowa City, October 2–November 30, 1997. *Looking at Iowa*, oil and acrylic landscapes on canvas and paper; Cedar Rapids Museum of Art, Cedar Rapids, February 7–April 2, 1998. *Landscapes, 1995–1997*, oil and acrylic landscapes on canvas and paper.

NORTHEAST

Terry Adkins. New Jersey State Museum, Trenton, January 31–March 22, 1998. *Terry Adkins: Distant Mirrors.*

Deborah Bright. Wheeler Gallery, Providence, R.I., January 16–February 5, 1998. *All That Is Solid.*



Yong Soon Min, Defining Moments, 20" x 16", 1 in a series of 6 b/w photos

Jess Dobkin. Locations throughout New York State, April 1–30, 1998. *Utopia Roaming*, traveling performance project.

Jeanette R. Durham. Shelnutt Gallery, Rensselaer Polytechnic Institute, Troy, N.Y., September 2–29, 1997. *Rocks*; Foundation Gallery, Herkimer County Community College, Herkimer, N.Y., October 2–30, 1997. *In Midstream*, paintings and drawings.

Jose Gabriel Fernandez. Lombard-Fried Fine Arts, New York, January 9–February 7, 1998. *A Brief Illustrated Guide to Bullfighting.*

Diamantina González. El Museo del Barrio, New York, January 29–March 29, 1998. *Recurrent Memories.*

Barbara Grossman. Bowery Gallery, New York, March 20–April 18, 1998. Recent paintings and oil pastels.

Daniel A. Heyman. 55 Mercer Gallery, New York, January 6–24, 1998. *The Death of Eddie Polec and Other Paintings.*



Laura Young, January Thaw, 20" x 30", oil on canvas

Deirdre Keyes. Watchung Arts Center, Watchung, N.J., February 3–28, 1998. *Acts of the Apostles.*

Ellen K. Levy. Associated American Artists, New York, January 8–February 7, 1998. *Housing Nature.*

Margot Lovejoy. Neuberger Museum of Art, Purchase College, State University of New York, Purchase, October 12, 1997–January 11, 1998. *Anamnesia*, video installation.

Younghee Choi Martin. Simon Gallery, Morristown, N.J., March 10–April 11, 1998. *Younghee Choi Martin: Recent Paintings.*

Valerie Merians. Tribes Gallery, New York, April 4–30, 1998. Sculpture installation.

Yong Soon Min. Art in General, New York, April 18–June 27, 1998. *Bridge of No Return.*

Adrian Piper. Thomas Erben Gallery, New York, December 11, 1997–January 31, 1998. *Food for the Spirit—July 1971.*

Chris Semergieff. Mercer Street Gallery, New York, February 17–March 7, 1998. *Water Ways.*

Altoon Sultan. Marlborough Gallery, New York, January 7–31, 1998. *American Agriculture*, egg temperas.

Allen C. Topolski. Houghton House Gallery, Hobart and William Smith Colleges, Geneva, N.Y., January 21–February 13, 1998.

John Wallace. Blue Mountain, New York, February 6–25, 1998. *Star Cage Celebration.*

SOUTH

Frances Barth. Marcia Wood Gallery, Atlanta, February 6–March 7, 1998.

Judith Godwin. Art Museum of Western Virginia, Roanoke, Va., October 10, 1997–January 4, 1998. *Style and Grace.*



Altoon Sultan, Cow on the Levee, Baton Rouge, Louisiana, 7.5" x 20", egg tempera on board

Terry K. Hunter. Foster-Tanner Gallery, Florida A&M University, Tallahassee, Fla., September 18–October 16, 1998; Spartanburg County Museum of Art, Spartanburg, S.C., January 12–February 22, 1998. Drawings and prints.

Frances Hynes. Jacksonville Museum of Contemporary Art, Jacksonville, Fla., February 6–March 29, 1998. *Dawn Chasing Night*.

Conrad Ross. Malone Gallery, Troy State University, Troy, Ala., March 30–April 24, 1998. *The Rhein: A Series of Ten Landscapes in Two Parts*, painting, drawing, print, and construction.

WEST

Barbara Broughel. San Jose Museum of Art, San Jose, Calif., February 22–May 31, 1998. *Barbara Broughel: Requiem*.

Patrick Dougherty. San Jose Museum of Art, San Jose, Calif., January 1998–January 1999. *Patrick Dougherty: A Site-Specific Installation*.

Stephanie J. Frostad. Davidson Galleries, Seattle, December 4–24, 1997. *Between Virtue and Vice*, paintings.

Laura Lasworth. Hunsaker/Schlesinger, Santa Monica, Calif., November 8–December 24, 1997. *The Habit of Being: A Portrait of Miss Mystery and Manners*.

Sidney Lawrence. Braunstein-Quay Gallery, San Francisco, November 6–29, 1997. *City Drawings and Other Works*.

Ruth Trotter. Harris Art Gallery, University of La Verne, La Verne, Calif., March 2–April 13, 1998. *Draped*.

People in the News

In Memoriam

Marya Lilien, Chicago artist, architect, and educator, died on January 12, 1998, in Zakopane, Poland. She was 98. Lilien was one of the first female architects in Poland. She came to the U.S. in the late 1930s and was invited to be an apprentice to Frank Lloyd Wright. As the first female fellow at Taliesin, Wright's enclave in Wisconsin, she became a close associate of Wright, acting as his interpreter in 5 languages and accompanying him to Arizona when he purchased land for Taliesin West.

In 1942 Lilien came to the School of the Art Institute of Chicago and founded the department of interior architecture, which she headed

for 25 years. After her retirement from the School of the Art Institute of Chicago as professor emeritus in 1967, Lilien taught the history of architecture at Columbia College in Chicago until she was in her 90s.

For 6 decades, Lilien was a mentor to many artists, architects, and designers. In the 1970s a group of her former students established the Marya Lilien Foundation for the Advancement of Interior Design at the School of the Art Institute. In 1994 the school presented a retrospective exhibition of watercolors that she created during summer travels.

Lilien lived at the Tree Studios Annex in Chicago for more than 40 years. Her apartment was a frequent gathering place for artists and scholars from Chicago and abroad, particularly visitors from her native Poland. She exemplified the individual for whom the Tree Studios—a place that provides living and work space for Chicago artists—was originally built. Over many years, no one fought harder than Lilien to preserve the Tree Studios as a city landmark.

Mark Howard Sandler, scholar of Japanese art history, died on November 17, 1997. He was 52. Sandler served as assistant professor and chairman of the Art History Department at the Potsdam campus of the State University of New York from 1975 to 1980. He was also assistant professor at the University of Maryland, College Park, and adjunct professor of Asian art at Hood College.

In 1980 Sandler became resident manager of a U.S. trading firm in Kyoto, where he also served as vice president of Japan's American Chamber of Commerce. On returning to the U.S., he became a trainer in Japanese protocol for business executives relocating to Japan. Sandler lectured extensively on Japanese art at museums and organizations in the Washington, D.C., area and contributed to a number of catalogues, journals, and books, including the *Art Journal* and *Asian Art and Culture*. His "War-time Paintings of Fujita Tsuguharu" will appear in the forthcoming *War, Occupation, and Creativity: Japan and East Asia, 1920–1960* (University of Hawaii Press). He was the recipient of 2 Samuel H. Kress Foundation grants and the Teaching Excellence award from the University of Maryland.

