

Classified Ads

CAA News accepts classified ads of a professional or semiprofessional nature. \$1.25/word for members, \$2.00/word for nonmembers; \$15 minimum. Classified ads must be prepaid.

CAA News also accepts boxed display advertising throughout the publication. Contact the listings editor at kschummarling@collegeart.org or 212/691-1051, ext. 217 for details.

Apartment Central Italy: Umbrian countryside, panoramic views. 2 BR., fireplace, use of studio. Ideal for artist, writer, etc., weekly-monthly. 617/739-1393 or 727/785-1578; Euroart@aol.com.

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

Paris, furnished studio for 1-2, 25 sq. m., available January 1. Security/references required, \$800 US plus utilities. Contact: legaream@aol.com.

Studio for sale: LA, beach, Orange Cty close. Renovated commercial bldg; residential zoning. Two sleeping lofts, kitchen, bath, large-scale work space. 6,200 sq ft loft. Call Coby, Century 21 Sparow, 562/493-6555 x 387.

Writer Offers B&B in lovely Victorian house in central London location, £33 per night, £60 double. Tel/fax 011-44-171-354-3036.



November 1999

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

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111 Franklin Street, New York, NY 10013, 212/966-0300
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The New York Academy of Art admits students of any race, color and national or ethnic origin.

paid advertisement



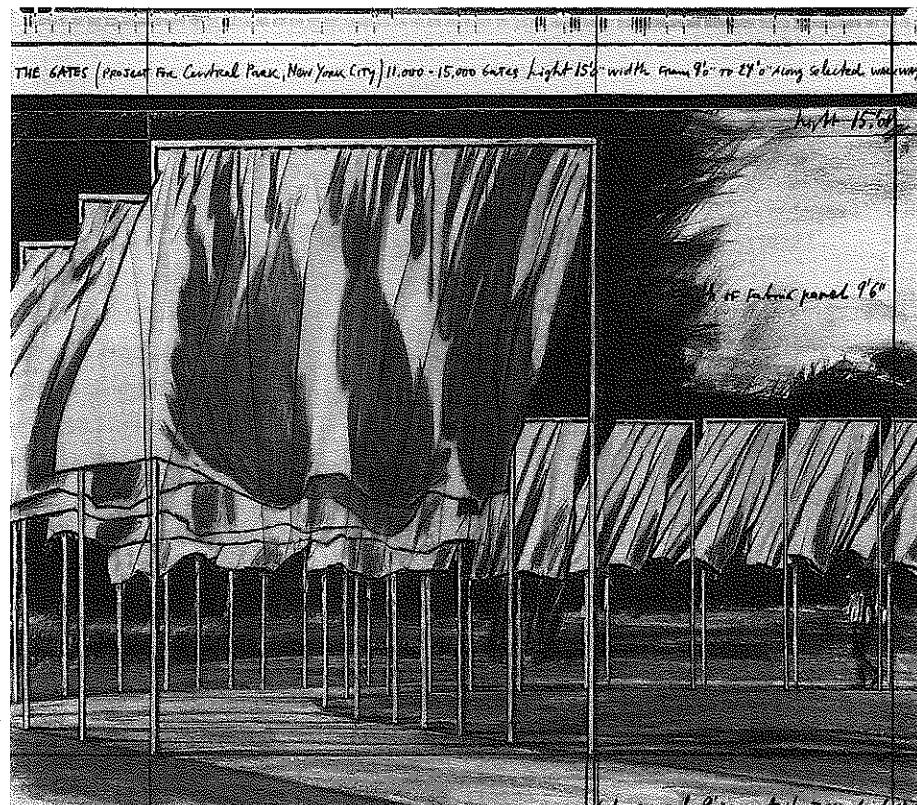
Christo and Jeanne-Claude to Speak in New York

ambition that was finally realized in *Wrapped Kunsthalle, Berne, Switzerland*, in 1968.

Christo and Jeanne-Claude are celebrated for such vast projects as *Valley Curtain, Rifle, Colorado* (1970-72), *Surrounded Islands, Biscayne Bay, Greater Miami, Florida* (1980-83), and, most recently, *Wrapped Reichstag, Berlin* (1972-95), the last first proposed in 1972. Subsidized by the sale of drawings, collages, and prints, the stunning scope

of these works demonstrates the couple's remarkable ability to express visual beauty on a large scale and manage each project's huge organizational and legal challenges.

Christo and Jeanne-Claude will illuminate their creative partnership in a talk about their current projects: "Two Works in Progress: The Gates, Project for Central Park, New York City; and Over the River, Project for the Arkansas River, Colorado."



Christo, 1980. *The Gates*, Project for Central Park, New York City. Collage in 2 parts, fabric, pastel, charcoal, pencil, and map, 11 x 28 and 22 x 28 inches. Copyright Christo 1980-81.
PHOTO: WOLFGANG VOLZ

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Editor-in-Chief Susan Ball
Editor Elaine Koss
Listings Editor Lehadima Land

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

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2000-2001 CLARK FELLOWSHIPS



RESEARCH
AND
ACADEMIC
PROGRAMS

The Sterling and Francine Clark Art Institute announces the inaugural year of fellowships. National and international scholars, critics, and museum professionals are welcome to propose projects that extend and enhance the understanding of the visual arts and their role in culture. The program encourages a critical commitment to research in the theory, history, and interpretation of works from all periods and genres of art.

Clark Fellows (one to ten months) and Clark Visiting Fellows (less than one month) will be provided with offices in the Institute's extensive library. The museum, library, visual resources collection, and the scholars' center are housed together with the Williams College Graduate Program in the History of Art and the Getty Trust's Bibliography of the History of Art. The Clark Art Institute is within walking distance of both Williams College and its Museum of Art, close to the new Massachusetts Museum of Contemporary Art in North Adams. Annual Clark Conferences and symposia, as well as frequent lectures and seminars, are a vital part of the Institute's activities.

Both Clark Fellows and Visiting Fellows will receive generous stipends, dependent on sabbatical and salary replacement needs, and reimbursement for travel expenses. They will be housed in apartments in a scholars' residence across the road from their offices in the Institute, located in a rural setting in the Berkshire Hills of western Massachusetts. Both Boston and New York City are about three hours away.

Applications are invited from scholars with a Ph.D. or equivalent professional experience in universities, museums, and related institutions. For guidelines, as well as further information, please contact Michael Ann Holly, head of research and assistant director for academic affairs, Clark Art Institute, Williamstown, Massachusetts 01267. Telephone: 413-458-9545, ext. 325 or 260; e-mail: research@clark.williams.edu
The application deadline for fellowships awarded for the 2000-2001 year is January 10, 2000.

