

Datebook

May 8, 1998

Revised deadline for June *Careers*

May 11, 1998

Deadline for submissions of papers to panel chairs for 1999 Annual Conference in Los Angeles

May 17, 1998

AIDS Walk New York

June 1, 1998

Deadline for submissions to July *CAA News*

June 15, 1998

Deadline for receipt of M.A., Ph.D., and M.F.A. program surveys for 3rd editions program directories (see pages 10-11)

July 10, 1998

Deadline for submissions to August *Careers*

July 31, 1998

Deadline for submissions to September *CAA News*

August 1, 1998

Deadline for entries for *Slippage*, a juried video and performance event to be held in conjunction with CAA's 1999 Conference in Los Angeles (see page 11)

August 3, 1998

Deadline for nominations and self-nominations of members in good standing for election to the 1999 Nominating Committee (see page 11)

Deadline for nominations for achievement awards in the fields of art, art history, criticism, and conservation (see page 7)

September 11, 1998

Deadline for receipt of submissions for session proposals for the CAA Annual Conference 2000 in New York (see pages 4-6)

Deadline for receipt of applications for funding of group exhibitions to be held in conjunction with the CAA Annual Conference 2000 in New York (see page 6)

Information Exchange

Art in America. Unbound: 1954-1987. Willing to donate to educational institution. Recipient to pay shipping costs. Contact Mrs. Warren Susman, 59 N. 5th Ave., Highland Park, NJ 08904.

Ottavio Benamati, probably born in Ancona and active at the end of the 16th century. Any information is sought on this artist. There are 2 signed drawings by him in full name: one in print room of the Warsaw University Library and a second in Kupferstichkabinett in Berlin. Two others, signed only by a monogram "O.B." on a tablet, are kept in the Louvre. His drawing style, which used technics (heightened with gold), is very close to Jacopo Ligozzi's. Contact: Przemyslaw Watroba, Curator of Architectural Drawings, The Print Room, University of Warsaw, Krakowskie Przedmiescie 32 00-927, Warszawa, Poland; (48-22) 826 92 88; fax (48-22) 826 41 55; pewat@plearn.edu.pl.

Nonprofit Organization

U.S. Postage

Paid

New York, N.Y.

Permit No. 4683

CAA
NEWS

College Art Association
275 Seventh Avenue
New York, New York 10001

Board of Directors

John R. Clarke, President
Michi Itami, Vice-President
Ellen T. Baird, Secretary
John W. Hyland, Jr., Treasurer
Jeffrey P. Cunard, Counsel
Susan Ball, Executive Director

Catherine Asher	Patricia Leighten
Holly Block	Joe Lewis
Marilyn R. Brown	Arturo Lindsay
Whitney Davis	Richard Martin
Joe Deal	Yong Soon Min
Vishakha Desai	John Hallmark Neff
Bailey Doogan	Beatrice Rehl
Shifra M. Goldman	Bruce Robertson
Nancy Friese	Norie Sato
Joanna Frueh	Jeffrey Chipps Smith
Linda C. Hults	Alan Wallach
Christine Kondoleon	

CAA
NEWS

Designs for the Next Century

Readers of the *Art Bulletin* may have already noticed the first in a series of exciting developments in the College Art Association's publications. The March 1998 cover features an elegant duotone image of God with a compass. Other members may have logged on to the website over the past few weeks and noticed that it, as well, has been colorfully revamped.

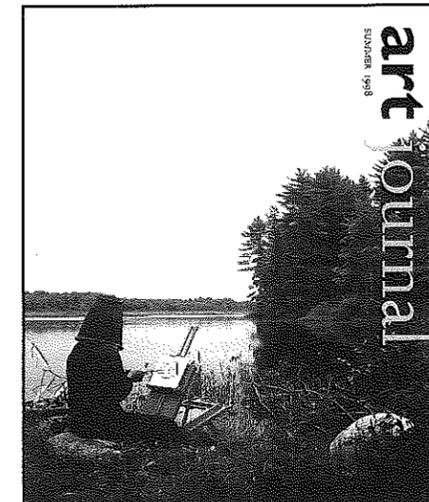
The most extensive changes will occur in *Art Journal*. Even before Janet Kaplan took up her post as Executive Editor in the summer of 1996, the *Art Journal* Editorial Board had been discussing the revitalization of the publication. In particular, they considered reevaluating the theme-based format instituted in the spring of 1980 and the design, inaugurated in 1991. In the fall of 1997, the editorial board composed a new mission statement designed to move the journal into the twenty-first century. The resulting change in focus and format for the journal, as well as a graceful new design by the renowned graphic designer Katy Homans, will debut with the summer 1998 issue.

In a recent conversation with Kaplan, we learn that the process of revitalizing *Art Journal* was a "collabora-

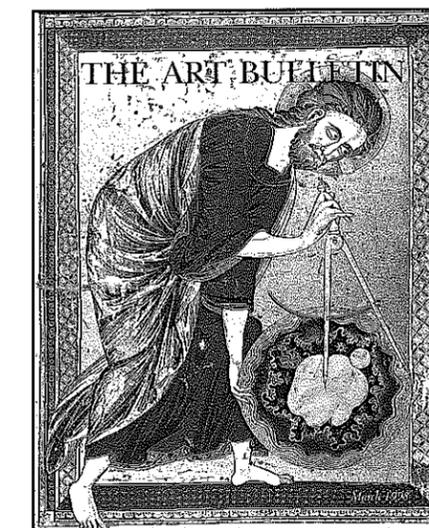
tive and generative" one. She indicates that everyone involved was open and enthusiastic about making the magazine more appealing, both in terms of content and aesthetics. When readers open the summer issue, they will find much more space provided for illustrations, an expanded use of color, and a wealth of engaging new features, including conversations, interviews, working notes, and international dispatches. Kaplan reports that "the design and format were chosen to make the material as rich visually as it is textually. As an art magazine, we want to make tangible the equal importance of text and image." The editorial board's mission calls for exploration of the relationships among art making, art history, theory, and criticism and for integration of the broad range of perspectives within the spectrum of constituencies that CAA represents. As a serious forum for scholarship and visual exploration in the arts that operates in the spaces between commercial publishing, academic presses, and artist presses, the journal seeks to fill a unique niche in the field of art publishing.

Kaplan affirms that the theme issues were provocative and highly useful for educators. She hopes that the new formats will continue to be pedagogically useful while allowing for "more flexibility and greater topicality." A key goal is the inclusion of a wide range of voices.

In addition to several articles, the summer issue of *Art Journal* will present three important features that put into action the editorial board's mission. Kaplan herself contributed the first "Conversation," in which she interviews artists and curators of "The Quiet in the Land," a collaborative project among



Cover, Summer 1998 *Art Journal*. Adam Fuss, portrait of Domenico de Clario painting in front of Sabbathday Lake, part of his project for "The Quiet in the Land"



Cover, March 1998 *Art Bulletin*. Duotone reproduction of an image from the early thirteenth-century manuscript the Old French *Bible Moralisee*

CONTINUED ON PAGE 3

Contents

Volume 23, Number 3
May 1998

- 1 *Designs for the Next Century*
- 2 *Committee Update*
- 4 *Annual Conference 2000: Call for Session Proposals*
- 7 *And the Nominees Are ...*
- 8 *Legal Update*
- 9 *Advocacy*
- 10 *CAA News*
- 11 *Annual Conference Update*
- 12 *Solo Exhibitions by Artist Members*
- 14 *People in the News*
- 15 *Grants, Awards, & Honors Conferences & Symposia*
- 16 *Opportunities*
- 18 *Classified Ads*
- 20 *Datebook Information Exchange*

CAA News is published 6 times a year by the College Art Association, 275 7th Ave., New York, NY 10001. An electronic version of this newsletter may be viewed at www.collegeart.org.

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.)

Printed on recycled paper
© 1998 College Art Association

Committee Update

Report on Museum Professionals Roundtables

Three roundtable discussion groups were organized in order to expand the ways in which the CAA annual meetings can address the interests of museum professionals. Judging by the attendance of more than forty-five museum professionals at the Toronto meeting in February, this is a successful initiative and one that needs to be continued. Meeting participants were eager to share the creative solutions of their respective institutions and to discuss the various challenges raised by the roundtable topics. For members who expressed interest but could not attend, a brief summary of these discussions follows.

The most well-attended roundtable was dedicated to the question "How Can University Museums Collaborate More Effectively with Their Academic Communities?" Attendees divided themselves into two groups, because one group was eager to focus on the difficulties of balancing academic and public audiences. This group explored issues involving the differences between exhibitions aimed at tourists, those for school groups, or those that fulfill the university's own priorities. The other group kept to the issues of the academic audience, and one key concern was how to improve student involvement in campus museums.

"Issues and Problems Relating to Provenance" was the subject of another roundtable, during which Maxwell Anderson reported on the House Banking Committee Congressional hearing on American museums and art that may have been looted during the Holocaust. We also learned that the Association of Art Museum Directors (AAMD) has created a task force to devise a standard and acceptable procedure of researching provenance for museum collections. The participants were eager to explore the role of the Internet as a tool for receiving and matching claims (see www.aamd.net for more information).

The third topic was "Marketing, Development, Education: Where Is the Curator in the Museum Now?," which dealt with the various forces that shape the job of the curator. Participants offered definitions of their roles and openly discussed the struggle to claim a "voice" for the curator. Some of the issues covered included who owns the label, the emphasis on projects with household-name recognition, and the notion that the curator represents an institutional voice and can remain somewhat anonymous to the community/press. As with the other groups, creative programs and solutions were shared and evaluated.

Many of those who attended the meetings in Toronto expressed an interest in continuing the roundtables at the Los Angeles conference next year. They would like next year's themes to be even more focused with the hope of arriving at specific recommendations for a single topic. The CAA Museum Task Force Committee encourages suggestions for roundtable topics. Please direct them to: Katie Hollander at the CAA office; katieh@collegeart.org.
—Christine Kondoleon
Chair, Museum Task Force Committee

Designs for the Next Century

CONTINUED FROM PAGE 1

international artists living for a month in the last existing Shaker community in Sabbathday Lake, Maine. "Working Notes" features artists, critics, and curators who reveal to readers what they do on a day-to-day basis in a ruminative and personal way. An article on the art collective Critical Art Ensemble will inaugurate this special feature. On a more global scale, "International Dispatches" invites contributors from around the world to reflect on the particulars of local culture within a larger global context. The first dispatch is a report on the Second Johannesburg Biennale.

Kaplan encourages readers to participate by sending proposals for innovative projects and essays, particularly those that cross disciplinary boundaries. She also encourages letters to the editor and suggests that entire features could be developed in response to a piece from a previous issue. "We want the journal to set an energetic tone and stimulate lively dialogue and debate."

Change is not new to *Art Journal*. The magazine has donned approximately eight designs since its introduction in 1928 as *Parnassus*. Among the major directives in the new mission statement is a refocusing on topics related to twentieth- and twenty-first-century concerns. Kaplan prefers to define the focus this way, propelling it into the future, rather than binding it to a particular definition of "art-historical rubrics of the 'modern' and the 'post-modern' that may well change over time."