Sandler is survived by his wife, Linda L. Sandler of Silver Spring, Md.

Christine Tamblyn died New Year's Day at her home in San Francisco. She was 46. Tamblyn began her career as a conceptual, performance, and new media artist and critic in 1974 in Chicago.

Born and raised in the small town of Libertyville, Ill., she received her B.F.A. from the School of the Art Institute of Chicago in 1979 and an M.F.A. from the University of California, San Diego, in 1986. Her first in a series of CD-ROM projects, "She Loves It, She Loves It Not: Women and Technology," was shown in *Seduced and Abandoned: The Body in the Virtual World* at the Institute of Contemporary Arts in London and in venues in the U.S. and Canada. "Mistaken Identities," Tamblyn's second CD-ROM, compares 10 women's biographies. It premiered in a 1-

person exhibition at the International Center for Photography in the spring of 1996 and traveled to various venues, including *Techno-Seduction* at Cooper Union, which coincided with the 1997 CAA conference in New York. The third project, "Archival Quality," for which she received one of the last NEA artist's grants, focuses on Tamblyn's own life's work. The project includes complete transcriptions of her diaries since 1964. The CD-ROM for the *Archival Quality* exhibition at the Los Angeles Center for Photography was in progress when she died and is being brought to completion by a community of artists, exhibitors, supporters, and additional funders. It will premiere in May at LACP in Los Angeles.

From the late 1970s Tamblyn taught for the School of the Visual Arts, the University of California at Berkeley, Mills College, and the San Francisco Art Institute. She was a lecturer and graduate adviser at Interarts at the San Francisco State University, 1986–94; an assistant professor at Florida International University, 1994–96; and assistant professor at the University of California at Irvine from 1996 until her death. Tamblyn was known for her encouragement of younger artists and students, her humor, and for no-holds-barred criticism in over 100 articles and reviews for such publications as *High Performance*, *Afterimage*, *Leonardo*, *Art Journal*, *Art News*, and *Artweek*.

A retrospective of Tamblyn's work was featured at the San Francisco Cinematheque/Center for the Arts on March 5. She is survived by her parents and a sister. In lieu of flowers, donations can be made to The Lab, 2948 16th St., San Francisco, CA 94103-3613. —Margaret Morse, University of California at Santa Cruz

Richard G. Tansey, professor of art history at San Jose State University and patron member of the College Art Association, died on February 20, 1998. He was 78. Tansey was the author and co-author of 6 editions of *Gardner's Art Through the Ages*. His colleague Fred S. Kleiner, professor at Boston University and co-author of the 10th edition of *Gardner's*, lauded Tansey as "one of the great art history teachers of all time" (*San Jose Mercury News*, February 24, 1998).

Tansey completed 2 degrees and a doctorate at Harvard University before beginning his tenure at San Jose State in 1947. He was instrumental in forming the Local 1362 of the American Federation of Teachers union. As its first president, Tansey strove to equalize the benefits and pay scale of teachers in the state college system of California with those of the University of California. He was a member of the faculty committee on professional standards for many years.

After his retirement in 1980, Tansey traveled widely with his wife, Luraine Tansey, a member of the art faculty at San Jose City College. He is survived by his wife and 4 sons.

Sydney J. Freedberg (obituary appeared in July/August *CAA News* 1997, page 12). A memorial tribute will be held for Freedberg at the Fogg Art Museum at Harvard University on April 27, 1998, at 5:00 P.M. RSVP: 617/495-2378.

Academe

Caroline Boyle-Turner of the Rhode Island School of Design has been named executive director of the Pont-Aven School of Art, an art school in Brittany, France.

Jane C. Campbell has been appointed associate professor of Italian Renaissance art at Emory University.

Kevin E. Consey, director and chief executive officer of the Museum of Contemporary Art, Chicago, has been named distinguished lecturer in the M.A. program in arts administration at the School of the Art Institute of Chicago.

Carole Fisher, professor of fine arts at the Minneapolis College of Art and Design, was appointed chair of the Fine Arts Division. She succeeds **Hazel Belvo**, who resigned from the position last May in order to spend more time teaching.

Mark Fullerton has replaced **Christine Verzar** as chair of the Art History Department at Ohio State University.

Dario Gamboni, formerly professor of art history at the University of Lyon, France, was appointed Andrew W. Mellon Professor of the Humanities at Case Western University in Cleveland.

Elaine A. King, professor of art history and theory at Carnegie Mellon University, was the guest American curator for the Fourth Graphic Arts Biennial in Gyor, Hungary. She also was a guest speaker at the Kunstseminar in Metzigen, Germany.

Tamara Machmut-Jhashi has been appointed assistant professor of art history at Oakland University.

Museums and Galleries

Michael J. Bennett has been appointed associate curator of Greek and Roman art at the Cleveland Museum of Art.

Harry Cooper has been appointed associate curator of modern art in the newly created Department of Modern and Contemporary Art at the Fogg Art Museum in Cambridge, Mass.

Mauricio Cordero has been named education coordinator of the Institute of Contemporary Art in Boston.

Roger Dell has been appointed director of education at the Fitchburg Art Museum in Fitchburg, Mass.

David L. Deming, dean of the College of Fine Arts, University of Texas, will become president of the Cleveland Institute of Art. He succeeds **Robert A. Mayer**, who retired in August 1997.

William D. Ebie has been named director of the Millicent Rogers Museum of Northern New Mexico in Taos.

Gail Feigenbaum has been appointed curator of paintings at the New Orleans Museum of Art.

William H. Luers, chief executive officer of the Metropolitan Museum of Art in New York, has announced his retirement, effective in 1999.

Jill Medvedow has been named James Sachs Plaut Director of the Institute of Contemporary Art in Boston.

Jessica Morgan has been appointed curator of contemporary art at the Worcester Art Museum in Worcester, Mass.

Gresham Riley has stepped down as president and chief executive officer of the Pennsylvania Academy of Fine Arts, Philadelphia.

Organizations

Gail Leftwich has been appointed president of the Federation of State Humanities Councils.

Judith Olch Richards has been appointed executive director of Independent Curators Incorporated in New York.

Grants, Awards, & Honors

Only grants, awards, or honors received by individual members are listed. The grant/award/honor amount is not included. All names will also appear on the CAA website. Submit name, membership number, institutional affiliation, and title of the grant, award, or honor, and (optional) use or purpose of grant to: caanews@collegeart.org.

Timothy Benson, curator at the Los Angeles County Museum of Art, is a 1998 fellow at the Wolfsonian-Florida International University.

William A. Berry, professor and chairman of the Department of Art at the University of Missouri, Columbia, was awarded first prize in the Laredo Center for the Arts 5th Annual International Exhibition.

Richard Black received a 1997 Florsheim Art Fund grant in support of his *Genesis Two*

Exhibition, September 25–November 22, 1998, at the Blanden Memorial Art Museum in Fort Dodge, Iowa. The solo show will feature color intaglio prints.

Blaine de St. Croix was awarded a studio residency at Gasworks Artists Studios, Triangle Arts Trust, in London for the summer of 1998.

Sally Ann Duncan, a Ph.D. candidate at Tufts University, has received the Robert C. Vose, Jr., Scholarship Award from the Copely Society of Boston.