STERLING & FRANCINE
CLARK ART INSTITUTE

WILLIAMSTOWN, MASSACHUSETTS 01267

A Note to Our Members:
If you have any questions about CAA, please check our website first, at www.collegeart.org. You will be able to find the addresses of staff members there.

CAA News

Becoming an Affiliated Society

CAA welcomes as affiliated societies groups of artists or scholars whose goals are generally consonant with those of CAA, with a view to facilitating enhanced intercommunication and mutual enrichment. It is assumed that a substantial number of the members of such groups will already be CAA members. To be recognized as an affiliated society, a group must be national in scope and must present evidence that it is primarily, or in large part, committed to the serious practice and advancement of the visual arts or to the study of some broad, major area of the history of art. It must possess a formal organizational structure, i.e., elected officers, identifiable membership, and such signs of ongoing activity as a newsletter, periodical, exhibition record, or other documentation. CAA's affiliates are listed on the website at www.collegeart.org/caa/aboutcaa/affsocieties.html. For information and application: Lee Ann Whitehead, CAA, 275 7th Ave., New York, NY 10001; lwhitehead@collegeart.org.

New Affiliated Society

The College Art Association is pleased to welcome an organization that has met the standards required to become a formal affiliate, Community College Professors of Art and Art History.

Community College Professors of Art and Art History (CCPAAH), founded in 1995. Membership: 25. Annual dues: \$20. Purpose: to provide a forum for community college professors to exchange ideas, formulate curriculum, further define the community college's role in the education of arts professionals, and develop sessions for CAA presentation that are of specific interest to issues in the community college environment. The CAA has

expressed a desire to develop outreach to community colleges, faculty and students alike, and CCPAAH is working to be the conduit through which this can become a coordinated effort. The CCPAAH undertakes exhibition development, exchange of student and faculty works of art, and curriculum development; it facilitates surveys and publishes a newsletter. Annual meeting is held in conjunction with the CAA Annual Conference. For more information please contact Thomas Morrissey, Professor of Art, Community College of Rhode Island, Lincoln, RI 02865.

CAA Statements and Guidelines

Over the course of its history, CAA has adopted numerous statements, resolutions, and guidelines that individual and institutional members may find useful and informative. Unless otherwise noted, texts of all CAA statements and guidelines are also available at www.collegeart.org/caa/ethics.html.

A Code of Ethics for Art Historians and Guidelines for the Professional Practice of Art History

- College Art Association Standards for Retention and Tenure of Art Historians
- Criteria for the Hiring and Retention of Visual Resources Professionals
- A Guide to the New York Print and Photograph Law
- Guidelines for Faculty Teaching in Computer-Based Media in Fine Art and Design
- M.F.A. Standards
- Part-Time Employment
- Printmakers Contracts
- Professional Practices for Artists
- "Promotion of Distance Education Through Digital Technologies": Comments of the College Art Association
- Public Art Works
- A Quick Guide to Artists' Rights Under the New Copyright Law
- Reproduction Rights in Scholarly and Educational Publishing
- Resolution Concerning the Acquisition of Cultural Properties Originating in Foreign Countries
- Resolution Concerning the Sale and Exchange of Works of Art by Museums
- Standards for the B.A. and B.F.A. Degrees in Studio Art
- Standards for Professional Placement
- Standards for Retention and Tenure of Visual Arts Faculty

CAA Honors Fifty-Year Members

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

Standards for Sculptural Reproduction and Preventive Measures to Combat Unethical Casting in Bronze

The following publications guidelines are available from the publications department or on the website at www.collegeart.org/caa/publications:

Art Bulletin Style Guide and Guidelines for Art Journal Contributors.

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

Submitting Ph.D. Dissertations to the *Art Bulletin*

Current dissertation topics are listed annually in the June issue of the *Art Bulletin*. Departments should collect dissertation titles from their candidates and submit them electronically, in lieu of mailing the index cards used in past years. For information, contact Debra Steckler, dsteckler@collegeart.org.

Deadline for the June 2000 list: December 1, 1999.

Staff Change

We are pleased to announce that Denise Mitchell has been promoted to the position of Deputy Director. Denise joined CAA last September as Director of Finance and Operations. She will now also be responsible for site selection and contract negotiation for the annual conference.

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Annual Conference Update

Committee on Women in the Arts to Honor Norma Broude and Mary D. Garrard and Carolee Schneemann

The CAA Committee on Women in the Arts will usher in the year 2000 with a particularly festive event. On Friday, February 25, the Committee will honor the distinguished art historians Norma Broude and Mary D. Garrard for their pioneering feminist scholarship and artist Carolee Schneemann for her



Norma Broude

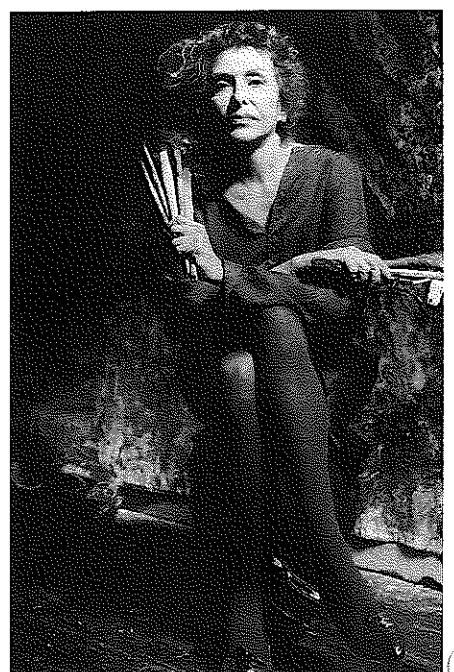
enlightening avant-garde practice. They will join a distinguished group of recipients: Louise Bourgeois, Agnes Gund, Samella Lewis, and Linda Nochlin. It is especially appropriate that the first award granted in the new century by the committee, which is charged with "promoting the scholarly study and recognition of the contributions of women to the visual arts," will be for ground-breaking contributions that will help shape the cultural and intellectual climate of the twenty-first century.

The scholarship of Norma Broude



Mary D. Garrard

and Mary D. Garrard has documented and fostered their early recognition of the "explosive implications of feminism for art history." In 1978 Garrard asked the question, "Feminism: Has It Changed Art History?" (*Women's Studies and the Arts/Heresies*). In response, Broude and Garrard have given us a body of work that is a model of feminist scholarship, both individually—Broude's *Impressionism, A Feminist Reading: The Gendering of Art, Science, and*



Carolee Schneemann
PHOTO: BARBARA YOSHIDA

Nature in the Nineteenth Century (1991) and Garrard's *Artemesia Gentileschi: The Image of the Female Hero in Italian Baroque Art* (1989)—and in a collaboration that is feminist process at its best.