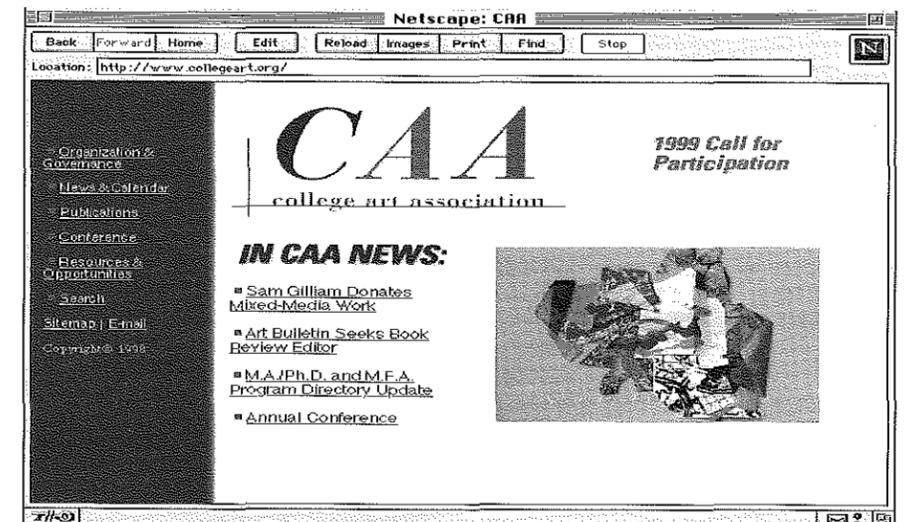
Kaplan emphasizes that the editorial board wants readers to view *Art Journal* as an evolving work in progress. She hopes that the continued collegial and creative collaboration among the editorial board and the staff and the constant addition of young scholars to the ranks of the CAA will foster the kind of "energy of exploration" that is necessary for a provocative and vital publication.

While more subtle, the changes in the *Art Bulletin* format are significant. Editor-in-Chief John T. Paoletti has worked with the publications staff to make the journal more visually provocative, while retaining its scholarly integrity. The contents are now contained in a two-page spread that includes abstracts of the articles. A simple switch from the use of footnotes to endnotes allows for more flexibility of

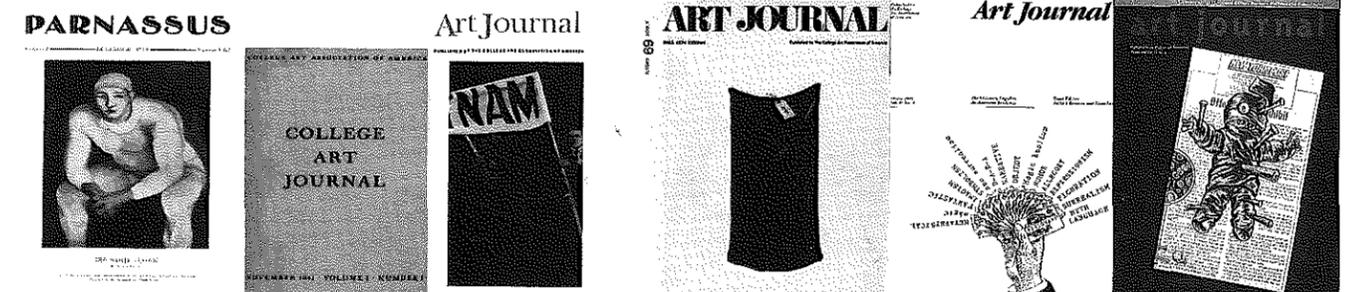
design, larger images, and photographs that can be placed close to the relevant text. Expanded color images for the *Art Bulletin* have been funded by generous grants from Furthermore, the publications program of the J. M. Kaplan Fund, and the Samuel H. Kress Foundation, which has also enabled CAA to defray authors' costs for obtaining color photographs.

Our website has been redesigned by webmaster Nicole Frost with the consultation of the Publications Department. The new design has an accessible, magazine-like quality with a vibrant color scheme. Frost has mapped the site in a user-friendly style with members' needs in mind. CAA is committed to enhancing the site as new needs are identified.

—Jessica Tagliaferro, Editor



Homepage of the website, www.collegeart.org. The new design debuted in April and will continue to be updated in the coming weeks.



Previous journal designs (L to R): (1) *Parnassus*, Dec. 1929. Cover: Walter Kuhn, *The White Clown*; (2) first issue of *College Art Journal*, Nov. 1941. Wartime cut-backs forced editors to economize on production and design costs; (3) *Art Journal*, Summer 1969. Cover: Michelangelo Pistoletto, *Vietnam*; (4) *Art Journal*, Fall 1974. Cover: Robert Rauschenberg, *Tampa Clay Piece Number 5*; and (5) *Art Journal*, Winter 1985, issue guest-edited by Russel Bowman and Ellen Lanyon, "The Visionary Impulse: An American Tendency." Cover: collage by Ellen Lanyon. (6) *Art Journal*, Winter 1991, issue guest-edited by Barbara Hoffman and Robert Storr, "Censorship II." Cover: David Wojnarowicz, detail of *Untitled*.

Annual Conference 2000: Call for Session Proposals

The 2000 Annual Conference will be held in New York, Wednesday, February 16–Saturday, February 19. The conference theme chairs are Sarah Blake McHam and Betsy Rosasco, art history; and Ellen Levy, studio art. The Program Committee co-chairs are Jeffrey Chipps Smith and Norie Sato. Proposal submission guidelines and instructions follow the call for general, nonthematic sessions and those for art history and studio art theme sessions.

Introduction and Call for Nonthematic Sessions

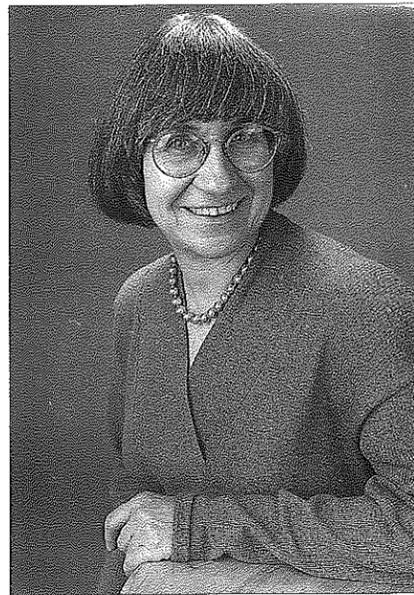
The CAA Program Committee invites session proposals that cover the breadth of interest in current thinking and research trends in art or art history, pedagogical issues, museum and curatorial practice, conservation, and developments in technology. The process of fashioning the conference programs is a delicate balancing act. In order to develop a stimulating conference that embraces both the diversity of CAA's growing membership and the variety of methodological approaches to the study of art, the Program Committees must balance thematic and nonthematic sessions, as well as those that offer joint art history-studio appeal. Included in this mix are sessions presented by affiliated societies, those proposed by the Board of Directors, and, when necessary for programmatic equity, open sessions. The majority of sessions, however, are drawn from submissions from the membership, and

the Program Committee depends on your participation in the conference. Sessions generally vary from 75 to 150 minutes in length.

The committee welcomes session proposals that offer the possibility of including the work of graduate students and younger scholars and artists, as well as senior scholars or artists. Particularly welcome are those that highlight collaborative and interdisciplinary work. Artists are especially encouraged to propose sessions that are appropriate to dialogue and information exchange relevant to artists; these sessions need not conform to traditional "panel" formats. Sessions might bring together scholars in a wide range of fields, including but not limited to anthropology, history, economics, history of religions, literary theory, new media, and medicine. In addition, topics that have not been addressed in recent conferences or areas that are often underrepresented are also sought.

Call for Thematic Sessions

The conference themes were selected from among proposals submitted last fall following a general call for themes. They offer a focus for a portion of the conference of sessions that relate to one another, allowing for a depth of examination of certain themes. Broad thinking around these themes is



Betsy Rosasco,
Art History Theme Chair
PHOTO: PRYDE BROWN PHOTOGRAPHS

encouraged, as they are intended to foster connections among specific interests, sometimes seemingly unrelated, rather than limiting a proposal's scope. The art history theme, "The Historiography of Art History," and the studio art theme, "Modeling Nature: Artists Visualize the Impact of Science and Its Attendant Technologies on Nature," reflect the committee's interest in examining art, art history, and related fields in relationship to these ideas.

Art History Theme Chairs

Betsy Rosasco is associate curator of Later Western Art at the Art Museum, Princeton University. Her publications include *The Sculptures of the Château of Marly during the Reign of Louis XIV* (Garland, 1986); "Bains d'Apollon, Bain de Diane: Masculine and Feminine in the Gardens of Versailles," *Gazette des Beaux-Arts*, 1997; "Louis-Jean-François Lagrenée's Four Estates and Their Patron, Guillaume Mazade de Saint Bresson," *Record of the Art Museum*, Princeton University, 1993; and, in a volume on the early history of the art museum, "The Teaching of Art and the Museum Tradition: Joseph Henry to Allan Marquand," *Record of the Art Museum*, Princeton University, 1996. She was co-curator with Norman Muller of *Anatomy of a Painting: The Road to Cavalry by Herri met de Bles* (1995), and, with Norman Muller and James Marrow, co-editor of the proceedings of the accompanying symposium. She is also the author of an essay in *Herri met de Bles: Studies and Explorations of the World Landscape Tradition* (Brepols, forthcoming), as well as "A Limoges Enamel Tazza Illustrating the Judgment of Moses" in the proceedings of a symposium on Calvinism and the visual arts edited by Paul Corbey Finney (Princeton University Press, forthcoming). She plans future articles on works in the collection, as well as articles and a book on seventeenth- and eighteenth-century sculpture.

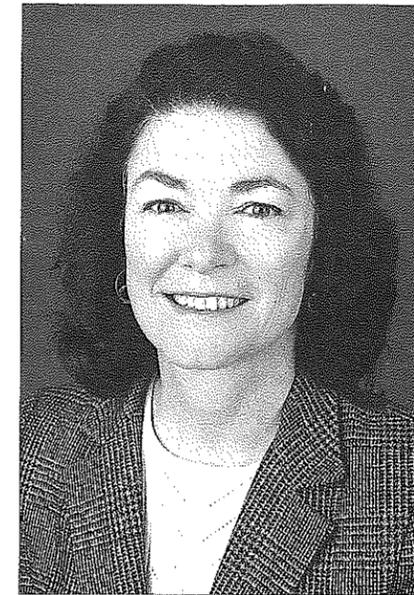
Sarah Blake McHam is a professor of Italian Renaissance art and chair of the Art History Department at Rutgers University. After graduating from the Institute of Fine Arts, New York University, she taught at Kent State University and in the City University of New York system before taking her present position at Rutgers. Her recent

publications include *Looking at Italian Renaissance Sculpture* (Cambridge University Press, 1998), a volume of essays about critical methodologies, which she edited, and two books about fifteenth- and sixteenth-century Venetian sculpture, *A Guide to the Chapel of the Arca of St. Anthony of Padua* (Padua, 1995) and *The Chapel of St. Anthony at the Santo and the Development of Venetian Renaissance Sculpture* (Cambridge University Press, 1994). She has also published many articles of fifteenth- and sixteenth-century Italian sculpture and painting and has received fellowships from the American Council of Learned Societies, the Kress Foundation, and the Delmas Foundation. She is presently working on books on the imagery of Hercules in Renaissance art and literature and on Pliny's influence in the Renaissance.