Phoebe Farris was a Rockefeller scholar-in-residence at the University of Georgia's Womanist Studies Symposium during the summer of 1997. She was also appointed a visiting scholar at the Woman's Leadership Institute at Mills College in Oakland, Calif., where she worked on her book *Woman Artists of Color: A Biocritical Sourcebook to Artists in the Americas*.

Lynda Frese, associate professor at the University of Southwestern Louisiana, was awarded a Rockefeller Foundation residency at the Bellagio Study and Conference Center in Italy for her project *The Virgin/Mother Mary: Interpretations of the Female Divine*.

Beverly Grindstaff, a teaching fellow and Ph.D. candidate at the University of California, Los Angeles, is a 1998 fellow at the Wolfsonian-Florida International University.

Peter Ivanoff is the recipient of a 1997 Maryland State Arts Council individual artist's award.

Eduardo Kac, assistant professor of art and technology at the School of the Art Institute of Chicago, received a \$10,000 grant from the Shearwater Foundation to research and edit the first anthology of writings on the aesthetics of holography from the 1960s to the 1990s.

Elaine A. King was awarded a visitor research fellowship from the Smithsonian Institution. She will be working at the American Archives in April 1998.

Donald Kuspit of the State University of New York at Stony Brook received the Citation for Distinguished Service to the Visual Arts from the National Association of Schools of Art and Design.

Elizabeth Liebman of the University of Chicago is a 1997–98 fellow at the Getty Research Institute for the History of Art and Humanities.

Lian Hurst Mann, current editor of *AhoraNow*, has been awarded the 1998 Institute Honors from the American Institute of Architects for her work as editor of *Architecture California*.

Steven A. Mansbach, associate dean at the Center for Advanced Study in the Visual Arts (CASVA), has received the 1997 CINOVA Prize for his book *Modern Art in Eastern Europe*, due to be published by Cambridge University Press in January 1999.

Jody L. Maxmin, associate professor of art and classics at Stanford University, was the recipient of the second annual teaching award of the Associated Students of Stanford University.

Louise McKissick has been awarded an arts fellowship by the Shastri Indo-Canadian Institute. She will live in India for 6 months and create a collaborative, online art project with a site-specific component exploring the concept of digital avatars. It will involve research into the traditional meaning of the avatar in Indian culture and its usage in cyberspace.

Richard Meyer, assistant professor at the University of Southern California, is a 1997-98 fellow at the Getty Research Institute for the History of Art and Humanities.

Milo Naeve, Field McCormick Curator Emeritus of American Arts at the Art Institute of Chicago, received the Decorative Arts Society's Robert C. Smith Award for Most Distinguished Article in the Decorative Arts. The article, "Louis Comfort Tiffany and the Reform Movement in Furniture Design: The J. Matthew Meier and Ernest Hagen Commission of 1882-1885," was published in *American Furniture 1996* by the Chipstone Foundation.

Rachel Selekmán received a Pollock-Krasner Foundation grant for 1997-98.

Alvin Sher, director of the Great Lakes Colleges Association New York Arts Program, was awarded a Fulbright-Hayes grant to travel in Ethiopia and Eritrea, where he spoke about his own sculpture at Adis Ababa College of Art.

David Summers, professor at the University of Virginia, has been named a 1998 scholar at the Getty Research Institute for the History of Art and Humanities.

James Wechsler, a Ph.D. candidate at the City University of New York, is a 1998 fellow at the Wolfsonian-Florida International University.

Laura Young of the University of Iowa has received a grant from the Iowa Arts Council to partially fund her recent show *Looking at Iowa* at the Project Art Galleries, University of Iowa Hospitals and Clinics in Iowa City.

The following CAA artist-members are recipients of 1997 Biennial Tiffany Foundation awards: Ann Agee, Rochelle Feinstein, De Witt Godfrey, Maria Elena Gonzalez, and Virgil Marti.

National Gallery of Art's Center for Advanced Study in the Visual Arts (CASVA) made the following appointments to CAA members for 1997-99: Tracy Cooper, Ailsa Mellon Bruce Senior Fellow; Marian Feldman, David E. Finley Fellow; Jacqueline Francis, Wyeth Fellow; Max Grossman, Chester Dale Fellow; Mimi Hellman, David E. Finley Fellow; Michael Ann Holly, Ailsa Mellon Bruce Senior Fellow; Deborah Howard, Samuel H. Kress Senior Fellow; Branden Joseph, Wyeth Fellow; Matthew

Kennedy, Samuel H. Kress Fellow; María Lía Munilla La Casa, Association of Research Institutes in Art History Fellow; Douglas Lewis, Ailsa Mellon Bruce National Gallery of Art Sabbatical Curatorial Fellow; Suzanne Glover Lindsay, Paul Mellon Visiting Senior Fellow; Carol C. Mattusch, Senior Fellow; Natalia Majluf, Inter-American Development Bank and Ailsa Mellon Bruce Visiting Research Fellow; Bezalel Narkiss, Samuel H. Kress Professor; Heghnar Watenpaugh, Andrew W. Mellon Fellow; and Rebecca Zorach, Mary Davis Fellow.

Conferences and Symposia

To Attend

"Caravaggio and His Italian Followers from the Galleria Nazionale d'Arte Antica" will be held at the Wadsworth Atheneum, Hartford, Conn., April 25, 1998. The morning sessions will focus on new attributions and interpretations of Caravaggio's own oeuvre, while the afternoon sessions address regional trends among the artist's followers. For information: 860/278-2670, ext. 3049.

"Positioning Degas's *Little Dancer*," April 3-4, 1998, a symposium presented by Joslyn Art Museum, Omaha, Nebr., in conjunction with the exhibition *Degas and the Little Dancer*. A distinguished roster of leading scholars on Edgar Degas, Impressionism, 19th-century sculpture, dance, and scientific research will speak on subjects related to one of the pivotal works in the development of modern sculpture, Edgar Degas's *Little Dancer Aged Fourteen*. For information: Claudia Einecke, Joslyn Art Museum, 2200 Dodge St., Omaha, NE 68102; 402/342-3300, ext. 249.

"Architecture, Art, and Cultural History: Refractions and Reflections: Celebrating 25 Years of the History, Theory, and Criticism Section in the Department of Architecture" will be held at the MIT Bartos Theatre at the MIT Media Lab, April 17-18, 1998. This symposium will present an open-ended question about the status of interdisciplinarity in the study of art and architectural history and criticism, investigating both its past role and its future potential. The symposium will address the concept of how broadly interdisciplinarity

should be conceived and at what price. For information: Thomas G. Beischer, 14 Ware St., Apt. 1, Cambridge, MA 01238; 617/876-3868.

"Ideals and Ideology: The Art Museum from 1851 to 2001," April 23-25, 1998, will be held in conjunction with *A Grand Design: The Art of the Victoria and Albert Museum*, at the Museum of Fine Arts, Boston, in collaboration with the Harvard University Art Museums, Cambridge, and the Sterling and Francine Clark Art Institute, Williamstown. For information and registration: 617/369-3297; eneville@mfa.org.

1998 Barnett Arts and Public Policy Symposium, "New Policy Ideas for the Arts," will be held at the Ohio State University Wexner Center for the Arts May 7-9, 1998. It will feature arts policy professionals from around the country discussing such topics as the arts at the millennium, new revenue streams for the arts, new ways of measuring arts impact, performance assessments, and new partnerships. For information: Karen Oldham; 614/292-5356; oldham.1@osu.edu.