Their vision resulted in the 1982 anthology *Feminism and Art History: Questioning the Litany* and a decade later in *Expanding the Discourse: Feminism and Art History*. They see their work as "an important tool to keep the doors open—the process going"; the significance of their contribution is that students who were introduced to feminist art history through these anthologies are now returning to teach another generation using the same texts. Broude and Garrard's *Power of Feminist Art: The American Movement of the 1970's, History and Impact* (1994), a "community of the mind," described repositioning in history, the movement now widely recognized to have changed the history of late twentieth-century art.

Multidisciplinary artist Carolee Schneemann's pioneering contributions to the history of art and to contemporary and feminist art practice have expanded, directed, and transformed discussions about the body, pleasure, and art itself. In painting, photography, film, video, and installation work, in her writing, teaching, and lecturing, she has exhibited unparalleled grace, intellect, and boldness that serve as an inspiration for undoing suppressive taboos. From legendary early work, such as the film *Fuses* (1964-67) and the performance *Interior Scroll* (1975), through her recent treatment of illness and healing, *Plague Column* (1996), Schneemann has received worldwide attention for exploring the simultaneously monumental and prosaic realities of lived experience.

Join the Committee and our honorees at a celebratory breakfast Friday, February 25, 7:30-9 a.m., in the Hilton Hotel's Mercury Ballroom at the Annual Conference in New York. Please note: preregistration for the breakfast with advance Conference registration is required.

—Joanna Frueh, University of Nevada, Reno, and Flavia Rando, Rutgers University

Travel Arrangements

CAA's new travel coordinator, Flying Colors, has super-saver discounts on American and Delta Airlines, but will

research air fares on all airline carriers to ensure that they offer the lowest available fares. They also offer discounts on rail transportation with Amtrak and car rentals. Call Flying Colors at 800/477-4402 and state that you are affiliated with the College Art Association. Reservation lines are open Monday-Friday, 8:00 a.m.-6:00 p.m. CST. Or contact them via e-mail at flying_colors@sba.com. If you prefer, you may make your airline reservations with the airlines directly. Call American Airlines at 800/433-1790 and reference #A4620UC or Delta Airlines at 800/241-6760 and reference #135080A. *Please note:* In the CAA Preliminary Program the Delta reference code is incorrect. Please use this number and make your reservations as early as possible to obtain the flight of your choice and the lowest available fares.

Reserve with Flying Colors and Win Free Tickets!

Fly to New York City and win free tickets for travel in the United States! Two pairs of round-trip tickets will be given away to Conference attendees at Convocation. To be eligible, your reservation must be made through Flying Colors.

Airport Transfer Coupon

Gray Line New York will deliver and pick up Conference attendees at LaGuardia, JFK, and Newark airports and the official Conference hotels listed in the Preliminary Program. A \$2 discount coupon is available in the Conference Preliminary Program.

Learn about New York's Public Art Program

The City of New York Department of Cultural Affairs invites CAA members to a luncheon reception to be held on Friday, February 25, 2000, from 12:30 to 2:00 p.m. at its offices on 330 West 42nd St. (between 8th and 9th avenues). The office is within walking distance of the Hilton Hotel. The staff will be available to show slides of a selected group of 170 completed projects, introduce you to

local artists who have worked with the program, advise you on the commissioning and slide registry process, and lead an informal discussion on what's happening in public art around the country. To learn more about NYC's public art program, check its Website at www.ci.nyc.us and click Agencies (Cultural Affairs). There will be a charge of \$5.00 for refreshments. Registration is required. For information: Charlotte Cohen or Cathie Behrend at 212/643-7770, or by fax at 212/643-7780.

Ushers and Projectionists Sought

Applications are being accepted for ushers and projectionists for the 88th Annual Conference, to be held at the New York Hilton from February 23 to 26, 2000. Successful applicants will be paid \$10.00 per hour and will receive complimentary registration. Ushers and projectionists are required to work a minimum of four, 2.5-hour program sessions, from Thursday, February 24, to Saturday, February 26, and attend a training meeting at 7:30 a.m. on Thursday. Projectionists must be able to operate a 35-mm slide projector; familiarity with video projectors is helpful. Send a brief letter of interest to: CAA U/P Coordinator, c/o Conference Director, CAA, 275 7th Ave., New York, NY 10001. *Deadline: December 1, 1999.*

Room Monitors Sought

Room monitors are needed for two of CAA's mentoring programs, the Artist's Portfolio Review and the Career Development Workshop, to be held during the 88th Annual Conference, from February 23 to 26, 2000. Room monitors will be paid \$10.00 per hour and will be expected to work a minimum of four hours checking in participants and facilitating the work of the mentors. Send a brief letter of interest to: Conference Director, Room Monitors, CAA, 275 7th Ave., New York, NY 10001. *Deadline: December 1, 1999.*

Advocacy

The College Art Association issued the following statement in support of the Brooklyn Museum of Art. Susan Ball, Executive Director of CAA, also spoke out in defense of the museum and artistic freedom at a panel discussion, "Exploring *Sensation*: Art, Outrage and the First Amendment," at the First Amendment Center. Excerpts from this forum can be seen at www.freedomforum.org/speech/1999/10/1nymuseum2.asp.

COLLEGE ART ASSOCIATION SUPPORTS THE BROOKLYN MUSEUM OF ART AND ITS DIRECTOR, ARNOLD L. LEHMAN

New York, September 30, 1999: In response to New York City Mayor Rudolph W. Giuliani's recent condemnation of the exhibition *Sensation: Young British Artists from the Saatchi Collection*, at the Brooklyn Museum of Art, the College Art Association has issued the following statement:
The scholarly community of visual artists and art historians strongly supports the Brooklyn Museum of Art in its fight against Mayor Giuliani's unconstitutional attempts to block this exhibition and censor the work of

Professional Development Fellowships for Artists and Art Historians

College Art Association requests applications from Ph.D., M.F.A., and terminal M.A. students who have been underrepresented because of their race, gender, age, national origin, sexual orientation, disability, or history of economic disadvantage and will earn their degrees in 2001. For information and application: 212/691-1051, ext. 219; meesley@collegeart.org; www.collegeart.org/caa/resources/fellowship.html.

Deadline: January 31, 2000

individual artists. The Mayor has not only threatened to withhold city funds from the museum on the grounds that he finds some of the works on display objectionable, he is also stifling the artistic freedom and diversity that is so vital to the City of New York.