Art History Theme Statement

"The Historiography of Art History" The interest in recent decades in such art-historical methodologies as reception theory, deconstruction, and gender studies directs our attention to the historiography of our respective fields of art history, even as we continue to write the microhistory of art. It seems time to turn this historiography of the various chronological and geographical fields of art history and the examination of the legacy of this historiography on present day interpretation of works of art. These sessions aim to present papers about individual works of art or related groups of objects, ranging in date from the ancient world through the twentieth century and encompassing both non-Western and Western art, in which problems of historiography share the spotlight with the historical material under analysis. Sessions concerning the historiography of museums and exhibitions are also welcome. Although the theme would lend itself to larger philosophical discussions, we primarily seek papers grounded in the ongoing practice of art history, whether it be scholarly production, teaching, or interpretation of objects within a curatorial context or cultural matrix.

Comparison of the negotiation the scholars must perform in different fields of our discipline—as we weave between the close study of the object and the contexts in which it has been studied in



Sarah Blake McHam,
Art History Theme Chair
PHOTO: PRYDE BROWN PHOTOGRAPHS

the past—will reveal, we hope, the rich potential for an art history fully conversant and in dialogue with its progenitors. Poised between a past we would like to recover, the constructs of previous generations of scholars, and the immediacy of the present, sensual impression of the work of art, late twentieth-century art historians command a field of Proustian complexity as they compose their own narratives.

We do not envision these sessions to be discussions of methodologies per se, but rather of the consequences that differing interpretations, even those



Ellen K. Levy (in front of painting from her series *The Collapse of Postmodernism*),
Studio Art Theme Chair

grounded in philosophical and methodological assumptions unexamined by their authors, had on succeeding generations' responses to specific works of art—and perhaps even on the ways in which the specialized fields of art history came to be defined. We invite proposals for individual sessions that will stimulate such a discussion. Given the emphasis on art and science in the studio sessions, we especially encourage historical sessions that broach issues concerning the impact of science on the historiography of art.

Studio Art Theme Chair

"Modeling Nature," the theme **Ellen K. Levy** has selected as studio arts theme chair for 2000, encourages broad examination of the impact of science and technology on art. Levy similarly explores relationships among art, science, and technology in her art. *Housing Nature*, her most recent show at Associated American Artists in New York, portrayed interiors of natural history museums, focusing on the display and absurdity of vying systems of knowledge.

Levy's degrees (B.A. in zoology, Mount Holyoke College; diploma in painting, School of the Museum of Fine Arts, Boston) reflect these intertwined interests. With commissioned works included in the NASA collection at the Kennedy Space Center, she has had solo shows at such noted science institutions as the New York and National Academy of Sciences, and the Institut Cochin de Génétique Moléculaire in Paris. Levy's work has also been exhibited extensively at such venues as the New Jersey State Museum in Trenton, the Newark Museum, the Katonah Museum of Art, and other galleries in the eastern United States. Shows abroad include the Chapel Art Center in Cologne and Hamburg, as well as exhibits in Israel and the Netherlands.

In addition to her art, Levy has been active in the fields of writing, education, and the sciences. In her role as co-guest editor with Berta M. Sichel for the Spring 1996 issue of *Art Journal*, "Contemporary Art and the Genetic Code," she fostered an interdisciplinary dialogue. She previously served as materials developer for a teaching project relating art and mathematics that was held at the Montclair Art Museum

in New Jersey. She has published articles about art and evolution in such journals as *Leonardo* and *Perspectives in Biology and Medicine* and has participated in numerous interdisciplinary panels. Levy will be a Distinguished Visiting Fellow in the Arts and Sciences, a position funded by the Luce Foundation, at Skidmore College during the 1998-99 academic year.

Studio Art Theme Statement

"Modeling Nature: Artists Visualize the Impact of Science and Its Attendant Technologies on Nature"

The changes pressed on us by science and its technologies deeply affect our relation to nature—to our own nature as well as to the natural world. Art has always responded to these transformations, and the year 2000 will be an opportune time to explore this issue. Art interacts with science to reflect the new models of nature that science has provided. Artists continually envision our shifting circumstances, questioning values and assumptions about the world and how we situate ourselves in the universe. In dialogue with social and scientific changes, artists invent new forms, metaphors, and models. At times, artists creatively "misunderstand" science, and this too can provide important insights to our time as we interiorize rapid cultural changes and challenge notions of progress.

This conference and its studio sessions offer an opportunity to explore a wide range of artistic and historical approaches. Throughout history, artists have drawn on many scientific models, particularly perspective and optics. Today, some artists explore issues of science and technology through traditional means, while others use technology directly in their constructions. Exhibitions in recent years have drawn on modern imaging techniques ranging from X-rays to PET scans, and still others relate art to natural history and the history of science. Artists are applying or appropriating genetic models, concepts of coding, information systems, and even naturalists' tables. Art is being related to ecology and the land. Some artists evoke the workings of memory and identity, others explore the nature of consciousness and social and ethical issues from space exploration to genetic manipulation.

These studio sessions will emphasize interdisciplinary issues related to changing scientific paradigms, focusing on the models that artists and scientists have constructed in the past and present. CAA invites proposals for studio sessions that offer examples of how different disciplines (art, science, and technology) can cross-fertilize each other through models that transform the orders of nature.

Proposal Submission Guidelines

Prospective chairs must submit eighteen copies of their session proposals to Conference Coordinator Mary-Beth Shine at the CAA office. Each copy is to include: (1) a one-page letter/essay framing the topic of the session and explaining any special or timely significance it may have for a particular field and/or discipline; (2) a completed session proposal submission form (see page 18); and (3) a c.v., no more than two pages in length. If an acknowledgment of receipt of proposal is desired, proposals must be sent via certified mail, return receipt requested, or must include a self-addressed, stamped postcard.

The chairs and program committee will consider proposals from CAA members only, and, once selected, session chairs must remain members in good standing through 2000. No one may chair a session more than once in a three-year period (e.g., individuals who chaired sessions in 1998 or 1999 cannot chair sessions in 2000). The theme chairs and program committee will make their selections solely on the basis of merit. Where proposals overlap, CAA reserves the right to select the most considered version or, in some cases, to suggest a fusion of two or more versions from among the proposals submitted. The theme chairs and program committee may invite submissions from members who have not submitted proposals, but whose expertise and outreach would, in the chairs' and/or committee's opinion, be important to shaping a balanced program. In doing so, the theme chairs and the program committee will consider a number of factors, including what topics were not covered in recent CAA conferences.

Each CAA affiliated society and each standing committee of the CAA Board of Directors may submit one

proposal that follows the call for nonthematac sessions, but it may not be for an "open" session. Affiliated society-sponsored and committee-sponsored session proposals must adhere to all guidelines outlined above. Proposals should be sent by mail to: Mary-Beth Shine, Conference Coordinator, CAA, 275 7th Ave., New York, NY 10001.

Deadline for submission of session proposals: September 11, 1998.

Exhibition Proposals Sought for 2000

In 1996 a new exhibition component was added to CAA's annual conference in response to significant interest expressed by members. Each year an exhibition of work by professional artists is to be presented in conjunction with the annual conference, in addition to the regional M.F.A. exhibition that was revived in 1989.

CAA members who would like to organize a group exhibition to be presented in conjunction with the 2000 conference in New York, February 16-19, are invited to submit proposals. All proposals must include curator'(s)/organizer'(s) names and contact information, theme, venue, and a budget reflecting sources of funding. CAA will provide limited seed money for the selected exhibition.

Proposals should be sent by mail to: Mary-Beth Shine, Conference Coordinator, CAA, 275 7th Ave., New York, NY 10001. *Deadline: September 11, 1998.*

CAA artist-members should also consider the exhibition opportunity announced in this month's "Annual Conference Update" on page 11.

And the Nominees Are . . .

Each year at its annual conference, CAA presents awards for outstanding achievements in the fields of art, art history, criticism, and conservation. Nominations are now being sought for awards to be presented in 1999. Committee members who determine the recipients of these awards are appointed on the basis of their individual expertise and collective ability to represent the broad range and diverse interests of the membership. In the absence of nominations from the membership, awards committees choose recipients based on their own knowledge and contacts within the field. If you would like to see someone recognized for her or his contributions to the field of art and art history, we urge you to write a letter to the appropriate committee. Personal letters of nomination are heavily weighed. Nomination letters should state who you are; how you know (of) the nominee; how the nominee and/or his or her publications affected you, your studies, and the pursuit of your career; and why you think this person (or, in the case of collaboration, these people) deserves to be awarded for achievements made. Awards committees are impressed by multiple nominations for candidates when considering the significance of a candidate's influence on the field. To nominate someone for an award, ask at least five to ten of his or her colleagues, students, peers, collaborators, and/or co-workers to write letters to the award committee. The different perspectives and anecdotes contained in several letters of nomination provide awards committees with clearer pictures of the qualities and attributes of the candidates. All nomination campaigns should include one copy of the nominee's c.v. Nominations for book awards and exhibition awards (Morey, Barr, and the Award for a Distinguished Body of Work, Exhibition, Presentation, or

Performance) should be for authors of books published or works staged in the calendar year 1997.

Distinguished Teaching of Art Award is presented to an artist of distinction who has developed a philosophy or technique of instruction based on his or her experience as an artist; who has encouraged his or her students to develop their own individual abilities; and/or who has made some contribution to the body of knowledge loosely called theory and understood as embracing technical, material, aesthetic, and perceptual issues.

Distinguished Teaching of Art History Award is awarded to an individual who has been actively engaged in the teaching of art history for most of his or her career. Among the range of criteria that may be applied in evaluating candidates are: inspiration to a broad range of students in the pursuit of humanistic studies; rigorous intellectual standards and outstanding success in both scholarly and class presentation; contribution to the advancement of knowledge and methodology in the discipline including integration of art-historical knowledge with other disciplines; and aid to students in the development of their careers.

Award for a Distinguished Body of Work, Exhibition, Presentation, or Performance, first presented in 1988, is a peer award given to an artist for exceptional work, exhibition, presentation, or performance mounted in the year preceding the award. It is presented to a living artist of international or national stature, who is a citizen or permanent resident of the United States, its possessions, Canada, or Mexico.

Distinguished Artist Award for Lifetime Achievement celebrates the career of an artist who is a citizen or permanent resident of the United States, its territories, Canada, or Mexico. It is presented to an artist of note who has demonstrated particular commitment to his or her work throughout a long career and has had an important national and international impact on the field.

College Art Association/Heritage Preservation Award (formerly National Institute for Conservation) Award for Distinction in Scholarship and Conservation was created to recognize an outstanding contribution by one or more persons who have enhanced understanding of art through the application of knowledge and experience in conservation, art history, and art.

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.

Frank Jewett Mather Award, first presented in 1963, is awarded for published art criticism that has appeared in whole or in part in North American publications during the preceding year. Attention is paid to the range of criticism that appears throughout the country.

Charles Rufus Morey Book Award, named in honor of one of the founding members of the CAA and first teachers of art history in the United States, is presented for an especially distinguished book in the history of art, published in any language in the penultimate calendar year. Preference is given by the award committee to books by a single author, but major publications in the form of articles or group studies may be considered.

Arthur Kingsley Porter Prize, established in memory of another founding member of the CAA and one of the first American scholars of the discipline, is awarded for a distinguished article published in the *Art Bulletin* during the previous calendar year by a scholar of any nationality who is under the age of thirty-five or who has received the doctorate not more than ten years before acceptance of the article for publication.