"Suor Plautilla Nelli, Dominican: The First Woman Painter of Florence (1523-1588)" will be held at Syracuse University in Florence and Georgetown University in Fiesole May 27, 1998. The symposium will present the paintings and drawings by Nelli, nearly all virtually unknown, and consider the education, patronage networks, and societal expectations of a woman artist in 16th-century Florence, specifically a painter in a Dominican convent. For information: Jonathan Nelson; jknelson@syr.fi.it.

"Disaster Preparedness, Response and Recovery," 26th American Institute for Conservation of Historic and Artistic Works (AIC) Annual Meeting June 1-7, 1998, Arlington, Va. The week's program will have 2-day sessions on preparedness and response. An interdisciplinary approach in these sessions will include presentations from the Federal Emergency Management Agency, the American Red Cross, NFPA, and the Department of Defense. The balance of the week will focus on the theme of recovery—the treatment of cultural materials after a disaster event—in sessions conducted by AIC specialty groups. For information: AIC, 1717 K St., NW, Ste. 301, Washington, DC 20006; 202/452-9545; fax 202/452-9328; InfoAIC@aol.com; palimpsest.stanford.edu/aicf.

"Art/History: Objects, Meaning, Judgment," September 16-19, 1998, is organized jointly by the Getty Research Institute and the Getty Grant Program on the occasion of the opening of the Getty Center in Los Angeles. The symposium will examine how objects are constructed, how they acquire and produce meaning, and how judgments about them are generated in relation to aesthetic conventions and social practices in cultures that change and interact over time. Registration: \$50; \$25 students. Financial assistance is available on a competitive basis for scholars from Central and Eastern Europe, the former Soviet Union, and developing countries.

For information: 310/440-7697. Send name, address, phone, institutional affiliation, and a check payable to J. Paul Getty Trust to: Art/History, c/o Alexander Waintrub, GRI, 1200 Getty Center Dr., Ste. 1100, Los Angeles, CA 90049-1688.

Annual Museum Computer Network Conference, "Knowledge Creation—Knowledge Sharing—Knowledge Preservation," will be held September 23-26, 1998, in Santa Monica, Calif. For information: www.mcn.edu.

Comité International d'Histoire de l'Art announces the proposed title for the CIHA/CBHA international colloquium: "Landscape: Art, History, Representations." The symposium will take place in September 1999 at the University of São Paulo, Brazil.

Calls for Papers

5th Biennial Gender and Archaeology Conference, "From the Ground Up: Beyond Gender Theory in Archaeology," will be held October 9-10, at the University of Wisconsin-Milwaukee. The theme stresses concrete examples of how gender theory can be applied in archaeological praxis. Send inquiries and 200-word abstracts to: Professor Nancy L. Wicker, Art Dept., MSU 42, Mankato State University, PO Box 8400, Mankato, MN 56002-8400; 507/389-2728; fax 507/389-2816; nancy.wicker@mankato.msus.edu; or Professor Bettina Arnold, Dept. of Anthropology, University of Wisconsin, PO Box 413 Bolton Hall, Milwaukee, WI 53201; barnold@csd.uwm.edu. *Deadline: April 15, 1998.*

"The Prairie School and Early Modernism: Frank Lloyd Wright and His Midwest Contemporaries, 1898-1909," sponsored by the Frank Lloyd Wright Home and Studio Foundation, will be held October 15-17. Papers are sought on aspects related to the early work of Wright and his contemporaries or work that contextualizes Prairie School architecture and design within the development of early modernism. For information: 708/848-1976. Send 500-word abstracts and c.v. to: Joseph Socki, Frank Lloyd Wright Home and Studio Foundation, 951 Chicago Ave., Oak Park, IL 60302; fax 708/848-1248. *Deadline: April 27, 1998.*

Delaware Art Museum invites paper proposals for a symposium to be held in celebration of the addition of the Rossetti Chairs to the museum's collections to be held October 16. Proposals focusing on Pre-Raphaelite and related 19th-century British decorative arts are welcome. For information: 302/571-9590. Send 3 copies of 2-page paper proposals with c.v. to: Margaretta Frederick Watson, c/o Delaware Art Museum, 2301 Kentmere Pkwy., Wilmington, DE 19806; fax 302/571-0220. *Deadline: May 1, 1998.*

2nd Conference on Early Italian Art, 1250-1425, "Art and the Spectator," will be held September 25-26, at the Georgia Museum of Art. Twenty-to 25-minute papers should address the theme of art and spectator and consider the relationship

between works of art and the conditions of viewing, or, how works of art are inflected by their intended or eventual physical context. Also sought are papers that address relationships among art and optics, vision, and notions of the visionary. Send 1-page abstract and c.v. to: Andrew Ladis, Program Committee, Lamar Dodd School of Art, University of Georgia, Athens, GA 30602-1402; 706/542-1511; fax 706/542-0226. *Deadline: May 15, 1998.*

"Bourgeois and Aristocratic Cultural Encounters in Garden Art," sponsored by the Studies in Landscape Architecture at Dumbarton Oaks, will be held May 14-15, 1999. Papers on the impact of changing relationships between bourgeoisie and aristocrats with the development of garden art are invited. Abstracts (3 pages) should describe the scope of the work and its significance for the symposium theme. For information: Director of Studies, Landscape Architecture, Dumbarton Oaks, 1703 32nd St., N.W., Washington, DC 20007; 202/339-6460; fax 202/625-0432; landscape@doaks.org. *Deadline: May 30, 1998.*

"Cass Gilbert, Life and Work: From Regional to National Architect" will be held at the Alexander Hamilton U.S. Custom House, New York, November 13-14. The event is sponsored by the 2nd Judicial Circuit and the George Gustav Heye Center of the National Museum of the American Indian. Proposals are invited on any aspect of Gilbert's life and work (1859-1934), including related topics in the decorative arts, sculpture, painting and landscape history, engineering, the history of technology, regional issues, preservation, interdisciplinary studies, and social and cultural history. Travel funds may be available. Send a proposal of 500 words or less and 1-page c.v. to: Barbara S. Christen, Cass Gilbert Projects, U.S. Bankruptcy Court, Alexander Hamilton U.S. Custom House, 1 Bowling Green, New York, NY 10004-1408; 212/668-2870, ext. 3989; fax 212/809-9659. *Deadline: May 31, 1998.*

The British CIHA committee seeks academic section convenors for the 30th CIHA congress, London 2000. The theme of the congress is "Time." Seeking proposals on this theme in the following areas: "Art-Historical Method and Historiography"; "Iconography"; "Form, Theory, and Creativity"; "Material Histories"; "The New Moving Media"; and sections open to suggestion. The sections will be thematic and international. Proposers should indicate the minimum number of papers that a section would require with the names of potential speakers. Section convenors will be individuals from the international community of senior scholars (not U.K. nationals). Each convenor will take responsibility for 1 academic section and will be supported by a team (deputy convenor, post-graduate intern, and technical assistant) and will develop a proposal to be included in the call for papers (November 1998). In the summer of 1999, they will meet in the U.K. to select papers. The deputy convenors, representing the practice of art history in the U.K., will collaborate with the convenors on the organization of the sections. They will join a technical

and executive committee in the run-up to the congress. The final decision on the number and duration of academic sections will be made during July 1998. Nominations and self-nominations should include a brief c.v., names and addresses of 2 academic referees, proposal for an academic section, along with address, phone, fax, and e-mail. Send to: Nigel Llewellyn, Honorary Director CIHA London 2000, School of European Studies, University of Sussex, Falmer, Brighton, BN1 9QN, UK; 01273 678865; fax 01273 623246; n.g.llewellyn@sussex.ac.uk. *Deadline: June 1, 1998.*