The Brooklyn Museum of Art is the second largest art museum in New York and one of the city's leading cultural and economic assets. Although many of the works being exhibited may be seen as challenging or controversial, the public must be given an opportunity to choose whether or not to attend, to view the exhibition unimpeded, and to form its own opinion.

The College Art Association is alarmed by the Mayor's misguided attempts to use the power of his office to stifle artistic free expression that is protected by the First Amendment to the Constitution. While the Mayor attempts to justify his attacks on the Brooklyn Museum of Art and its exhibition on the basis of technical aspects of the museum's lease agreement with the City of New York, it is clear that his actions are motivated only by his personal taste, and politics. He has refused to see the exhibition or meet with Dr. Lehman.

Mayor Giuliani has in the past generously supported arts and culture. The College Art Association urges him to renew these commitments that are so important to residents and visitors to the City of New York.

Founded in 1911, College Art Association is committed to the highest standards of scholarship, connoisseurship, criticism, and teaching of the history of art, as well as the highest

levels of creativity and teaching in the visual arts. To this end, we serve a community of 14,000 individual and 2,000 institutional members around the world. CAA organizes a comprehensive annual conference, publishes two scholarly journals, a bi-monthly newsletter, and an on-line reviews journal, all of which facilitate the exchange of ideas. In addition to offering job placement and mentoring services that help members establish and further their careers, CAA is also an ardent, effective advocate for the arts and humanities.

We strongly encourage members to send a letter of protest to:

Mayor Rudolph Giuliani
City Hall
New York, NY 10007

and write to Speaker Vallone and Robert Rubin and/or Arnold Lehman thanking them for their support and standing firm on the issue.

Peter Vallone
Speaker, New York City Council
City Hall
New York, NY 10007

Robert S. Rubin
Chairman of the Board
Brooklyn Museum of Art
200 Eastern Parkway
Brooklyn, NY 11238-6052

Arnold Lehman, Director
Brooklyn Museum of Art
200 Eastern Parkway
Brooklyn, NY 11238-6052

member- and lower-level fees stable. Student membership has not increased since 1984. Occasionally, however, increases in expenses must be passed along to and shared among the membership.

A copy of CAA's financial statements (published in the biannual report and distributed, as required by law, each year at the Members' Business Meeting held Saturday morning at the Annual Conference) and a calculator reveal the following: income from membership fees is 38 percent of total income; publications account for 8 percent of the income; annual conference 23 percent; placement 12 percent; investment allocation is 12 percent; and grants are 7 percent. On the expense side, administration and membership services represent 39 percent of the total; publications 30 percent; annual conference 15 percent; fellowships, grants, and awards 7 percent; placement services 6 percent; and development 3 percent. A breakdown of members by category in 1999 reveals that 20 percent of the membership are students and 3 percent retired; 46 percent are in the two lowest income-based categories (below \$35,000); 22 percent in the next two categories (below \$60,000); and 5 percent above \$60,000. Sustaining, sponsoring, and patron members account for 3 percent of the total, and life members represent just under 1 percent.

It is important to note that members who join in the current income categories of above \$45,000, together with sustaining, sponsoring, and patron members, or 15 percent of the entire membership, are the only members whose dues payments cover the cost of maintaining the membership. In other words, this 15 percent is subsidizing all the other levels. While the Board of Directors has confirmed its commitment to a progressive income-based honor system for dues structure, it has decided to raise student and retired dues for the first time in more than a decade and to combine the two lowest categories (below \$35,000 income) into a single category, as well as the next two (below \$60,000).

The Board of Directors' budget projections for dues to fund fiscal year 2000 operations are based on members rejoining at least at the same declared level of income as last year. A shortfall

in this revenue may mean curtailing programs or services.

Many new programs and enhanced services are added each year, in addition to the annual increased costs of maintaining current programs and services. Some, such as the Professional Development Fellowship Program, *CAA Reviews*, the new, free online reviews journal, and increased color in *Art Journal* and the *Art Bulletin*, are fully funded by grants and contributions. Other initiatives, such as increases in services provided at the Annual Conference—a greatly expanded audiovisual equipment program and M.F.A. and members exhibitions—represent direct additional expenses, as do career development services at the Annual Conference—Artists Portfolio Review and Career Development Workshops. In addition, CAA has created a first-rate website and is in the process of installing a new telephone system in an effort to make the organization more useful and accessible to its members.

Increases in staff and workloads of existing staff, especially in the membership, publications, and annual conference departments, are another factor giving rise to additional expenses. The pressures on our members at their places of employment are increasingly precluding the kind of volunteer professional service on which CAA has been dependent for survival. CAA continues to be blessed with an active Board of Directors, editorial boards, and committees, aided by the hundreds of people involved in the annual conference and publications who donate their time and expertise. Even so, the amount of time people are able to give has decreased; concomitant with this is an increase in the burden that falls on the paid staff. Over the years, the staff has grown as more and more programs and services, which used to be maintained by volunteers, have been brought in-house.

Despite all this, CAA remains a volunteer-driven organization, operating a \$3.2 million association with an international membership of more than 14,000. It has three scholarly publications, a large annual conference, an active placement service, a fellowship and awards programs, and an influential advocacy effort—all with a staff of twenty. The Board of Directors and staff

From the Executive Director

Where Do Your Dues Go?

By now most of you will have received your annual dues renewal letters and noted an increase. The board and staff are very sensitive to balancing the needs of the membership with the costs of providing quality products, programs, and services during the delicate budgeting process. The reality that informs this process each year is that even though everyone involved in budgeting wants to do more for members—provide more and better programs and services—in actuality the costs of just maintaining the status quo go up every year.

CAA is in the enviable position of having an endowment that generates income that partially supports general operations and designated programs (e.g., fellowships, awards, and publications). It also benefits from the generosity of 395 Sustaining, Sponsoring, and Patron members who elect to make a contribution over and above their income-based dues as well as members who make annual contributions to general operating support, travel grant funds, publications, and the fellowship program. Because of endowment income and contributions, CAA has been able to fund both the maintenance and enhancement of current programs and the addition of new ones designed to serve the membership better *without* asking the entire membership to share the costs through increased dues and conference fees as often as our costs have increased. Furthermore, the income-based dues system and member/nonmember conference-fee structure make it possible to keep the

are committed to serving the membership. We are all grateful for the contributions in terms of time and expertise that members give and to the many financial contributions that members make each year.

This year you will have the opportunity to meet and question all ten candidates who are running for the Board at the member's Business Meeting on Saturday, February 26, at the Annual Conference before casting your ballots. Please plan to attend. We welcome your suggestions. Speakout! sessions and Town Meetings are held at each annual conference to give the Board and staff an opportunity to hear your suggestions and constructive criticism. The purpose of a membership organization is to serve its members; your dues help make that service possible. Let us know what you want and please do your part to make it possible.