For information, contact: Katie Hollander at the CAA office. Send nominations to: Award Chair, c/o Katie Hollander, CAA, 275 7th Ave., New York, NY 10001; 212/691-1051, ext. 206. *Deadline: August 3, 1998.*

Fair Use Threatened

As I reported in the January issue of *CAA News*, CAA, with its allies in Washington, has been fighting for progressive copyright legislation suitable for the digital era and against S. 1121 and H.R. 2281, bills that would give copyright owners the right to encrypt, or otherwise use technology, to protect copyrighted works. CAA is part of the Digital Future Coalition (DFC), which is vigorously supporting two bills—H.R. 3048, introduced in the House of Representatives last year by Representatives Rick Boucher (D-VA) and Tom Campbell (R-CA), and S. 1146, which was introduced in the Senate by Senator John Ashcroft (R-MO). These two bills would update the copyright law by properly balancing the needs of creators, educators, and users of copyrighted material. Now, thanks to the DFC and CAA members, H.R. 3048 has more than thirty co-sponsors, Democrats and Republicans alike, in the House!

Among other important provisions, H.R. 3048 and S. 1146 would:

- clarify and preserve fair use rights in the digital environment;
- permit distance learning over the Internet and computer networks, just as closed circuit and broadcast television can be used in the classroom today;
- facilitate the use of digital technologies (and not just slides or microfilm) by libraries and other archivists to preserve works of art, manuscripts, and newspapers; and
- carefully implement new United States international treaty obligations to prohibit conduct that would circumvent technologies used by copyright owners to protect their works.

CAA has strongly opposed H.R. 2281 and S. 1121, which would do nothing more than implement the new United States international treaty obligations, and in a way that would favor only the large, traditional copyright industries. Following are some reasons why CAA opposes those two bills:

- Under the present copyright law, teachers, librarians, or consumers may have rights to have access to—or even to copy—a work under certain circumstances, such as in cases in which fair use applies, or in which the work is in the public domain or is not subject to copyright.
- Now, and in the future, copyright owners, and anyone else, could encrypt or use special watermarking or other technologies to prevent access to or copying of such public domain and noncopyrightable works, and even to make it technologically impossible to make a fair use.
- What H.R. 2281 and S. 1121 would do is criminalize conduct or devices, in aid of activities that are perfectly legitimate under the copyright law, where such conduct or products avoid or circumvent any protective technologies that a copyright owner or other proprietor of a work might use! For these reasons, CAA believes that these two bills significantly threaten fair use, as well as rights of access to public domain and noncopyrightable works. It's as if federal law were to give copyright owners the right to put locks on public or university libraries and then permit them to charge every time someone looks at or checks out a book!
- Moreover, H.R. 2281 and S. 1121 would prohibit new, legitimate general purpose recording and archiving technologies, including computer products and video recorders, that might not respond to every copy protection technology used by a copyright owner.

CAA members who wish to communicate their views on these bills to their representatives in Congress should see the sample letter in the April issue of *Careers* or on the CAA website, which outlines the organization's position on these bills in more detail.

Now, for the latest news: We regret to report some unfortunate legislative developments in Washington. In late February and then at the beginning of April, a House Judiciary Subcommittee

and then the full House Judiciary Committee, respectively, voted to report out H.R. 2281 to the House. When the subcommittee acted, it indicated that amendments might be in order at the full committee level. Nonetheless, despite valiant efforts on our behalf in the full committee by Representative Boucher (who had some support from Representative Zoe Lofgren (D-CA)), these two members were largely ignored by the others and found themselves isolated in the committee's deliberations and vote.

In fact, the committee, without any real discussion on the merits, rejected a whole set of substantive amendments offered by Representative Boucher that would have both clarified the scope of the bill and added the critically important provisions that CAA has been supporting. In acting to report out the bill, the committee specifically rejected the views of educators, librarians, universities, law professors, and consumer groups across the nation, as well as broadcasters and a wide range of the nation's leading communications, computer hardware and software and consumer electronics companies.

As of this writing, the Senate Judiciary Committee is scheduled to consider S. 1121 on April 23. In preparation for that session, Senator Orrin Hatch (R-UT), chairman of the committee, has circulated a revised draft that includes all of the very objectionable H.R. 2281 language taken from the House Judiciary Committee. Our champion in the Senate, Senator Ashcroft, has sent a strong letter to Senator Hatch, and he continues to register his concerns with S. 1121 in its present form.

To date, the DFC has been actively discussing with the staff of the senators who serve on the Judiciary Committee how S. 1121 might be improved to accommodate the concerns of the educators, libraries, consumers, businesses, and high technology companies. There is no time to lose, however, as it is clear that the promoters of both H.R. 2811 and S. 1121 intend to put them on a very fast track toward enactment. Stay tuned!

—Jeffrey Cunard, Esq., CAA Counsel

Those who wish to become more active in this legislative activity should contact Katie Hollander at the New York office. Also see page 9 for this month's Advocacy column.

Advocacy

Arts Advocacy Day

The focus of this year's Arts Advocacy Day, March 9–10, was different from last year's, when conservatives made a concerted, yet unsuccessful effort to eliminate the National Endowment for the Arts. The results of our lobbying efforts this March were varied. The staff of congressional arts supporters expressed the opinion that the battle for funding would not be as difficult this year. The staff of congressional nonarts supporters and undecideds, however, felt that there would be the same push to eliminate the NEA this year. A March 23 article in the *New York Times* stated that the Republican leadership in Congress has slated elimination of the NEA as one of the issues it will push forward this year in order to appease social and religious conservatives.

An opinion expressed across the board was that constituents need to keep their representatives informed of positive stories of the effect that the arts and humanities have on various communities. Unfortunately, most of the projects emphasized in the congressional discussions are of the rare instances of controversy with federal arts and humanities funding. This sends Congress a distorted message regarding the feelings of the country on this issue.

Appropriations Hearings

On February 2, President Clinton submitted his 1999 fiscal year budget proposal to Congress requesting \$136 million for the NEA, a 39% increase in funding. Clinton's budget also seeks \$136 million for the NEH, a 23% increase. The House and Senate Interior Appropriations Subcommittees held hearings to consider the president's budget requests. The House Interior Appropriations Subcommittee hearings were held on March 4 and 12, and the Senate Interior Appropriations Subcommittee hearing was held on March 26. Various members of the arts and humanities communities, including the heads of both agencies, testified before

Congress on the important work being done by both agencies and on the need for increased funding for the NEA and NEH. The House is expected to act on a bill regarding NEA and NEH funding sometime early in the summer, followed by the Senate.

NEA v. Finley

Another matter of critical importance for the NEA is the hearing on *NEA v. Finley* before the Supreme Court on March 31. The Supreme Court agreed to rule on the constitutionality of a congressional "decency standard" for the awarding of grants by the NEA. With *NEA v. Finley*, the Clinton administration is defending a 1990 law that requires the Endowment to take such standards into consideration when making grants. The United States Court of Appeals for the Ninth Circuit previously held that the law was unconstitutional, "giv[ing] rise to the danger of arbitrary and discriminatory application." CAA signed onto an *amicus curae* brief filed with the Supreme Court by the Jefferson Center for the Protection of Free Expression, to which CAA Counsel Jeffrey Cunard contributed.

The Supreme Court justices spent a great deal of time trying to analyze the meaning of the restriction as well as its constitutionality. The administration argued that the provision did not make decency an explicit condition for the awarding of particular grants; rather, it made decency a factor to be considered. The artists disagreed, and argued that the provision was meant to restrict government spending on art in "conformity to accepted standards of morality." Further, the artists argued that the restriction required the NEA to award grants based on viewpoints.

When the administration tried to argue that the statute was basically meaningless, specific inquiry was made regarding one of the more contentious cases of an NEA grant to Andres Serrano. Serrano created a photograph of a crucifix immersed in his urine that led to the 1990 restriction. The justices questioned whether Andres Serrano would have the same chance of receiving an NEA grant under the statute as he did prior to its enactment. Even after the administration's assurances that he would, the justices remained skeptical. The Court stated that the statute was taking a "wink, wink, nudge, nudge"

approach to restricting support of certain types of artwork, saying that the statute was meaningless but knowing what it really did. The Court's decision is expected by July.

Copyright

CAA's Counsel, Jeffrey P. Cunard, is closely involved in CAA's efforts to support balanced digital copyright legislation. His update on the legislative activity in this area can be found in this month's "Legal Update" on page 8.

Humanities on the Hill

On May 6–7, Humanities on the Hill will be held in Washington. This annual event brings together members of the humanities community from around the country to enhance the profile of the National Endowment for the Humanities and humanities issues before Congress. Once again, CAA will participate in this event to try to increase support for NEH funding, and for the agency itself.

Actions Needed

It is vitally important that you contact your representatives and strongly encourage them to oppose H.R. 2281, the WIPO Copyright Treaties Implementation Act, and S. 1121, the WIPO Copyright and Performances and Phonograms Treaty Implementation Act of 1997; and co-sponsor HR 3048, the Digital Era Copyright Enhancement Act, and S. 1146, the Digital Copyright Clarification and Technology Education Act of 1997. H.R. 2281 and S. 1121 contain greater restrictions than existing copyright law and pose serious problems for the educational and library communities.

It is equally important that you contact your elected officials and urge them to support President Clinton's budget request of \$136 million for fiscal year 1999; to vote for continued long-term 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.

If you need help locating your representatives in Congress, you can find this information on the Internet at

the "Zip To It" web site, www.visi.com/juan/congress/ziptoit/html/. Further information on contacting your representatives can also be found on the CAAAT page on CAA's web site, www.collegeart.org. Your legislator's office in Washington may also be reached by calling the Capital Switchboard at 202/224-3121.

For more information on these issues and on becoming a member of CAAAT, contact Katie Hollander; 212/691-1051, ext. 206; katieH@collegeart.org.

—Susan Rich, Esq., Advocacy Intern

CAA News

Directories Update

Third editions of CAA's *Directory of M.A. and Ph.D. Programs in Art and Art History* and *Directory of M.F.A. Programs in the Visual Arts* are being revised for publication in 1999. The new editions will include full entries on United States and Canadian institutions, as well as information on new programs and concentrations. As always, the directories provide information on admissions requirements, faculty, curriculum, areas of concentration, campus resources, studio space, tuition, and financial aid.

CAA sent program surveys to art and art history departments in January with a follow-up mailing in March. As of the publication of this newsletter, we have not heard from the following schools. Unless otherwise indicated, the entries were last updated in 1995.

M.F.A. Programs in the Visual Arts: Academy of Art, San Francisco (1991); Alfred University, N.Y. State College of Ceramics; Art Center College of Design; Boston University; Brigham Young University; Brooklyn College-CUNY; California Institute of the Arts; California State University, Los Angeles;

Carnegie Mellon University; Central Michigan University; Central Washington University; Clemson University; Columbia University; East Carolina University; Edinboro University of Pennsylvania; Fort Hays State University; Goddard College, Interdisciplinary Arts; Graduate School of Figurative Art of the New York Academy of Art; Herbert H. Lehman College-CUNY; Howard University; Hunter College-CUNY; Indiana State University; James Madison University; Jersey City State College; Maharishi University of Management; Maryland Institute College of Art; Marywood College; New Mexico State University; Norfolk State University; Ohio University; Old Dominion University; Parsons School of Design; Pennsylvania Academy of the Fine Arts; Pennsylvania State University; Radford University; Rhode Island School of Design; Rochester Institute of Technology, College of Fine and Applied Arts and School of Photographic Arts and Sciences; Savannah College of Art and Design; School of the Art Institute of Chicago; School of Visual Arts; Syracuse University; Towson State University; University of Arizona; University of Calgary, Canada; University of California, Berkeley; University of California, Santa Barbara; University of Chicago; University of Iowa; University of Kentucky; University of Montana; University of Nevada, Las Vegas; University of New Orleans; University of North Texas; University of Oklahoma; University of Oregon; University of Regina, Canada; University of Texas at Austin; University of the Arts, Philadelphia College of Art and Design; University of Tulsa; University of Utah; University of Victoria, Canada; University of Western Ontario, Canada; University of Wisconsin-Madison; Utah State University; Wayne State University; West Texas State University (1991); and York University, Canada.