"Igniting the Edge: Forging New Geographies, Categories, and Identities" is the theme of the Women's Caucus for Art 1999 National Conference to be held in Los Angeles, February 8-11, 1999. Proposals for papers, panels, and workshops are invited from artists and scholars on the theme of artistic actions, strategies, technologies, and understandings for the new millennium. Proposals should be 1-2 pages in length and accompanied by participants' résumés. Include home address, institutional affiliation, phones, fax, e-mail, and web site and send to: Betty Ann Brown, Art Dept., California State University, 18111 Nordhoff, Northridge, CA 91330-8300. *Deadline: June 1, 1998.*

Society of Historians of East European and Russian Art and Architecture's "Russian Modernism: Methods and Meaning in the Post-Soviet Era," will be held April 1999, University of Maryland and the Woodrow Wilson Center. Sessions address the formalist and Marxist historiographies; their impact on studies of Russian modernism in Russia, East-Central Europe, and the West; the extent to which the avant-garde defined modernism; how a historiographical focus on the avant-garde shapes the study of modernism in general; how renewed interest in social history focusing on institutions and audiences affected interpretations of Russian modernist art; how periodization determined meaning/value for Russian modernist art; how redefinitions of period styles altered modernist art historiography; how constructions of gender affected interpretations of modernity/modern art in Russia; or how constructions of national identity shaped Russian modernist art and/or critical discourse. What is the significance of media bias/specialization within the study of Russian modernism? How do differences in method and training or gaps in communication among international scholars of Russian modernism affect the field? Papers on the collapse of the Soviet Union are also sought. Jane A. Sharp, Institute for Advanced Study, Olden Lane, Princeton, NJ 08540; jsharp@ias.edu. *Deadline: June 1998.*

5th International Conference on Word and Image, sponsored by the International Association of Word and Image Studies, will be held at Scripps College, Claremont, Calif., March 14-21, 1999. For information and call for papers: Peter de Voogd, IAWIS, Universiteit Utrecht, English Dept., Trans 10, 3512 JK Utrecht, The Netherlands; www.let.ruu.nl/scholar_assocs/iawis/conferences/claremont.html.

Opportunities

address this phenomenon. Send essays of 1,500 words or less to: ICI, 1708 Berkeley St., Santa Monica, CA 90404; institute@culturalinquiry.org. *Deadline: June 1, 1998.*

"Aesthetics and the Arts" series seeks proposals on art exhibited with public funding and/or art exhibited in the public domain. The collection would address the problems of public art and the philosophical problems concerned with the activity and its description/criticism. Essays will include the best art criticism on public art along with commentaries informed by a knowledge of the practice of contemporary painting. Also sought are proposals for a book on contemporary painting. Both books will consist of an editor's introduction, a selection of 10 essays, and a commentary addressed to peer groups in the fields and will be published by G+B Arts International. Richard Woodfield, 74 Lorimer Ave., Gedling, Notts NG4 4WA, England; 15 9523320; work 15 9418418, ext. 2208; fax 15 9486403.

University of Delaware Press announces a new series of occasional volumes, "Studies in 18th-Century Art and Culture." Send 2 copies of double-spaced manuscripts, following the *Chicago Manual of Style*, 14th edition, to: Elise Goodman, "Studies in 18th-Century Art and Culture," University of Delaware Press, 326 Hullahen Hall, Newark, DE 19716; elise.goodman@uc.edu.

Calls for Entries

National Juried Competition, July 3–22, 1998. Juror: John Walter. Open to all artists working in 2-D media. For prospectus, send SASE to: Bowery Gallery 121 Wooster St., New York, NY 10012. *Deadline: April 10, 1998.*

Judah L. Magnes Museum announces the 5th annual Jewish Video Competition. Entries on Jewish themes from every category and level of production, including video, audio, and interactive media are welcome. Works shot on film for video release are acceptable, as are film originals edited on video. For information and application: Bill Chayes, Video Competition Coordinator, Judah L. Magnes Museum, 2911 Russell St., Berkeley, CA 94705; 510/549-6952; fax 510/849-3673; jewvideo@slip.net. *Deadline: April 15, 1998.*

Phoenix Gallery announces its 1998 national juried show: July 8–29. Juror: Beth Venn of the Whitney Museum of American Art. All media are accepted. Award consists of a solo/group show. For prospectus, send SASE to: Phoenix Gallery, 568 Broadway, New York, NY 10012. *Deadline: April 23, 1998.*

7th Annual "Siffowcase" Exhibition, sponsored by the Alternative Museum in SoHo. All media will be accepted. For information, send SASE to: Alternative Museum, Dept. 117, 594 Broadway, New York, NY 10012. *Deadline: April 25, 1998.*

The Artist's Magazine announces its 15th annual Art Competition, open to amateur and professional artists, who may enter work in 4 categories: portraits, landscapes, still lifes, and experimental. For prospectus, send a SASE to: Leeanna Wesley, *The Artist Magazine's* 1998 Art Competition, Dept. PR, 1507 Dana Ave., Cincinnati, OH 45207; fax: 513/531-1843. *Deadline: May 1, 1998.*

American Craft Council is accepting applications for its Pacific Northwest event, the Bellevue Showcase of Fine Crafts, to be held September 18–20, in the Meydenbauer Center in Bellevue, Wash. For information: American Craft Council, 21 S. Eltings Corner Rd., Highland, NY 12528; 800/836-3470; fax 914/883-6130. *Deadline: May 5, 1998.*

Seattle Arts Commission announces a call for glass artworks. Total purchase budget: \$45,000. The program is open to artists from the Northwest U.S. and British Columbia. For information: 206/684-4186; wlandram@raincity.com. *Deadline: May 25, 1998.*

Slowinski Gallery announces the 2nd Annual International Showcase exhibition, to be held at its storefront gallery space. Open to all artists working in all media, the exhibition will feature multiple works by each artist selected. Grand prize: \$1,000; 2nd prize: full color, postcard edition of work. For information and application: Slowinski Gallery, 215 Mulberry St., New York, NY 10012. *Deadline: May 30, 1998.*

Art Without Walls, a nonprofit, independent arts council is seeking Polish artists to exhibit in *Holocaust: The Polish Experience*. Artists working in all mediums and styles exploring the personal experiences of Polish survivors and/or children of Holocaust survivors are encouraged to enter. Contemporary Polish artists exploring Polish themes are also invited. Send résumé, 5 slides or photographs, and SASE to: Sharon Lippman, Art Without Walls, PO Box 341, Sayville, NY 11782; 516/567-9418. *Deadline: June 30, 1998.*

Muscarella Museum of Art invites artists to enter the American Drawing Biennial VI, to be held October 24, 1998–January 9, 1999. The exhibition is open to all artists residing in the U.S. Juror: Ann Philbin of the Drawing Center. For a prospectus, send #10 SASE to: ADB VI, Muscarelle Museum of Art, College of William and Mary, PO Box 8795, Williamsburg, VA 23187-8795. *Deadline: June 30, 1998.*

Print Club of Albany is sponsoring its 20th National Print Exhibition, September 1–October 11, 1998, at the Schenectady Museum. Juror: Robert Kipniss, printmaker and painter. The exhibition is open to all artists working in printmaking media; monoprints and photo-offset prints are not eligible. Award: \$2,000 will be available for prizes. Entry fee: \$7.50 per slide (minimum of 2). For a prospectus, send SASE to: Print Club of Albany, PO Box 6578, Albany, NY 12206-0578. *Deadline: July 1, 1998.*

ARC Gallery juries monthly for professional women artists living within 100 miles of Chicago. Video/electronic/media performance artists are invited to apply. Send slides, tape, or other supporting materials with résumé, statement, and SASE to: Membership Chair, ARC Gallery, 1040 W. Huron St., Chicago, IL 60622. For information: 312/733-2787.