—Susan Ball, Executive Director

sball@collegeart.org

Solo Exhibitions by Artist Members

Only artists who are individual CAA members will be included in this listing. Group shows or exhibitions cannot be listed. When submitting information, include name, membership number, venue, city, dates of exhibition, and medium (or website address of online exhibits). Photographs will be used only if space allows and cannot be returned. Please be advised that listings and images may be reproduced on the CAA website. Submit to: L. Land, 275 7th Ave., New York, NY 10001; caanews@collegeart.org.

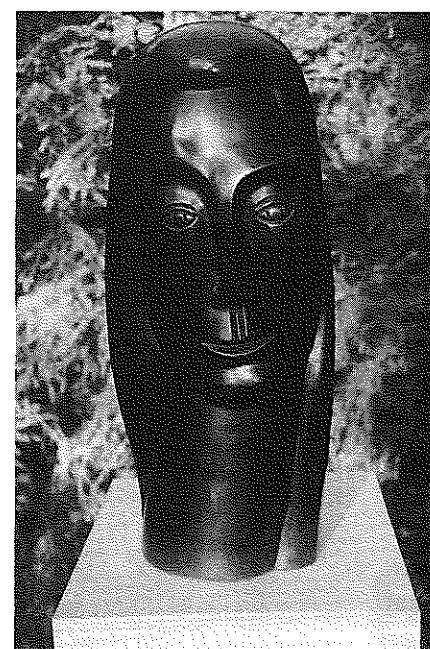
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Banerjee. Cité Internationale des Arts, Paris, France, July 22–31, 1999. *Fumage Sur Toile*.

Naomi Darling. Temple Studio, Melbourne, Australia, April 23–May 9, 1999. *29 Days Return*, mixed-media installation.

Jennifer Odem. Proposition Gallery, Belfast, Ireland, July 22–August 7, 1999. *Cart Variations*, sculpture.

Stevie Scheidemantel. Mikasa Gallery, Shizuoka, Japan, November 1–30, 1999. Photographs.



Dean Carter, *Head*. Bronze

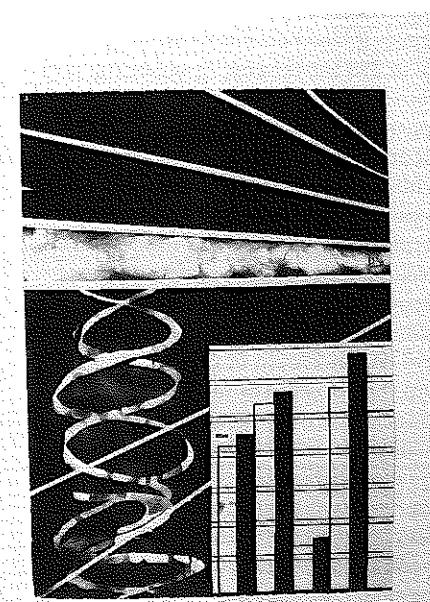
MID-ATLANTIC

Ruth Bernard. Gudelsky Gallery, Maryland College of Art and Design, September 22–October 30, 1999. Paintings and drawings.

Dean Carter. The Armory Gallery, Virginia Tech School of the Arts, August 26–October 1, 1999. Sculpture.

Vince Hron. Raab Gallery, September 3–26, 1999. *Inside and Out*, paintings.

Kendall Shaw. Marsh Art Gallery, University of Richmond Museums, Va., September 2, 1999. *A Life's Journey in Art*.



INTERNATIONAL

RICHMOND

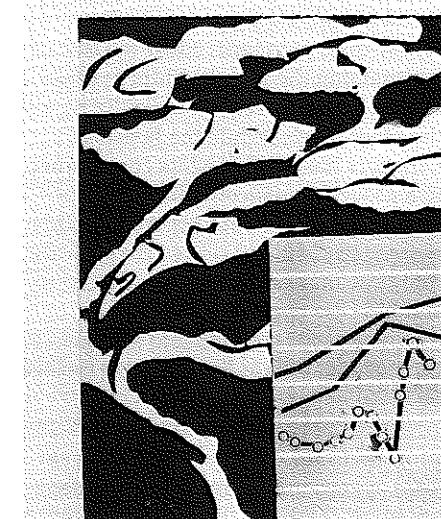
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Banerjee, *Darwin's Universe (A Continuation)*, #1, 1999. Diptych, 30" x 22"
PHOTO: SARA WELLS

Kirk R. J. L. Roda. Fine Arts Gallery, University of Michigan, Flint. November 1–26, 1999. *Messengers*, recent sculpture in bronze.

January 2000. Rogue Community College, Grants Pass, Ore., May 2000.

MIDWEST

Charles Caldemeyer. Rosewood Art Center Gallery, Kettering, Ohio, November 16–December 18, 1998. Paintings. Trumbull Art Gallery, Warren, Ohio, April 10–May 7, 1999. Paintings.

John R. G. Roth. Sculpture Center, Cleveland Ohio, October 15–November 15, 1999. *Speculative Naval Architecture*, sculptures.

David A. Sear. Godschalk Gallery, St. Norbert College, De Pere, Wisc., September 2–25, 1999. Prints and paintings.

NORTHEAST

Prilla Smith Brackett. UMF Art Gallery, University of Maine at Farmington, October 8–November 12, 1999. *Remnants: Ancient Forests and City Trees*, mixed media.

Marc Dennis. The Roger Smith Gallery, New York, September 7–October 5, 1999. *New Paintings*.

Sarah Haviland. Chappaqua Library Gallery Courtyard, Chappaqua, N.Y., August 14–November 27, 1999. Sculpture.

Jon Imber. 808 Gallery, Boston University, October 22–December 5, 1999. *The World as Mirror*, paintings.

Michael McCarthy. Printmaking Center of New Jersey, Somerville, July 15–August 31, 1999. Etchings.

Gavin Zeigler. Gallery Bershad/Gallery II, Somerville, Mass., October 9–November 7, 1999. Painting.