M.A./Ph.D. Programs in Art and Art History: Adelphi University; Arizona State University; Ball State University; Bard College, Program in Curatorial Studies; Boston University; Brooklyn College-CUNY; California State University, Chico; California State University, Fresno; California State University, Sacramento; Central Michigan University; Columbia University; Emory University; Fashion Institute

of Technology; Florida State University; George Washington University; Goddard College; Governors State University; Howard University; Hunter College-CUNY; Iowa State University; Jersey City State College; Kent State University; Maharishi International University; M.I.T., Department of Architecture, History, Theory, and Criticism; McGill University, Canada; Michigan State University; Mississippi College; Montclair State College; New College of California, Interdisciplinary Arts and Social Change; New Mexico State University; New York University, Department of Art and Art Professions; New York University, Institute of Fine Arts; Northern Arizona University; Northwestern State University; Ohio State University; Parsons School of Design; Pittsburgh State University; Rice University; School of the Art Institute of Chicago, Arts Administration; Seton Hall University; State University of New York, Oswego; Temple University; Texas A and I University; Texas Tech University, Museum Science; University of Alabama at Tuscaloosa; University of British Columbia, Canada; University of California, Davis; University of California, Irvine; University of California, Los Angeles; University of Florida; University of Minnesota, Minneapolis; University of North Texas; University of Oklahoma; University of Oregon; University of Pennsylvania; University of Pittsburgh; University of Southern California; University of Toronto, Canada; University of Tulsa; University of Wisconsin-Madison, Department of Art (M.A. program); University of Wisconsin-Superior; Virginia Commonwealth University; Western Carolina University; William Patterson College; and York University, Canada.

CAA urges department chairs and graduate program directors to respond to these questionnaires by June 15—even if no changes are to be made. This indispensable directory should be as up-to-date as possible. Any department that did not receive a survey should contact Jessica Tagliaferro as soon as possible; 212/691-1051, ext. 215; caanews@collegeart.org. Confirmation of receipt of materials will be made by mail in the fall. *Deadline for receipt of surveys by mail (no faxes please!): June 15, 1998.*

Board Seeks Members to Serve on Nominating Committee

The CAA Board of Directors is soliciting nominations of members in good standing for election to the 1999 Nominating Committee. Self-nominations are encouraged. The 1999 Nominating Committee is responsible for evaluating the nominations submitted to the CAA office and compiling the slate of candidates to serve as board members for the term 2000-2004. Send letters of recommendation and supporting material to: Nominating Committee, c/o Katie Hollander, CAA, 275 7th Ave., New York, NY 10001. *Deadline: August 3, 1998.*

Call for Copyright Questions

CAA Committee on Intellectual Property (CIP) plans to issue a guidebook of questions and answers pertaining to copyright issues of concern to art historians, scholars, and artists. The committee would like to include CAA members' questions to be included. Questions may concern any aspect of copyright law relevant to your work and production, including, but not limited, to international law, rights of artists, use of public domain, publishing issues, use of the web, distance education, and multimedia. Kindly send your copyright queries and conundrums to: Robert Baron, Committee on Intellectual Property, PO Box 93, Larchmont, NY 10538; rabaron@pipeline.com (subject: "CIPQA").

Journals Donated

In an effort to assist Central and Eastern European countries, CAA continues to donate fifty copies of each issue of the *Art Bulletin* and *Art Journal* to libraries in Bulgaria, Croatia, the Czech Republic, Estonia, Hungary, Latvia, Poland, Slovakia, Russia, Ukraine, and, most recently, Bosnia and Herzegovina. The distribution program is under the auspices of the Sabre Foundation, which selects participating institutions and coordinates warehousing and overseas shipments. Scholars, students, and researchers are among the beneficiaries of Sabre shipments. For more information about the foundation and its programs, visit their web site at www.sabre.org/.

1998 AIDS Walk

On Sunday, May 17, members of the CAA staff will join 35,000 individuals for the 1998 AIDS Walk New York, sponsored by Gay Men's Health Crisis (GMHC). Participants hope to raise awareness of the scope of the continuing AIDS crisis, to show support for persons living with HIV/AIDS, and to raise much needed funds for the organizations that help them.

CAA staff will be walking this year to benefit the Momentum AIDS Project, an organization that provides hot meals, take-home groceries, clothing, and counseling to people living with HIV/AIDS, their families, and loved ones. With sites in four boroughs of New York, Momentum is meeting the most fundamental needs of one of the city's neediest populations. For more information about Momentum see www.aidsnyc.org/momentum.

Be a part of the 1998 CAA team! Sign up to walk yourself or sponsor one of the CAA team walkers. For information: JC Rafferty; 212/691-1051, ext. 213; jcr@collegeart.org.

Annual Conference Update

Call for Entries: 1999 Exhibition Slippage: A Slip-Sliding Video and Performance Event

The Santa Monica Museum of Art (SMMOA) will present a three-day, juried exhibition of video and performance for the CAA's 1999 conference (February 10-13). *Slippage: A Slip-Sliding Video and Performance Event* will focus on CAA members' use of alternative media as it serves as commentary for the slippage between what is real and that which is fiction—a new territory/

boundary/border paradigm for contemporary society as we reach the millennium. The presentation of works (live performance and single-channel video programming) will take place in theaters and performance spaces at participating satellite institutions, as well as outdoors, projected on a painted screen at Bergamot Station. Other organizations will be solicited for site contributions and for participation in the selection process. The exhibition *East of the River: Chicano Art Collectors Anonymous*, which will be installed at SMMOA, will also be available as a site for performers. A contract will be made with all video/performance artists and an honorarium will be paid.

SMMOA is a unique forum for the presentation of contemporary art and ideas. In 1998 the museum moved to a renovated 10,000-square-foot space in Bergamot Station. The site is a public/private venture featuring dozens of spacious art galleries. SMMOA annually presents a minimum of twelve solo and group exhibitions, commissioned artist projects, and performances. The program is both international and multidisciplinary in scope, and the work of more than 1,500 artists has been presented since 1988. The museum is committed to making contemporary art more accessible to a culturally and economically diverse audience.

For entry guidelines and form, see page 19. *Deadline: August 1, 1998.*

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

Beatriz Mejia-Krumbein. Artcore, Toronto, February 7-28, 1998. *Works in Black and White.*

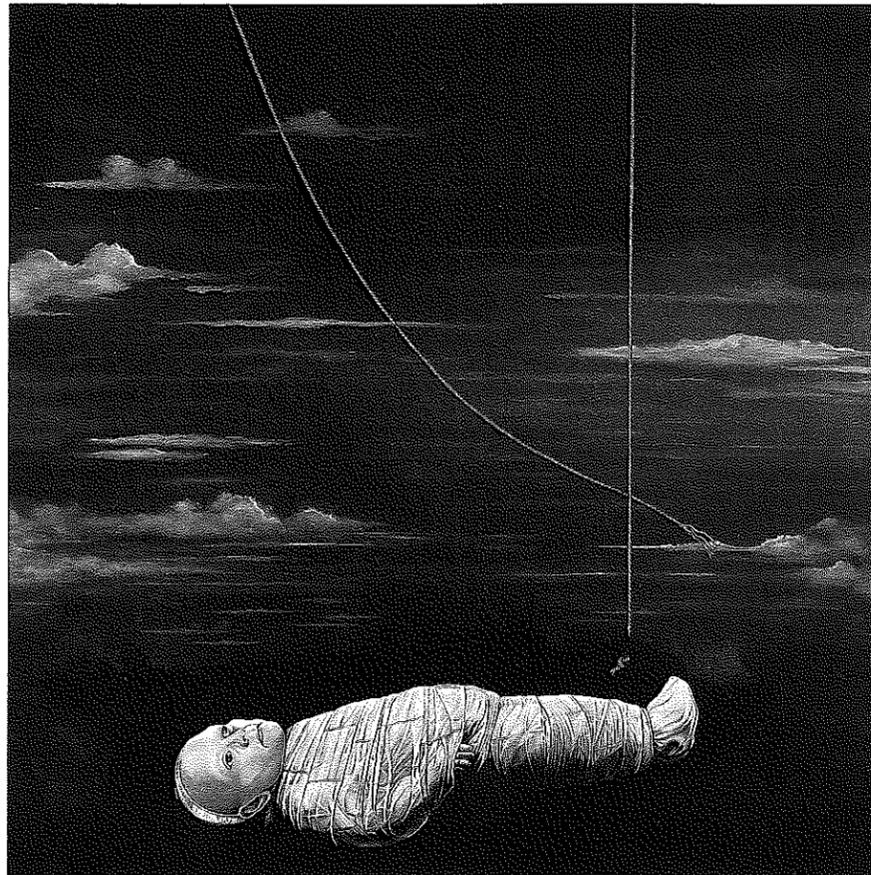
MID-ATLANTIC

Mary Abbott. White Box Gallery, Philadelphia, April 3-25, 1998. *Paintings.*

Diane Burko. Convention Center and the Reading Terminal Market, Philadelphia. Three-part "One-Percent Public Art" commission consisting of 1,500 sq. ft. painted canvas.



Deborah Stern, ink studies for *Continuity*



Maria Brito, *Becoming*, oil on wood, 38" x 37"

Josely Carvalho. Tyler Gallery, Tyler School of Art, Philadelphia, March 16-23, 1998. Video installation.

Nancy W. Diessner. Tompkins College Center, Cedar Crest College, Allentown, Pa., March 16-April 15, 1998. *Invisible and Speechless: Books and Images.*

Patricia Villalobos Echeverria. Harlan Gallery, Seton Hill College, Greensburg, Pa., March 12-April 3, 1998. *Contested Territories: From the Earthquake Series.*

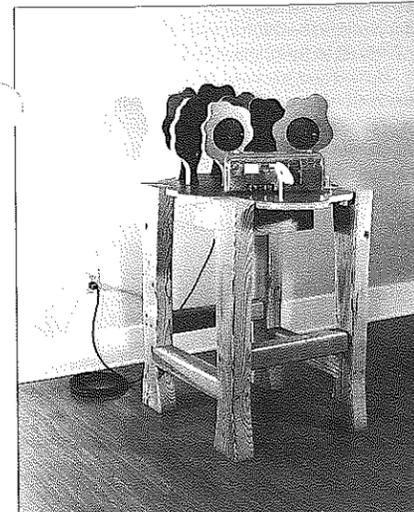
Kate Kretz. Catholic University of America, Washington, D.C., March 13-April 3, 1998. *Drawings and paintings.*

Judy Taylor. Creative Artists Network, Philadelphia, March 18-April 24, 1998. *New Work.*

MIDWEST

Janice Nesser. Midtown Arts Center, St. Louis, Mo., April 3-May 30, 1998. *Frag: The Dismantling of an American City*, mixed-media installation.

Yasue Sakaoka. Wexner Heritage Village, Columbus, Ohio, March 22-May 3, 1998. *Recent Works by Yasue Sakaoka.*



Gary Keown, *Can't Hear the Forest for the Trees*, wood, laminate, aluminum, hardware, sound system, speakers, light, wiring, 56" x 30" x 48"

NORTHEAST

Barbara La Verdiere Bachner. TAI Gallery, New York, April 16-May 15, 1998. *Testaments II.*

Deborah Bright. Bernard Toale Gallery, Boston, February 17-March 14, 1998. *New Works.*

Caren Canier. Upstairs Gallery, Ithaca, N.Y., March 31-April 25, 1998. *Figure/House/Landscape.*

Michael Chelminski. Blue Mountain Gallery, New York, March 20-April 8, 1998.