Arizona State University Art Museum Short Film and Video Festival, April 1998. Short films and videos are sought. Guidelines can be found at asuam.fa.asu.edu/filmfest/1998.htm.

Portland Museum of Art, Maine, is accepting submissions for the "Portland Museum of Art Biennial," a juried exhibition of works in all media opening in November 1998. Artists who spend part or all of the year working in Maine are encouraged to submit slides for review. For information: Julia Kirby, Portland Museum of Art; 207/775-6148, ext. 240.

Grants and Fellowships

Institute of Museum and Library Services awards national leadership grants intended to enhance the quality of library services nationwide and provide an opportunity for collaboration between museums and libraries. Awards range from \$15,000 to \$50,000. All types of libraries and museums may apply. Libraries may apply individually or in a partnership. Museums may apply only in a partnership that includes at least 1 museum partner. Institutions of higher education may apply individually or in a partnership. For information: Institute of Museum and Library Services, 1100 Pennsylvania Ave., N.W., Washington, DC 20506; 202/606-5227. *Deadline: April 17, 1998.*

Elizabeth Foundation for the Arts grants program is open to fine artists working primarily in painting, sculpture, printmaking, drawing, or mixed media, whose work can be viewed advantageously through slides. Work in photography, video, film, and crafts is not eligible. Grants range from \$2,500 to \$12,000, and are targeted to assist the artist in creating new work or in gaining recognition for work. For application: Elizabeth Foundation for the Arts, PO Box 2670, New York, NY 10108; fax 212/586-5896. *Deadline: May 1, 1998.*

National Endowment for the Humanities announces fellowship opportunities for university and college teachers and independent scholars. NEH fellowships provide opportunities for individuals to pursue advanced research in the humanities. Projects may contribute to scholarly knowledge or the general public's understanding of the humanities. The tenure period is 6–12 months, the earliest beginning January 1999. The maximum stipend is \$30,000. For information: 202/606-8467; www.neh.gov. *Postmarked deadline: May 1, 1998.*

Society for the Preservation of American Modernists supports scholarship by students, professionals, and independent scholars that investigates the artistic contributions of American modernists and has a parallel interest in promoting research on the history of public and private support for the arts in the U.S. SPAM's publication grants are intended to encourage nonacademics to do original research and academics to make their research accessible to the public. Send 3 copies of application, including description of the project; a publishing plan, including a list of potential publication venues, their criteria, and what contacts have been made; a résumé; a budget for the publication grant project; and a list of other funding sources. Grants will not exceed \$1,200. Project should be completed no less than 4 months after the grant has been awarded. Send to: Society for the Preservation of American Modernists, 388 8th St., #8, Brooklyn, NY 11215; spamrf@worldnet.att.net. *Deadline: May 1, 1998.*

Wolfsonian-Florida International University announces fellowship opportunities for January to July 1999. The Wolfsonian is an exhibition and research center in Miami Beach with more than 70,000 European and North American objects from the period 1885–1945. Collections encompass furniture, paintings, sculpture, glass, ceramics, books, and works on paper. The fellowship program supports projects examining the aesthetics, production, use, and cultural significance of the decorative arts, design, and architecture of this period. For information: Research Center Program Officer, Wolfsonian-Florida International University, 1001 Washington Ave., Miami Beach, FL 33139; 305/535-2632; fax 305/531-2133. *Deadline: May 31, 1998.*

1999–2000 Fulbright Awards for U.S. Faculty and Professionals. Opportunities for lecturing or advanced research in over 125 countries are available to college and university faculty and professionals outside academe. U.S. citizenship and the Ph.D. or comparable professional qualifications are required. For lecturing awards, university or college teaching experience is expected. Foreign language skills are needed for some countries; most lecturing assignments are in English. For information: USIA Fulbright Senior Scholar Program, Council for International Exchange of Scholars, 3007 Tilden St., N.W., Ste. 5L, Box GNEWS, Washington, DC 20008-3009; 202/686-7877; apprequest@cies.ied.org (requests for application materials only); www.cies.org. *Deadlines: Lecturing and research grants 1999–2000: August 1, 1998; Distinguished Fulbright chairs in Western Europe and Canada: May 1, 1998; International education and academic administrator seminars: November 1, 1998.*

Foundation for the Advancement of Mesoamerican Studies (FAMSI) announces its annual grant competition for 1998. Grants are intended to provide assistance for scholarly investigations of pre-Columbian cultures of Mesoamerica (limited to present Mexico, Guatemala, Belize, Honduras, and El Salvador). Applicants may be working in such fields as anthropology, archaeology, art history,

epigraphy, ethnohistory, history, linguistics, or multidisciplinary studies involving any suitable combination of these classifications. For application: Granting Committee, FAMSI, 268 S. Suncoast Blvd., Crystal River, FL 34429-5498; fax 352/795-1970. *Deadline: September 30, 1998.*

Newberry Library Center for Renaissance Studies invites applications for the Rockefeller Foundation Residential Fellowships in Gender Studies in Late Medieval and Early Modern Europe. Two fellowships will be granted each year for 3 years, 1998–2001. These fellowships are reserved for postdoctoral scholars in literature, history, and other humanities fields, whose projects will profit from the Newberry's holdings. The selected fellows will spend 10 months in full-time residence at the library. Scholars whose work expands, redefines, or challenges contemporary understandings of gender in the late medieval and early modern periods (ca. 1200–1750) are encouraged to apply. For information: Newberry Library, Center for Renaissance Studies, 60 W. Walton St., Chicago, IL 60610; 312/255-3514; renaissance@newberry.org; www.uic.edu/orgs/newberry.

Research Grants in Soviet Nonconformist Art. The Jane Voorhees Zimmerli Art Museum of Rutgers University announces the availability on an annual basis of small travel grants to perform research at the Zimmerli on the museum's Dodge Collection of Nonconformist Art from the Soviet Union, 1956–86. Preference is given to proposals that may lead to publication and/or exhibitions related directly to the objects in the collection. For information: Alla Rosenfeld, Zimmerli Art Museum, Rutgers University, New Brunswick, NJ 08901-1248; 732/932-7237, ext. 631; Rosenfeld@Zimmerli.Rutgers.edu.

Internship

Exhibitions Intern to assist director of exhibitions and the exhibitions department of museum services organization in managing all aspects of approximately 40 traveling exhibitions. Position is immediate and ongoing for 15–20 hours per week on a credit or noncredit basis. Submit résumé and a letter of interest to: Robin Berg, Director of Exhibitions, Curatorial Assistance, Inc., 113 E. Union St., Pasadena, CA 91103; 213/681-2401, ext. 106.