SOUTH

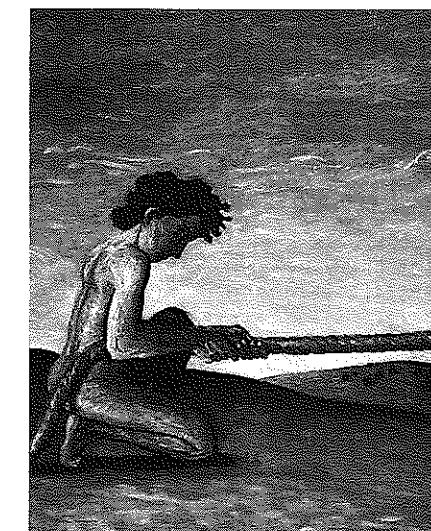
John Clemmer. New Orleans Museum of Art, La., October 2–November 21, 1999. *John Clemmer: Exploring the Medium, 1940–99*. Academy Gallery, New Orleans, La., October 2–November 2, 1999. Drawings and paintings.

R. Schofield. Cudahy's Gallery, Richmond, Va., October 14–November 16, 1999. *Views Askew*, paintings and drawings. 22nd Floor Gallery, Florida State Capitol, Tallahassee, August 5–November 4, 2000. Paintings.

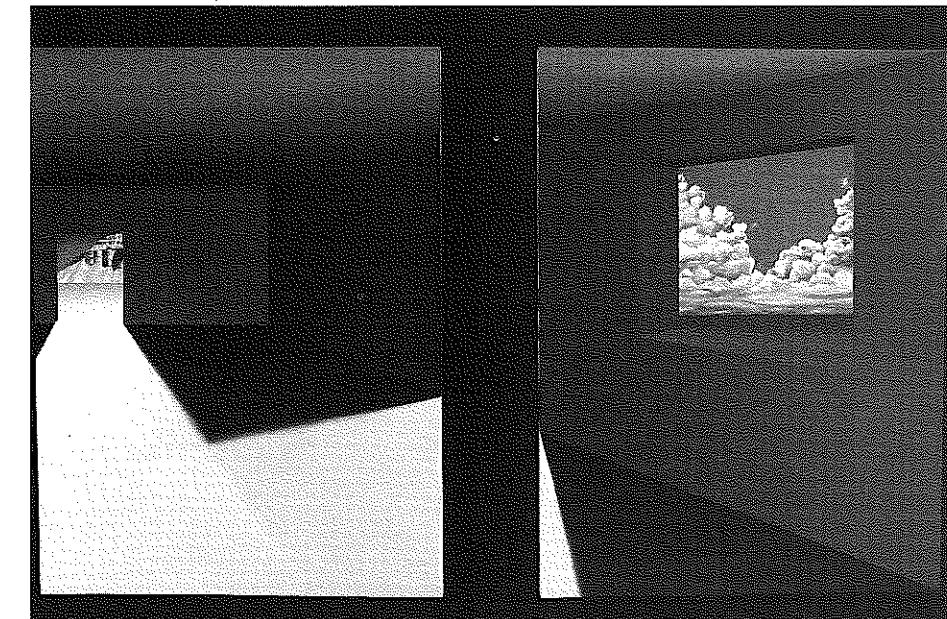
WEST

Heather Ryan Kelley. Northlight Gallery, Arizona State University, Tempe, September 20–October 10, 1999. *Equilibrium*, mixed-media collage.

Mel Smothers. Clatsop Community College, Astoria, Ore., December 1999. Community College of Southern Nevada, Las Vegas,



Jon Imber, *Rope Puller*, 1987. Oil/masonite, 24" x 19.5"



R. Schofield, *Echoes of the Land*, oil on board, diptych, 48" x 78"

People in the News

In Memoriam

Harry Kahn, a retired New York investment advisor, art collector, and philanthropist, died on August 20 of pneumonia and heart failure. A resident of Manhattan and Truro, Mass., he was a board member of the Brooklyn Museum of Art and, with his companion, Ruth Bowman, an active supporter of the College Art Association.

Academe

Kevin E. Consey has been appointed Director, University of California, Berkeley Art Museum and Pacific Film Archive. He will also hold a dual academic appointment as Professor of the History of Art and Professor of Not-for-Profit Management in the Haas Business School.

Ruth E. Iskin has been awarded the Izaak Walton Killam Post-Doctoral Fellowship at the Department of Art History, the University of British Columbia for 1999–2000 and has been selected for the Green Research Scholar award by Green College at UBC for the same year.



**Sabine M. Eckmann, curator,
Washington University Gallery of Art**

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: L. Land, caanews@collegeart.org.

David Lubin has been named Charlotte C. Weber Professor of Art at Wake Forest University.

Marcia Neblett has been named part-time professor in commercial illustration, graphic illustration, and advanced illustration at Cazenovia College, Cazenovia, N.Y., for fall 1999.

Saul Ostrow has been appointed associate professor of art and art history and director of the Atrium Gallery at the University of Connecticut in Storrs.

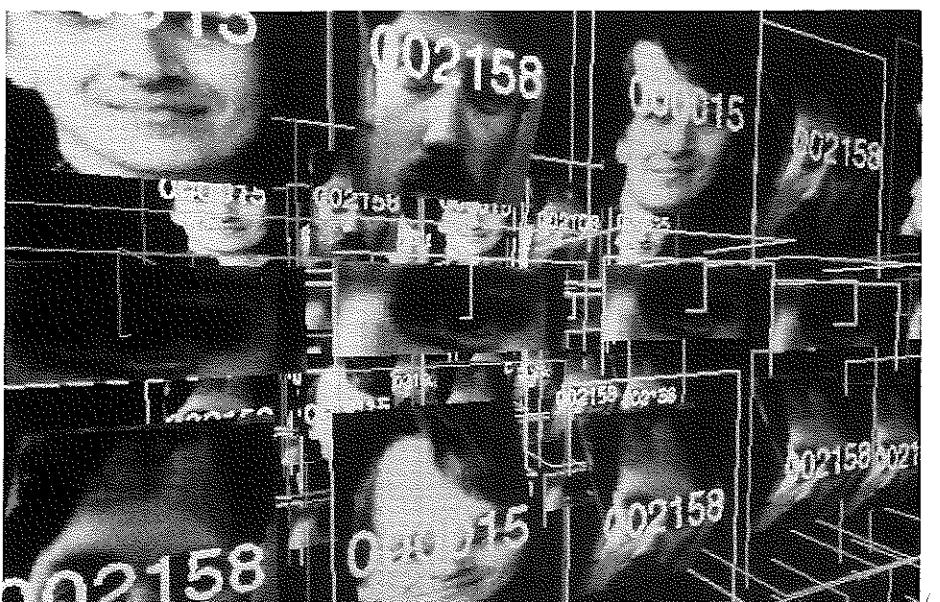
Janis Tomlinson has been appointed Director of the Arts in the Academy at the National Academy of Sciences, Washington, D.C.

Museum

Sabine M. Eckmann has been named curator of Washington University's Gallery of Art. She joined the gallery's staff full-time as of October 1. Eckmann, a specialist in twentieth-century German art, was formerly an assistant professor at the University of Tulsa.