Elaine Defibaugh. Houghton House Gallery, Hobart and William Smith Colleges, Geneva, N.Y., February 16-March 15, 1998. *Sculpture, paintings, prints, and drawings.*

Garth Evans. New York Studio School of Drawing, Painting, and Sculpture, New York, April 9-May 16, 1998. *The 1982 (Yaddo) Drawings.*

Nancy Friese. Pepper Gallery, Boston, March 6-April 18, 1998. *Recent Paintings.*

Susan Hambleton. Quartet Editions, New York, May 20-June 26, 1998. *New Etchings and Monotypes.*

Deirdre Keyes. 479/Gang Gallery, New York, April 4-25, 1998. *Horsemen.*

Sharon Loudon. Richard Anderson Fine Arts, New York, March 3-April 4, 1998. *Drawings;* Anthony Giordano Gallery, Oakdale, N.Y., February 24-April 26, 1998. *Bushes*, site-specific installation.

Jason Middlebrook. Steffany Martz Gallery, New York, March 19-April 18, 1998. *Service Entrance.*

Nedra Newby. Broome Street Gallery, New York, September 1-20, 1998. *Paintings.*

David Rich. First Street Gallery, New York, February 17-March 7, 1998. *Recent paintings;* Satori Fineart, Chicago, December 5, 1997-January 18, 1998.

Marcia Selsor. Broome Street Gallery, New York, September 1-20, 1998. *Ceramic relief sculpture.*

Deborah Stern. Blue Mountain Gallery, New York, May 1-20, 1998. *Continuity.*

Gina Werfel. Prince Street Gallery, New York, March 20-April 8, 1998. *Recent Paintings.*

Adrienne Wortzel. Lehman College Art Gallery, Bronx, March 28 and April 4, 1998. *Globe Theater: Act II, Scene 1: Sayonara Diorama*, multiple-site, electronic media performance.

SOUTH

Aaron Lee Benson. West Tennessee Regional Art Center, Humbolt, Tenn., March 31-April 16, 1998. *Imitators of God: Martyrs of the Holocaust.*

Jane Bomberg. Semans Gallery, Durham, N.C., December 20, 1997-January 29, 1998. *Deconstructing Art in the Diaspora and Other Meaningless #@!%!@ Clichés.*

Maria Brito. Museum of Art, Fort Lauderdale, Fla., April 25-August 16, 1998. *Rites of Passage*, sculpture and painting.

Jene Highstein. 5501 Columbia Art Center, Dallas, March 6-June 28, 1998. *Jene Highstein: An Installation.*

Gary Keown. Contemporary Arts Center, New Orleans, June 6-July 19, 1998. *Sculpture.*

Pam Longobardi. Lowe Gallery, Atlanta, May 6-June 16, 1998. *animal/beautiful*, new paintings and objects.

Carolyn Manosevitz. Concordia University, Austin, Tex. *Moving On: The Journey of the Second Generation*, paintings and drawings.

Susan Otto. Gallery Untitled, Dallas, March 28-April 25, 1998. *Romeo Is Still Dead.*

Regina Silveira. Blue Star Art Space, San Antonio, Tex., February 12-March 1, 1998. *Regina Silveira: A Drawing Installation.*

Katharine White. Marguerite Oestreicher Fine Arts, New Orleans, April 4-30, 1998. *Paintings and works on paper.*

Therese Zemlin. Kennedy Art Center Gallery, Birmingham-Southern College, Birmingham, Ala., March 8-25, 1998. *Kinetic sculpture, paper, and wood.*

WEST

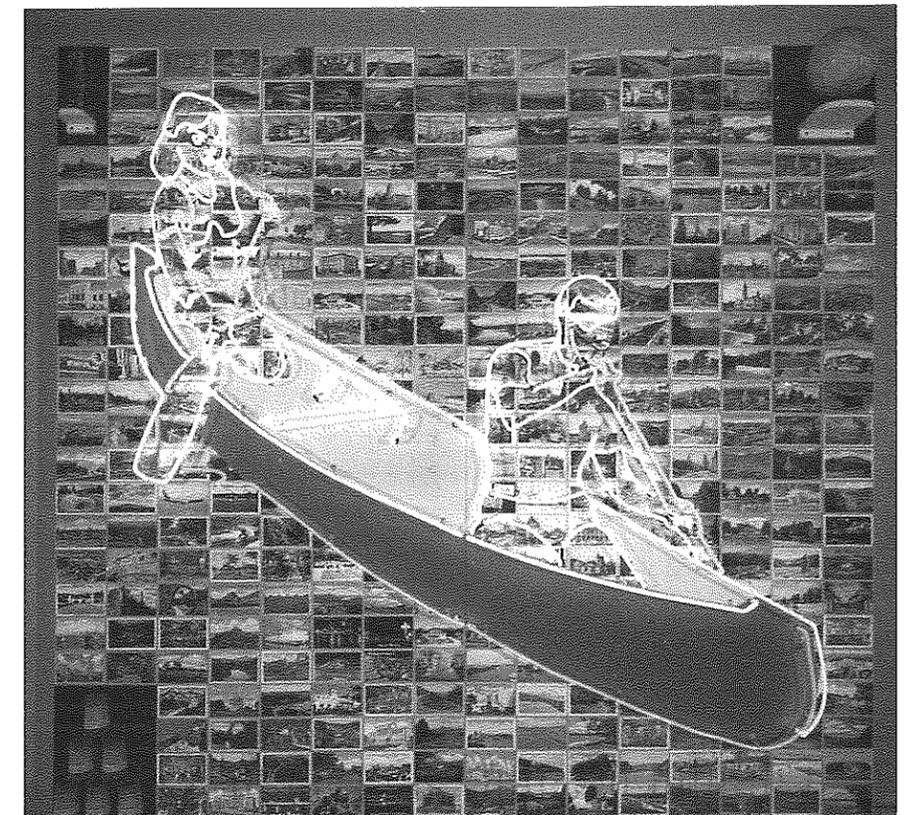
Gabe Brown. Butters Gallery Ltd., Portland, Ore., March 4-28, 1998. *New Paintings.*

Kira Carrillo Corser. Institute for Service Learning, California State University, Monterey Bay. *Who Says I Can't? The Spirit of Special Olympics.*

Roman De Salvo. Museum of Contemporary Art, San Diego, La Jolla, Calif., March 22, 1998. *Roman De Salvo: Garden Guardians*, long-term indoor/outdoor works.

Mary Ann Johns. Hallie Brown Ford Gallery, Willamette University, Salem, Ore., January 26-March 13, 1998. *Recent Work.*

Willem Volkersz. Nicolaysen Art Museum, Casper, Wyo., March 19-May 24, 1998. *Domestic Neon*, sculpture and drawings.



Willem Volkersz, *After the Storm*, mixed media, 86" x 92" x 12"

PHOTO: CHRIS AUTIO

People in the News

In Memoriam

Rudolf Baranik, painter, intellectual, and activist, who is most well known for his series of antiwar paintings, *Napalm Elegies*, died on March 6, 1998, in Santa Fe, N.M. He was 77. Lithuanian-born Baranik was the son of secular Jewish socialists killed by fascists during World War II. After emigrating to the U.S. in 1938 and serving in the army, Baranik studied at the Art Institute of Chicago, the Art Students League in New York, and with Fernand Léger in Paris.

Although he experienced some critical success with his paintings in Paris, he and his wife, painter May Stevens, decided to return to New York when they "sensed that what was happening in America was clearly more vital than what surrounded us in Paris." From the early 1950s through the mid-1990s, Baranik achieved increasing recognition as a semi-abstract painter practicing what he termed "socialist formalism." He was a friend of Ad Reinhardt's, whose "black paintings" were a significant stimulus, as well as a foil, for his own brooding and evocative images with their links to Abstract Expressionism, Minimalism, and Northern European Romanticism.

After his *Napalm Elegies*, Baranik painted the *Sky Elegies* (1975-78), the *Edge Manifestoes* (1980s), *Full Fathom My Comrade Lies* (1985), and *Struggling Moons* (1993). His works continually drew praise from leading New York art critics. He and his works were recently the subject of a book by David Craven titled *Poetics and Politics in the Art of Rudolf Baranik* (Humanities Press, 1997), which also contains a selection of writings by the artist. Baranik's work can be found in the Whitney Museum of American Art, the Museum of Modern Art in New York, the Hirshorn Museum in Washington, D.C., and the Everson Museum in Syracuse, N.Y.

Baranik was a prominent leader of progressive causes, from the civil rights and the antiwar movements of the 1960s, to such projects as the 1977 *Anti-catalog* of the Artists Meeting for Cultural Change and such organizations as Artists Call Against U.S. Intervention in Central America in the 1980s. He was a key voice of consciousness in the art world for over 40 years. His effortless internationalism of mind and resourceful defense of democratic socialism gave his lively essays a wry and aphoristic quality. Baranik's knowledge of languages and Old World-intellectual range were seldom rivaled in the art world of his day. He is survived by his wife, May Stevens. —David Craven, *University of New Mexico*

Milton W. Brown was a pioneer in the study of 20th-century American art and one of its foremost specialists. Together with the eminent art historian Leo Steinberg, he founded the doctoral program in art history at the Graduate School and University Center, City University of New York, in 1970. The focus of the program on the fields of American and European 19th- and 20th-century visual culture gave it a unique place among art history doctoral programs. It quickly became well known and well received. Brown was the first executive officer of the program from 1971 to 1979. During that time it grew from 10 to 100 students and now has 240. Graduates of the program have positions in leading cultural institutions and universities across the country, from New York's Metropolitan Museum of Art to Oregon's Reed College.

After his retirement in 1979, Brown continued as resident professor. After his second retirement in 1993, he was named professor emeritus. Meanwhile, in 1982 he was Zacks Professor at Hebrew University, Jerusalem. From 1983 to 1987, he was senior fellow at the Williams College Art Museum in a program directed by Charles Parkhurst to prepare a catalogue raisonné of the works of the American artists Maurice Prendergast and Charles Prendergast. Among his many honors were appointments as Phi Beta Kappa Lecturer (1987-88) and as Kress Professor at the Center for Advanced Study in the Visual Arts, National Gallery of Art (1989-90). For years he served on advisory committees for the Archives of American Art, the Smithsonian Institution, and Princeton University.

Brown received all his degrees from New York University—the M.A. and Ph.D. from the Institute of Fine Arts. During World War II he served in the infantry, fighting from Monte Cassino to Bologna, and received the Bronze Star for bravery in battle; later he was on the staff of *Stars and Stripes*, the army newspaper in Rome. When he returned home in 1946 he joined the art department of Brooklyn College and served as chair from 1964 to 1971.

Brown's best-known publication is *American Painting from the Armory Show to the Depression*. The *New York Times* noted that this "groundbreaking study . . . was produced in the 1940s, when American art history was still in its infancy . . . and the material he was dealing with had been little examined by scholars." Other publications include *Painting of the French Revolution* (1938), *The Story of the Armory Show* (1963), and *American Arts to 1900: Painting, Sculpture, Architecture* (1977). He organized a number of exhibits and catalogues, including *Jacob Lawrence* (1974) for the Whitney Museum of American Art, *The Modern Spirit: American Painting and Photography, 1908-1935* (1977) for the British Arts Council and the Edinburgh Festival, and *One Hundred Masterpieces of American Painting from Public Collections in Washington, D.C.*, commissioned by the Carter administration and shown in 1983 in Mexico City.