Online

The Architecture of the Getty Center, www.reed.edu/gettyarchitecture, established to celebrate the architecture and the opening this week of the Getty Center, attempts to demonstrate the potential of the World Wide Web for making available a larger number of reasonably high quality color images than can normally be afforded by print publishers. This site is not affiliated with the Getty Trust.

Art Guide: The Art Lover's Guide to Britain and Ireland, www.artguide.org, produced by Cognitive Applications Limited, contains information on more than 650 institutions, as well as the work of 1,900 artists and hundreds of exhibitions. *Art Guide* contains extensive facilities for visitors to help fill in gaps and make comments.

California Mission Studies Association announces a website at bizweb.light-speed.net/~cmsa containing information on the 21 California Spanish missions. The "links" page offers a collection of archaeological and historical information, as well as a "Pictorial Resources" section drawn from the California Heritage collection in the University of California, Berkeley library.

EDSITEment, edsitement.neh.fed.us, the product of a collaboration among the National Endowment for the Humanities, the Council of the Great City Schools, and MCI Communications Corporation, is a website that links students, parents, and teachers to humanities topics available on the web.

Humanist, www.princeton.edu/~mccarty/humanist/, is an international electronic seminar on the application of computers to the humanities. Its primary aim is to provide a forum for discussion of intellectual, scholarly, pedagogical, and social issues. *Humanist* is allied with the Association for Computers and the Humanities and the Association for Literary and Linguistic Computing. It is an affiliated publication of the American Council of Learned Societies and a publication of the Office for Humanities Communication (U.K.).

International Association of Word and Image Studies (IAWIS) has a website at www.let.ruu.nl/scholar-assocs/iawis/index.html.

The Jewish Museum, one of the world's largest institutions devoted to Jewish culture, has expanded its presence on the Internet with the creation of *The Jewish Museum Website*, www.thejewishmuseum.org. Internet users may explore the museum's permanent collection, as well as preview temporary exhibitions, and learn about educational programs.

Society for the Preservation of New England Antiquities (SPNEA) has a site at www.spnea.org. The site includes more than 50 individual pages, with color photographs of and details on each house museum and study property, landscape views, specialized information on SPNEA's collections and services, and a calendar of events. SPNEA, headquartered in Boston, is a museum of cultural history that preserves, interprets, and collects buildings, landscapes, and objects reflecting New England life (17th century-present).

Publications

American Ceramic Society is publishing a new quarterly magazine, *Pottery Making Illustrated*, featuring well-illustrated techniques, and easy-to-follow instructions on throwing, hand-building, firing, clays, glazes, tools, equipment, educational opportunities, and marketing. For information: ACerS Customer Service; 614/794-5890; fax 614/899-6109.

Archaeological Institute of America has published the 1998 *Archaeological Fieldwork Opportunities Bulletin*, a comprehensive guide to excavations, field schools, and special programs with openings for volunteers, students, and staff. AFOB also includes a select bibliography and lists of related organizations, state archaeologists, and historic preservation officers. Subscription: \$10.00 for members; \$12.00 for nonmembers. Add \$4.00 for shipping for first copy; \$0.50 each additional. Call: 800/228-0810, or send orders with payment to: Kendall/Hunt Publishing Company, Order Dept., 4050 Westmark Dr., Dubuque, IA 52002.

National Initiative for a Networked Cultural Heritage (NINCH) is distributing the British Art and Humanities Data Service's *Discovering Online Resources across The Humanities: A Practical Implementation of the Dublin Core*, ed. P. Miller and D. Greenstein. The volume will aid in cataloguing, finding, or integrating access to distributed online information resources. Cost: \$21.00. For information: NINCH-ARL/ARL Publications, Dept. #0692, Washington, DC 20073-0692; 202/296-5346; fax 202/872-0886; www.ninch.cni.org.

New Hampshire Institute of Art is publishing a new biannual journal, *Victory Park*. The journal is a literary and visual arts publication featuring works of fiction, poetry, critical essays, and visual art. The first will focus on the theme, *The Millennium: Building on Tradition*. For information: New Hampshire Institute of Art, 148 Concord St., Manchester, NH 03104-4858.

7th Edition of the Directory of Electronic Journals, Newsletters, and Academic Discussion Lists, www.arl.org/scomm/edir, sponsored by the Association of Research Libraries, includes listings of journals, newsletters, zines, and professional e-conferences. For information: Dru Mogge, ARL Electronic Services Coordinator; dru@arl.org. To order: Ken Rodriguez, ARL Publications; pubs@arl.org.

Workshops and Schools

Straus Center for Conservation, Harvard University Art Museums will hold a workshop, August 17-22, 1998, to introduce advanced art history and conservation students to infrared reflectography and the study of underdrawings. It will be held at the Fogg Art Museum, Cambridge, Mass. Emphasis will be placed on the use of digital imaging. Cost: \$350. Some limited scholarships may be available (send 1 letter of reference); participants are responsible

for travel and living expenses. Submit a letter of application, including an outline of research interests and a c.v. with phone number or e-mail to: IRR Summer Workshop, Straus Center for Conservation, Harvard University Art Museums, 32 Quincy St., Cambridge, MA 02138. *Deadline: June 1, 1998.*

Art Workshop. Workshop with Linda Goodman in color monoprint and *chine collé* at independent graphic art center in Florence. Copper etching available for experienced etchers. Concentrated studio work, instruction, and discourse. 3-week sessions: May-July 1998. For information: Linda Goodman, MFA; 330 Park View Terrace, #409; Oakland, CA 94610; 800/484-3789, ext. 2320; phone/fax: 510/834-0968.

Datebook

April 1, 1998
Deadline for submissions to May *CAA News*

May 8, 1998
Deadline for submissions to June *Careers*

May 11, 1998
Deadline for submissions of papers to panel chairs for 1999 Annual Conference in Los Angeles

June 1, 1998
Deadline for submissions to July *CAA News*

July 10, 1998
Deadline for submissions to August *Careers*

Corrections

In the January 1998 *CAA News* section "People in the News" **Ofelia Garcia** should be announced as dean of the College (not School) of the Arts and Communication at William Paterson University.

In the 1999 Call for Participation, mailed to all members in February, the session "Transcendent Cultures in the Age of Global Encounter," the affiliation of Gauvin Bailey, co-chair of the session, was omitted. Contact information should read: Gauvin Bailey, Dept. of Visual and Performing Art, Clarke University, 950 Main St., Worcester, MA 01610.

Information Wanted

CAA Directories Update. CAA is updating its directories of MA./Ph.D. and M.F.A. programs to be published for the next CAA conference. Any program that did not receive a survey from us, should contact us as soon as possible. We are particularly interested in hearing from new graduate departments with programs in visual culture with an emphasis on the visual arts. Directories will not include undergraduate programs. Contact: Jessica Tagliaferro, CAA, 275 7th Ave., New York, NY 10001; fax 212/627-2381; caanews@collegeart.org.

Conservation course syllabi sought for website. Send syllabi from current or recent courses, formal or informal, offered for academic credit or not. The course could be a program offered to professionals in related fields or volunteers. Of particular interest are teaching materials used to supplement internships and other individual or small group instruction. Include detailed course summary, syllabus or outline, and reading lists, along with course name, instructor, place taught, dates, and intended audience. Sarah Lowengard, PO Box 6611, New York, NY 10128; sarahl@panix.com.