Organization

Saralynn Reece Hardy has been named director of Museums and Visual Arts at the National Endowment for the Arts.



Lynn Hershman, *The Difference Engine #3*, multi-user internet sculpture

sculpture made in collaboration with San Francisco's Construct Internet Design.

Don Kenell, Middlesex County Arts and Education Council, has been awarded a Mid-Atlantic Arts Foundation grant to work in Middlesex County, N.J., with community participants in creating permanent public sculptures.

Karen Kettering, associate curator at Hillwood Museum in Washington, D.C., was awarded a 1999 Rakow Grant for Glass Research from the Corning Museum of Glass.

John Klein, associate professor at the University of Missouri-Columbia, received a 1999-2000 fellowship from the American Council of Learned Societies. His research is on Henri Matisse and decorative arts revivals in France after the Second World War.

Karen Rose Mathews has received a grant from the Graham Foundation for Advanced Studies in the Art to conduct research in Egypt on Mamluk architecture.

Jonathan Gilmore has been appointed a Mellon Fellow at Columbia University's Society of Fellows in the Humanities for his project "Iconoclasm, Aestheticism and the Politics of Form."

Emily Ginsburg, assistant professor, Pacific Northwest College of Art, Portland, Ore., and chair of the Printmaking Department, was awarded a SACI (Studio Arts Centers International/Florence) Artist-in Residency, January-April 1999 in Florence, Italy.

Lynn Hershman will be awarded the Golden Nica at Ars Electronica in Linz, Austria. The award is being given for her interactive artwork *The Difference Engine #3*, a multi-user, internet

Directory of Affiliated Societies

This directory is published annually on the basis of information provided by CAA's affiliated societies. The societies listed below have met specific standards for purpose, structure, range of activities, and membership enrollment required for formal affiliation.

American Council for Southern Asian Art

ACSA, founded 1966 (formerly American Committee for South Asian Art). Membership: 265. Annual dues: \$35 regular; \$10 student and unemployed; \$40 institutional; \$50 contributing; \$100 sustaining. Purpose: to promote the understanding of the arts of all the countries of Southern Asia, including India, Pakistan, Nepal, Bangladesh, Sri Lanka, and Southeast Asia. Publishes a biannual newsletter and frequent bibliographies and holds a major symposium every two years. Secretary: Richard Davis, Bard College, Annandale-on-Hudson, NY 12504; 914/758-7364; rdavis@bard.edu.

American Institute for Conservation of Historic and Artistic Works

AIC, founded 1958. Membership: 3,200. Annual dues: \$105 individual; \$55 student and retiree; \$155 institutional. (Plus one-time filing fee of \$10 for each category) Purpose: to advance the practice and promote the importance of preservation of cultural property through publications, research, and the exchange of knowledge as well as by establishing and upholding professional standards. AIC holds an annual conference and publishes a bimonthly newsletter, a scholarly journal, an annual membership directory, and other publications. Executive Director: Elizabeth F. "Penny" Jones, 1717 K St., N.W., Ste. 200, Washington, DC 20006; 202/452-9545; fax 202/452-9328; InfoAIC@aol.com; http://aic.stanford.edu.

American Society for Hispanic Art Historical Studies

ASHAHS, founded 1975. International membership: 150. Annual dues: \$15.00 regular; \$7.50 student; \$25.00 institutional. Purpose: to promote the study of the visual cultures of Spain, Portugal, and their territories, through meetings, a newsletter, and scholarly means. ASHAHS presents an annual Eleanor Tufts Award for an outstanding English-language publication, and an annual photography grant to a graduate student writing a dissertation on an aspect of Hispanic art. General Secretary: Oscar E. Vázquez, Dept. of Art History, Binghamton University, PO Box 6000, Binghamton, NY 13902-6000; 607/777-2847; ocsarv@binghamton.edu.

Art Libraries Society of North America

ARLIS/NA, founded 1972. Membership: 1,450. Annual dues: \$65 individual; \$40 student/retired/unemployed; \$80 institutional; \$100 business affiliate. Purpose: to foster excellence in art librarianship and visual resources curatorship for the advancement of visual arts. The society provides an established forum for professional development and sources for up-to-date information on trends and issues in the field. The society holds an annual conference, sponsors awards for excellence in art-related activities, and publishes *Art Documentation* twice yearly, *ARLIS/NA Update* bimonthly, an annual *Handbook and List of Members*, and one monograph series. Executive Director: Meredith Locher; meredith@alderdrozinc.com.

Arts Council of the African Studies

Association

ACASA, founded 1982. Membership: 500. Annual dues: \$35 regular and institutional; \$15 special (student, unemployed, retired). Purpose: to promote scholarship, communication, and collaboration among scholars, artists, museum specialists, and others interested in African and African Diaspora arts. ACASA's business meeting is held at the ASA annual conference; ACASA triannual conference will be held in spring 1998 in New Orleans; ad hoc meetings are held at the CAA conference. Members receive the ACASA newsletter three times a year. Secretary-Treasurer: Vicki Rovine, University of Iowa Museum of Art, 150 N. Riverside Dr., Iowa City, IA 52242-1789; 319/353-2468; fax 319/335-3677; victoria-rovine@uiowa.edu.

Association for Latin American Art

ALAA, founded in 1979. Membership: 200. Annual dues: \$20 general; \$10 student/retired/non-U.S. address; \$100 individual sustaining; \$50 institutional; \$500 institutional sustaining. Purpose: ALAA is an international scholarly and professional organization that encourages the discussion, teaching, research, and exhibition of Latin American art. Annual dues entitle members to newsletters and member directory. For information: http://www.arts.arizona.edu/alaa; President: Patricia J. Sarro, 46 Livingston St., Clifton, NJ 07013, patricia.sarro@prodigy.net.

Association for Textual Scholarship in Art History

ATSAH, founded 1991. Membership: 70. Annual dues: \$20 U.S.; \$24 overseas. Purpose: to promote the study and publication of art-historical primary sources and to facilitate communication among scholars working with art literature. The association publishes a biannual newsletter with information as well as critical reviews about ongoing scholarship, publications, and conferences. ATSAH organizes conference sessions at the Society of Textual Scholarship meeting at the City University of New York, International Congress of Medieval Studies (Kalamazoo), and the CAA conference. President: Liana De Girolami Cheney, 112 Charles St., Beacon Hill, Boston, MA 02114; lianacheney@earthlink.net.