Brown studied painting in his early years, continued to paint during vacations, then became increasingly active as a watercolorist after his second retirement. His first public one-

man show was held in 1996, a second in 1997, and a memorial exhibit is planned for September 1998, all in the Gallery Schlesinger.

Brown and his wife, Blanche Brown, met when both were students at the Institute of Fine Arts. They were married for 59 years. They have been famous for their convivial gatherings, generous sharing of information with students and other scholars, and general humanity. —Rose-Carol Washton Long, *Graduate School and University Center-CUNY*

Bernice F. Davidson, who had served for decades as research curator at the Frick Collection in New York and was a member of the CAA Board of Directors (1974-78), died on February 24, 1998. She was 70.

Born in New York in 1927, Davidson was a graduate of the Horace Mann School and Wellesley College. She earned a Ph.D. from Radcliffe College. After holding short-term positions at Rhode Island School of Design, Harvard University, Brown University, and the Institute of Fine Arts, she worked at the Frick from 1965 until her retirement in August 1997. Her expertise was Italian Renaissance art with a specialization in Raphael and artists of his circle in Rome. During her tenure at the Frick, however, she worked in all areas of the collection, developing strong interests in small Renaissance bronzes and in drawings. Davidson was a contributor to the volumes on painting in the 1968 catalogue of the collection and wrote the section on sculpture in *Art in the Frick Collection* (Abrams, 1996).

Davidson curated small, scholarly exhibitions—*Italian Art at the Close of the Quattrocento: Pollaiuolo and Hercules* (1992) and *Severo and the Sea-Monster* (1997)—and wrote the accompanying booklets. She also served as organizing curator for many traveling exhibitions. Her years at the Frick were punctuated by frequent trips to Italy, where she had a close association with the American Academy in Rome, serving as art historian-in-residence in 1983. Her publications include *Raphael's Bible: A Study of the Vatican Logge* (Penn State, 1983), as well as many articles for the *Art Bulletin*, the *Burlington Magazine*, and *Master Drawings*. Davidson also oversaw the annual graduate student symposium and worked closely with young scholars at the Frick. Many remained her close friends.

Spencer Moseley, 73, painter, author, and professor emeritus at the University of Washington School of Art, died in Seattle on January 28, 1998. In addition to completing undergraduate and graduate degrees at the university, he studied at the studio of Fernand Léger (1949-50), which had a long-lasting impact on his style. Moseley created an enormous body of work. He was co-author of a classic textbook, *Crafts Design* (with Pauline Johnson, 1952), and a small monograph, *Wendell Brazeau: A Search for Form* (with T. Gervais Reed, 1977). His hard-edge and optical-abstract paintings are in the collections of the Seattle Art Museum and Tacoma Art Museum, among other institutions. Director of the School of Art from 1967 to 1977, Moseley also had solo

exhibitions at ACA Gallery and Richard Feigen Gallery in New York, and the Ankrum Gallery of Los Angeles, and was included in group shows at Pennsylvania Academy of the Fine Arts, Denver Art Museum, National Museum of American Art, Smithsonian Institution, San Francisco Museum of Modern Art, and Amon Carter Museum.

Academe

Gina Werfel was appointed head of the Department of Art and Art History at the University of Connecticut in January 1998.

Richard Woodfield has been named professor of aesthetics and art theory at Nottingham Trent University in England.

Grants, Awards, & Honors

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

Carol Hannum of South Puget Sound Community College in Olympia, Wash., has been awarded a grant from the college to conduct art, architectural, and cultural research in Vietnam.

Sarah Haviland received an artist grant from the Westchester Arts Council to complete a sculpture project titled *Misericordia Cabinet*.

Karen Kunc has received the 1998 Outstanding Research and Creative Activity Award at the University of Nebraska-Lincoln.

Nancy E. Locke has been awarded a 1998 senior fellowship from the Dedalus Foundation, which she will apply to her study of Cubist sculpture.

Constance Lowe has been selected as an artist-in-residence at ArtPace in San Antonio, where she has an installation titled *striking likeness*.

Diane Macleod received an award for best book on British art and architecture from the

Historians of British Art for her book *Art and the Victorian Middle Class* (Cambridge, 1996).

Heather McPherson received the Beatrice, Benjamin, and Richard Bader Fellowship in the Visual Arts of the Theatre for 1998-99 for study at the Houghton Library Harvard Theater Collection. She will work on her book *Actress, Woman, and Tragic Icon: Representing Sarah Siddons*.

James F. O'Gorman, Grace Slack McNeil Professor at Wellesley College, received the Henry Russell Hitchcock Book Award from the Victorian Society in America for his *Living Architecture: A Biography of H. H. Richardson* (Simon and Schuster).

Wendy Wassyng Roworth professor of art history and women's studies at the University of Rhode Island, has received a 1998 NEH Fellowship for College Teachers for her book *Angelica Kauffman: Painting History, History-Painting, and the Business of Art in the Eighteenth-Century*. She was also named 1998-99 scholar-in-residence by the National Museum of Women in the Arts, where she will research Kauffman.

Rochelle Ziskin, assistant professor at the University of Missouri-Kansas City, received a Canadian Center for Architecture research fellowship to study lexicons of femininity and masculinity in late Baroque domestic design.

The following CAA members received 1998 fellowships from the John Simon Guggenheim Memorial Foundation: **Hal Foster**, **Eloise Quiñones Keber**, **Jeffrey Chipps Smith**, and **Nancy J. Troy** for fine arts research; **Patricia Waddy** for architecture and design; and **Elizabeth Anne McCauley** for photography studies.

Conferences & Symposia

Calls for Papers

Comité International d'Histoire de l'Art seeks academic section convenors and deputy convenors for its 30th Congress, "London 2000." The theme of the congress is "Time." Other key themes are internationalism, conviviality, and debate. Proposals for academic sections and poster sections are sought 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. 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**," the Women's Caucus for Art 1999 national conference, will be held in Los Angeles, February 8-11, 1999. Proposal 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, accompanied by résumés. Include home address, institutional affiliation, phone and fax numbers, and e-mail and website addresses. Betty Ann Brown, Art Dept., California State University, 1811 Nordhoff, Northridge, CA 91330-8300. *Deadline: June 1, 1998.*

Southeastern College Art Conference (SECAC) will hold its 1998 conference at Florida International University, October 29-31, 1998. Paper proposals are invited from artists, art historians, art educators, museum and visual resources professionals, arts administrators, and graduate students in art and art history. For preliminary conference program: Ann Thomas; phone/fax 919/933-1777; www.valdosta.edu/secac. For information: Barbara Watts, FIU, Dept. of Visual Arts, 3000 N.E. 151st St., North Miami, FL 33181; 305/919-5967; fax 305/919-5964; watts@fiu.edu. *Deadline: June 1, 1998.*

"**The Visual Arts and the Crisis in Higher Education**": A Special Issue of *Afterimage*. Seeking journalistic, personal, theoretical, historical essays that address the current turmoil in higher education from the perspectives of both "insiders" (adjuncts, administrators, students/TAs, professors) and "outsiders" (reporters, artists, independent scholars, funders), particularly contemporary issues in photography, independent film and video, the new communications technologies, art history, cultural studies, and studio art education. Submit 1-page proposals or finished manuscripts to: Michael Starenko, *Afterimage*, 31 Prince St., Rochester, NY 14607; afterimg@servtech.com. *Deadline: July 1, 1998.*

Society of Historians of East European and Russian Art and Architecture is organizing "Russian Modernism: Methods and Meaning in the Post-Soviet Era," April 1999, University of Maryland and the Woodrow Wilson Center. Jane A. Sharp, Institute for Advanced Study, Olden Lane, Princeton, NJ 08540; jsharp@ias.edu; Blair Ruble, Kennan Institute, Woodrow Wilson Ctr., 370 L'Enfant Promenade, S.W., Ste. 704, Washington, D.C. 20024-2518; wwcem124@sivm.si.edu. *Deadline: August 31, 1998.*

Newport Student Forum, an interdisciplinary forum organized by the Preservation Society of Newport County and Cooper-Hewitt/Parson's Program in the History of Decorative Arts, will be held at Rosecliff, in Newport, R.I., November 6, 1998. Papers are sought for 20-minute presentations on the Arts and Crafts movement in the U.S. and Europe from graduate students in the fields of American studies, architecture, art history, decorative arts, history, material culture, etc., relating to the American house and historic house collections. Send cover letter, c.v., 2-page abstract, and 1-page bibliography to: Newport Student Forum Committee, Program in the History of Decorative Arts, Cooper-Hewitt, National Design Museum, Smithsonian Institution, 2 E. 91st St., New York, NY 10128; 212/849-8344; fax 212/849-8347; eggebja@ch.si.edu. *Deadline: September 30, 1998.*

"Material Culture and Cultural Materialisms in the Middle Ages and the Renaissance," to be held February 18-20, 1999, in Tempe, is the 5th Annual Arizona Center for Medieval and Renaissance Studies interdisciplinary conference. Papers that explore topics related to the study of the Middle Ages and Renaissance are welcome, especially those focusing on material culture. The latter may address specific artifacts and artistic commodities or the relationships between people's material world and the society around them. Send 2 copies of session proposals or 1-page abstracts, 2 copies of current c.v., and AV request form to: Robert E. Bjork, ACMRS, Arizona State University, Box 872301, Tempe, AZ 85287-2301; 602/965-5900; fax 602/965-1681; acmrs@asu.edu; www.asu.edu/class/acmrs. *Deadline: October 1, 1998.*

To Attend

"Public Strategies in Public Art" is the New York University American Photography Institute National Graduate Seminar to be held June 1-10, 1998. Topics include: "What's at Stake in How, and Who Gets to Define 'Public?'" "The Role of Race and Gender in Public Art," "Surveillance, Voyeurism, and the Collapse of the Private into the Public," "Radically Changing Roles of the Audience and the Community," "Role of Public Art in Establishing Identity and Empowering Rural and Urban Communities," "Addressing Social and Political Issues," and "Changes Needed in Higher Education for the Public Artists." For information and registration: 212/998-1938.

"Modernism, Modernity, and the Modern: Japanese Culture and Society in the 1920s and 1930s" is an international symposium to be held at the Art Gallery of New South Wales, Sydney, July 31-August 2, 1998. The symposium will provide the cultural and social context for the gallery's concurrent exhibition, *Modern Boy Modern Girl: Japanese Modern Art 1910-1935*. For information: Elise Tipton, School of Asian Studies, University of Sydney, Sydney, NSW 2006 Australia; 61 2 9351 4718; fax 61 2 9351 2319; Elise.Tipton@asia.usyd.edu.au.

"Critical Sites: Issues in Critical Art Practice and Pedagogy," sponsored by LITTORAL: International Artists' Forum, will be held in Dublin, September 9-11, 1998. The conference will focus on new practices and theoretical issues in contemporary art practice and pedagogy, including discussions on new models for art school curricula, education for socially engaged art practice, international exchanges and research opportunities for artists, issues in telematics, education, and cultural communications, operative art practice, and practitioner-led and community-based training opportunities for young artists. For information: Martin McCabe, Critical Access, c/o Arthouse, Curved St., Dublin 2; Jackie Malcolm; 00 353 1 608 2704; baluba@clubi.ie; Mick Wilson, National College of Art and Design, Thomas St., Dublin; mwilson@hadcom.ncad.ie; Grant Kester, Washington State University, Dept. of Fine Arts, Fine Arts Center, PO Box 647450, Pullman, WA 99164-7750; gkester@mail.wsu.edu; Ian Hunter, Projects Environment, 42 Lodge Mill Lane, Turn Village, England; Celia Lerner, Lancashire, BL0 0RW, UK; phone/fax (0)1706 827961; sealion@projenv.demon.co.uk.