Edward Robert Hughes (1851-1914), Victorian painter in watercolor and oils. Seeking any information, including correspondence. Contact: Debra N. Mancoff, 720 S. Dearborn St., Apt. 505, Chicago, IL 60605.

Jessie Marion King (ca. 1875-1949), book illustrator and designer. Seeking location of collections of drawings, designs, watercolors, and any related material. Contact: Debra N. Mancoff, 720 S. Dearborn St., Apt. 505, Chicago, IL 60605.

Lucy Perkins Ripley (1874-1949), American sculptor and painter known to have worked in Paris before and after WWI. Last confirmed address was Westbury, Long Island, in 1935. Seeking any information, including past and present whereabouts of works. Contact: Mary Laing, 231 E. 89th St., Apt. 2RE, New York, NY 10128.

John William Waterhouse (1849-1917), English royal academician influenced by Pre-Raphaelitism, classicism, and French painting of the 1880s. Information is sought for a biography to be published by Phaidon, particularly correspondence and location of artworks. Peter Trippi, c/o Baltimore Museum of Art, 10 Art Museum Dr., Baltimore, MD 21218.

H. C. Westermann. Museum of Contemporary Art seeks information about American artist Horace Clifford Westermann for a September 1999 exhibition and catalogue raisonné. Seeking owners of the artist's objects, paintings, or any materials related to his work. Michael Rooks/H. C. Westermann Research Assistant, MCA, 220 E. Chicago Ave., Chicago, IL 60611; 312/397-3853; fax 312/397-3953; mrooks@mcachicago.org.

Classified Ads

CAA News accepts classified ads of a professional or semiprofessional nature. \$1.25/word for members, \$2/word for nonmembers; \$15 minimum. In addition, boxed display advertising is now available throughout the publication. Contact the advertising manager: 212/691-1051, ext. 213; advertising@collegeart.org. All ads must be prepaid.

Amsterdam Center: Small 2-bedroom furnished apartment in 17th-century canal house. Huge sunny garden. 5 minutes from museums/libraries. Academic year 1998-99. \$900/month, negotiable. 510/666-9910; fax 510/540-8825.

Art Workshop International. Assisi, Italy, June 23-August 3, 1998. Live/work in a 12th-century hill town surrounded by the Umbrian landscape. Instructional courses in painting, drawing, art making, all media, art history, opera seminar, creative writing. 3, 4, 5, and 6 week sessions. Hotel, most meals, studio space, critiques, lectures, visiting artists. Art Workshop, 463 West St., 1028H, New York, NY 10014. phone/fax: 800/835-7454; www.vacation-inc.artworkshop.html.

Attention New York City Book Lovers! Book sale to benefit the Momentum AIDS Project. New, used, rare books of all kinds! May 21 and 22, 10:00 A.M.-6:00 P.M. at St. Peter's Church, Lexington Ave. at 54th St. (Citicorp Center). Preview party: Wednesday, May 20, 5:30 P.M.-8:00 P.M. For details: 212/691-8100, ext. 309.

Boston Apartment. Furnished, 1-bedroom in historic South End. Perfect for scholar. 5-minute walk to Public Library; 20-minute walk to MFA. Available June 1-August 31; \$850/month. Deposit required. 617/262-1506; ashelton@massart.edu.

For Sale: visual arts college library collection of 6,000 titles for sale. Includes up-to-date general reference, humanities, art history, and design as well as monographs on individual artists, techniques, and disciplines. Approximate value \$70,000. Contact: Library, School of Visual Arts, Savannah, GA; 912/651-1280.

Fresco and Scagliola Workshops. Ceri, Italy (40 km from Rome) August 6-26, 1998. Live/work in an unusual 16th-century palazzo amid magnificent Etruscan landscape. All aspects of these techniques covered; field trips included. Write/call for brochure: Accademia Caerite, Inc., 71 Old Post Rd. N., Croton-on-Hudson, NY 10520; 914/271-3380; fax: 914/271-1238; or 212/473-5657; fax: 212/777-7551; ACaerite@aol.com.

Friendly B&B in artist's loft. 5 minutes to SoHo. 212/614-3034; fax: 212/674-3393; dp_ml@earthlink.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.

Los Angeles. Seeking accommodations for May, June, or July accessible to Getty Institute. Sally Duncan: 603/924-6847; saduncan@aol.com.

Luxury Florence Apartment. Centrally located 3-bedroom, 2-bath duplex with large terrace; sleeps 4. Spectacular view of cathedral. Walking distance to major artistic attractions. \$1700/week, longer stays preferred and discounted. Security deposit required. Contact: Lorenzo Nahum; 212/831-0423; 011 39 2 7602 2845.

Paris/Marais apartment for rent: charm, calm, luminous, fully furnished, all conveniences. 212/367-7641.

Professional Slide Dupes for as low as \$0.49 per slide. At David Allen Fine Art, we specialize in artist's slides at bargain prices. We also print text on slide mounts. Other services available. Please call: 718/624-7504.

Rome Apartment for rent, near American Academy. Fully furnished 2 bedrooms, study, eat-in kitchen, living-dining, bath, balconies, clothes/dish washers, central heating. Available November 1, 1998-May 1, 1999 (all or part). \$1500 monthly+utilities. Jack Wasserman: 215/625-3902.

Rome: furnished 1-bedroom apartment on top floor of elevator building. Panoramic terraces and washing machine. Walk to Vatican, museums, shops, and subway. \$900/month (includes heat). Long-term rental only. Available August 1, 1998. 617/969-8307; roberto@wpi.wpi.edu.

Truro, Cape Cod, Mass. Artist home and studio: 3-bedroom expanded Cape with distant bay views and 2 level, north-lit studio zoned for home business. Sale by owner: 219K. For information: William Evaul; 508/487-1426.

Tuscany (South) Rental. 2- or 4-person apartment in wooded cottage within Etruscan archaeological park. Near thermal springs and sea. Long or short periods. 011 39 6 687 2535.

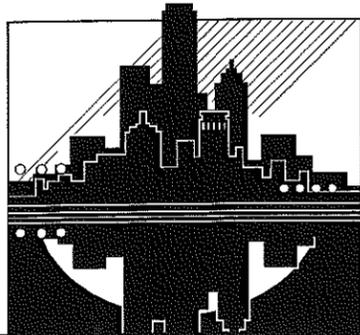
Video Media Paper sold by Arthur Brown Art Supplies and others? Was used for silverpoint drawing. Artist desperate to buy any quantity available. Contact: Susan Schwalb, 10 Winsor Ave., Watertown, MA 02172. 617/926-0188; or 212/674-3434.

Women and AIDS, Work, Aging. Lectures, photographs, exhibitions, publication. Ann P. Meredith, 309 W. 14th St., #57, New York, NY 10014; 212/691-8452; meredita@newschool.edu.

Women Artists of the American West. An Internet course offered for graduate or undergraduate credit this summer, May 18-July 10. Enroll at either Purdue or Penn State Universities. For information, contact: Susan Ressler; artemis@omni.cc.purdue.edu; or Jerrold Maddox; jxm22@psu.edu. For a preview now on the web, please visit: www.personal.psu.edu/faculty/j/x/jxm22/WAAW/Zopf/Zopf.html.

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