Opportunities

Calls for Entries

1998 National Juried Competition, NoB.I.A.S. is sponsored by Vermont's only alternative exhibition space for contemporary work of all media. Juror: Elizabeth Levine, MoMA. Send SASE for prospectus to: NoB.I.A.S., PO Box 739, North Bennington, VT 05257. *Deadline: June 30, 1998.*

L.A. Printmaking Society 15th National Biennial, open to artists working in print media, will be held in January 1999. Juror: Gordon L. Fuglie, Laband Gallery, Loyola Marymount. Send SASE for prospectus to: Roxanne Sexauer, LAPS 15th National, Art Dept., CSULB, 1250 Bellflower Blvd., Long Beach, CA 90840-3501; 562/985-7866; woodcuts@concentric.net. *Deadline: June 30, 1998.*

Miami University 9th Annual Outdoor Sculpture Competition is open to U.S. artists. One winning sculptor will receive a \$1000 honorarium, room and board, transportation, and materials for a 1-week residency to design and build a site-specific piece in September 1998. Send SASE for prospectus to: Outdoor Sculpture

Competition, Miami University, Dept. of Art, Oxford, OH 45056; 513/529-1883. *Deadline: June 30, 1998.*

Overview in Polymer, November 27, 1998-January 3, 1999, is a juried exhibition exploring new ideas and techniques in polymer clay. Jurors: Kathleen Dustin and Kathleen Amt, ceramists. Open to all artists; all work must be for sale. Submission fee: \$25/3 slides. Send SASE for prospectus to: Target Gallery, 105 N. Union St., Alexandria, VA 22314; 703/549-6877. *Deadline: September 1, 1998.*

"Igniting the Edge: Forging New Geographies, Categories and Identities" is the theme of the Women's Caucus for Art national conference to be held in February 1999. A regional juried exhibition on the same theme will be held at Los Angeles Artcore Brewery Annex. Juror: Terri Cohn, independent curator and writer. The competition is open to visual artists living in California, Oregon, Washington, Arizona, Colorado, Nevada, Utah, Idaho, Montana, and Texas. Entry fee: \$5/entry (maximum 3) for WCA members; \$10 for nonmembers. Send #10 SASE for prospectus to: Denise Kiser-Shaw, 1245 Whispering Pines Dr., Scotts Valley, CA 95066; cdshaw1@ix.netcom.com. *Postmarked deadline: September 30, 1998.*

ARC Gallery is reviewing all media (except video, performance, and film) for solo and group exhibitions. Gallery is also considering submissions for RAW SPACE, a site-specific gallery. Send SASE for prospectus to: ARC Gallery, 1040 W. Huron, Chicago, IL 60622; 312/733-2787. *Deadline: juried monthly.*

Southeastern College Art Conference (SECAC) will hold its first juried exhibition at Ambrosino Gallery in Miami, planned in conjunction with the 1998 conference to be hosted by Florida International University, October 29-31, 1998. SECAC membership is open to all. For information, see website, www.valdosta.edu/secac. Send SASE for prospectus/membership form to: Bill Burke, Florida International University, Dept. of Visual Arts, DM 382, 11200 S.W. 8th St., Miami, FL 33199; 305/348-2897 or 305/348-2170; fax 305/348-6544.

Calls for Manuscripts

Archives and Museum Informatics: The Cultural Heritage Informatics Quarterly covers theory, case studies of implementations, and includes reviews of standards, print and electronic publications, software, network sites, and conferences. The journal seeks articles that build common interests among museums, archives, and libraries, as well as scholarship in the arts and humanities. Guidelines for authors are available at www.kap.nl/kaphtml.htm/IFA1042-1467 or by e-mail from the editor (subject: "ARMU guidelines"). E-mail completed manuscripts or abstracts of proposed papers to: J. Trant; jtrant@archimuse (subject: "ARMU paper").

Drawing, the international quarterly published by the Drawing Society, seeks feature articles and exhibition reviews on all aspects of drawing or works on paper (excluding prints and photographs) from ancient to contemporary. Articles may vary in length. Modest author fees are offered. For information: Margaret Mathews-Berenson, Drawing Society, 588 Broadway, New York, NY 10012; 212/625-0566.

Grants and Fellowships

1998 Richard Kelly Grant. The New York chapter of the Illuminating Engineering Society of North America (NYIES) offers cash grants of up to \$2,000 to encourage creative thought and activity in the use of light. Individuals 35 or younger working or studying in the U.S., Canada, or Mexico are eligible. Submission categories: architectural space, art and sculpture, computer applications, education and theory, graphics, health care, fixture design, research and analysis, theater, and daylighting. Send a typed, 250-word (maximum) proposal detailing how light is utilized and indicating how grant would be used. Submission may include manuscripts, 35-mm slides, photographs, videotape, drawings, or other medium, along with a key that describes each image. Include name, date of birth, and category of application on all materials. Special equipment must be arranged in advance. Include SASE. Holly Bernard, Richard Kelly Grant, c/o IESNA, 120 Wall St., 17th fl., New York, NY 10005; 212/248-5000, ext. 118. *Deadline: June 9, 1998.*

National Gallery of Art Center for Advanced Study in the Visual Arts (CASVA) announces its 1-year **Frese Senior Research Program** for German citizens to study the history, theory, and criticism of art, architecture, and urbanism of any geographical area or period. Fellows reside in Washington, D.C., throughout the academic year. *Deadline: October 1, 1998.*

Senior Fellowship Program and Visiting Senior Fellowship Program supports study of the history, theory, and criticism of art, architecture, and urbanism of any geographical area or period. Applicants should have held the Ph.D. for 5 years, or possess a record of accomplishment. Fellows reside in Washington, D.C., throughout the academic year. The center will also appoint associates who have obtained research awards from other institutions. *Deadlines: senior/associate for academic year 1999-2000: October 1, 1998; visiting senior/associate for 60-day periods March 1999-August 2000: September 21, 1998; March 21, 1999; September 21, 1999.*

CASVA announces its **Visiting Research Fellowship Program** for scholars from East and South Asia. The fellowships include 2-month residence at the center, followed by an additional 2 months of travel to visit other libraries, collections, and institutions in the U.S. Applications will be considered for study in the history, archaeology, theory, and criticism of art, architecture, and urbanism of any geographical area or period. Knowledge of English is required. *Deadlines: September 21, 1998; March 21, 1999.*

For information on all programs: CASVA, National Gallery of Art, Washington, DC 20565; 202/842-6482; fax 202/842-6733; advstudy@nga.gov; www.nga.gov/resources/casva.htm.

Institute for Advanced Study seeks members for its School of Historical Studies for 1999-2000. Approximately 40 members are appointed each year. Ph.D. or equivalent and substantial publications are required of all candidates at the time of application. Applications may be made for 1-2 terms. For information: Administrative Officer, School of Historical Studies, Institute of Advanced Study, Princeton, NJ 08540; mzelazny@ias.edu. *Deadline: November 15, 1998.*

Henry Luce Foundation/American Council of Learned Societies Dissertation Fellowship Program in American Art. Awards of \$18,500 will be made to students at any stage of dissertation work in the history of the visual arts of the U.S. for a 1-year term beginning summer or fall 1999. The dissertation topic should be object-oriented. Applicants must be U.S. citizens or permanent legal residents. For application, note current level of graduate study, department and institution, citizenship, expected degree date, and dissertation topic. Fellowship Office, ACLS, 228 E. 45th St., New York, NY 10017-3398; fax 212/949-8058; grants@acls.org. *Deadline: November 16, 1998.*

Judith Rothschild Foundation makes grants to present, preserve, or interpret work by lesser-known American artists who have died after 1976. The primary emphasis is to promote public awareness of the scope of the artists' achievements, as well as the direct aesthetic experience of their work. For information: Judith Rothschild Foundation, 1110 Park Ave., New York, NY 10128; 212/831-4114.

Online

American Council of Learned Societies, www.acls.org, now has an Online Directory of Constituent Societies, which provides information on member learned societies and affiliates.

Educational Resources Information Center (ERIC), www.gov.edul-erich, is a national information system designed to provide users with ready access to an extensive body of education-related literature. ERIC is supported by the U.S. Department of Education, Office of Educational Research and Improvement, and the National Library of Education. The database contains more than 850,000 abstracts of documents and journal articles on education research and practice.

Stanford University Libraries has created a website, prelectur.stanford.edu, to support a new humanities and arts initiative, the Stanford Presidential Lectures and Symposia in the Humanities and Arts (SPLSHA). SPLSHA will bring several distinguished speakers to Stanford for a variety of lectures, panel discussions, and related interactions with faculty and students. Participants include Helene Cixous, Peter

Eisenman, Harold Bloom, Isabel Allende, Svetlana Alpers, Umberto Eco, Jacques Derrida, Henry Louis Gates, Jr., Stephen Jay Gould, Fredric Jameson, Wole Soyinka, Jean Starobinski, and others. The website will also serve a pedagogical mission, with individual sites on each of the participants providing essential critical information in the form of essays, texts, interviews, and bibliographies.

Publications

Cultural Property Protection News Update, the proceedings of the 1998 National Conference on Cultural Property Protection held in Washington, D.C., is now available. The conference addressed issues of security, fire protection, safety, facilities management, and emergency/disaster planning/preparedness for all types of cultural institutions. Cost: \$25.00. The International Committee on Museum Security of the International Council of Museums will hold a joint conference at the J. Paul Getty Institution, March 7-12, 1999. Details to be announced. Registrar, Smithsonian Institution: 202/633-9446; grdmx@si.edu.

Workshops and Schools

Institute for Electronic Arts at the New York State College of Ceramics, Alfred University, is sponsoring a summer workshop in "Large Format Digital Imaging," May 25-June 5, 1998. Participants will work with moving and still images and will investigate the making of large-format digital images as a way of understanding how ideas about print media are expanding. Cost: \$840 for 4 credit hours; lab fee: \$100; housing: \$252-\$290. For information: Kathy Isaman School of Art and Design, NYSCC Alfred University, 2 Pine St., Alfred, NY 14802; 607/871-2412; myscc.alfred.edu/art/iea/.

Lakehead University Summer Institute for Advanced Studies offers graduate courses in the use of computing technologies for research in the humanities and social sciences for graduate-level credit or professional development. Session II: July 6-25, 1998. For information: Alicia Colson; ajmcolson@lusias.org; www.lusias.org.

"Creating Electronic Texts and Images," the 2nd Summer Institute at the University of New Brunswick, Fredericton, Canada, will be held August 16-21, 1998. The course will focus on research, preservation, and pedagogical uses of electronic texts and images in the humanities. Librarians and archivists who are planning to develop electronic text and imaging projects; scholars who are creating electronic texts as part of their teaching and research; and publishers who are looking to move publications to the web will benefit. Tuition: Can\$750 (not including accommodations). For information: Karen Maguire; 506/453-4740; kmaguire@unb.ca; or ultratext.hil.unb.ca/Texts/Announce/seaman98.htm.