Association of Art Editors

AAE, founded 1994. Membership: 75. Annual dues: \$10. Purpose: to advance and set standards for the profession of art editor; to provide a forum for the exchange of information among art editors and others involved in art-related publications; to provide authors information about editing and publication procedures; to exchange information about editing positions available, both freelance and institutional. AAE meets annually at the CAA conference and sponsors a session on publishing. Directory of members includes areas of expertise. President: Phil Freshman, 3912 Natchez Ave. S., St. Louis Park, MN, 55416. Send membership dues to: Michaelyn Mitchell, AFA, 41 E. 65 St., New York, NY 10021.

Association of College and University Museums and Galleries

ACUMG, founded 1980. Membership: 360. Annual dues: corporate \$50; institutional \$35; individual \$20; student \$10. Purpose: To address the issues that are relevant and unique to college and university museums and galleries. The association holds an annual issue-oriented, one-

day conference in conjunction with the annual meeting of the American Association of Museums (AAM). ACUMG publishes *News and Issues*, a newsletter containing information on issues of concern, and offers members a forum to share information through published articles. President: Les Reker. Business Office and Membership: Brigid Brink, Sam Noble Oklahoma Museum of Natural History, 2401 Chautauqua Ave., Norman, OK 73072-7029; 405/325-1671; fax 405/325-7699; bbrink@ou.edu.

Association of Independent Historians of Art

AIHA, founded 1982. Membership: 45. Annual dues: \$25 full or associate; \$10 subscription. Purpose: to provide guidance concerning the problem of professional credibility for the independent scholar; to publish a newsletter and directory of members to foster communication among the unaffiliated; to establish a schedule of fees and ethical standards for freelance work; and to provide guidelines for contractual arrangements for independent curatorial positions and publication of illustrated books and articles. AIHA publishes an annual newsletter and sponsors panels composed of lawyers, writers, museum directors, and other experts at the CAA conference and elsewhere to keep independents up-to-date and informed on important issues. President: Barbara J. Mitnick, 19 Van Beuren Rd., Morristown, NJ 07960; 973/605-1885; fax 973/605-8633. Treasurer: Mary Emma Harris, 42 Grove St., Apt. 33, New York, NY 10014; phone/fax 212/691-6708. For information: Membership Chair: Anne Lowenthal, 340 Riverside Dr. (10-A), New York, NY 10025; 212/666-3271; fax 212/666-3290.

Association of Historians of 19th-Century Art

AHNCA, founded 1994. Membership: 500+. Annual dues: \$20 faculty, \$15 student; foreign min. \$15. Purpose: to foster communication and collaboration among historians of nineteenth-century art of all nations, through such activities as a newsletter and research colloquia. AHNCA organizes two sessions at the CAA conference and also holds its business meeting at that time. It publishes an annual directory of members. President: Petra ten-Doeschate Chu; Vice-President in Charge of Development: Gabriel Weisberg; Secretary: Sura Levine; Treasurer: Sally Webster; Newsletter Editor: Cynthia Mills; Membership Coordinator: June Hargrove; Program Coordinator: Patricia Mainardi; Business office: AHNCA, Dept. of Art History and Archaeology, University of Maryland, 1211-B Art/Sociology Bldg., College Park, MD 20742-1335; <http://www.inform.umd.edu/arth/ahnca>.

Association of Research Institutes in Art History

ARIAH, incorporated in 1988. Full members: 19; affiliate member: 1. Purpose: to promote scholarship by institutes of advanced research in art history and related disciplines; to exchange administrative, scholarly, and research information; to encourage cooperation in the development and funding of joint programs. Chair and Treasurer: Therese O'Malley, Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, DC 20565; 202/842-6501; fax 202/842-6733. Vice-Chair: Amy Meyers, Huntington Library, Art Collections, and Botanical Gardens, 1151 Oxford Rd., San Marino, CA 91108; 626/405-2229; fax 626/405-0634. Secretary: Joel Hoffman, The Wolfsonian, Florida International University, 1001 Washington Ave., Miami Beach, FL 33139; 305/535-2626; fax 305/531-2133.

Catalogue Raisonné Scholars Association

CRSA, founded 1993. Membership: 80. Annual dues: \$20; \$30 overseas. Purpose: a forum for discussing the catalogue raisonné; sessions at the CAA annual conference address authenticity, opinion, research, and other scholarly issues; also funding, legal, publishing, technological, and similar practical concerns. CRSA publishes a biannual newsletter. President: Nancy Mowll Mathews, Williams College Museum of Art, Williamstown, MA 01267; Vice President: Melvin P. Lader, 8212 Glyn St., Alexandria, VA 22309. Send membership dues to Nancy Mowll Mathews.

Design Forum: History, Criticism, and Theory

DF, founded 1983. Membership: 185. Annual dues: \$10. Purpose: to nurture and encourage the study of design history, criticism, and theory and to provide, through its various events, better communication among its members, the academic and design community, and the public at large. DF holds an annual meeting in conjunction with the CAA annual conference, and an autonomous symposium on design. The DF newsletter, *Object Lessons*, founded 1990, is published occasionally. Co-chairs: Joseph Ansell, School of the Museum of Fine Arts, Boston, and Richard Martin, Costume Institute, Metropolitan Museum of Art, 5th Ave. at 82nd St., New York, NY 10028; 212/570-3908; fax 212/570-3970.

Foundations in Art: Theory and Education

FATE, founded 1977. Membership: 400-600. Annual dues: \$45 for two years or \$25 per interim year. Institutional \$100. Purpose: a

national organization to promote excellence in the development and teaching of college-level foundation courses in both studio and art history. FATE aims to foster discussion, analysis, strategies, goals, and understanding in the visual arts core curriculum. The FATE newsletter, journal (*FATE in Review*), and regional/national conferences provide a platform for exchange and publication. President: Reid Wood, Art Dept., Lorain County Community College, 1005 N. Abbe Rd., Elyria, OH 44035; 440/365-5222, ext. 7102; rwood@lorainccc.edu; <http://www.louisville.edu/a-s-finearts/FATE.html>. For membership: FATE Treasurer: Cindy Gould, Dept. of Art and Design, College of Design, Iowa State University, Ames, IA 50011; 515/294-6297; cgould@iastate.edu.

Gay and Lesbian Caucus

GLC, founded 1989. Membership: 300. Annual dues: \$25 employed; \$5 low income and students. Purpose: to encourage, nurture, and publicize the study of gay and lesbian, and bisexual art history, theory, and studio practice. The caucus works for the greater visibility of sexual difference in the arts, and the greater equality of gays, lesbians, and bisexuals in society. Activities include a newsletter and conference panels. Co-chairs: Joe Thomas, Art Dept., Clarion University, Clarion, PA 16514; thomas@mail.clarion.edu; Ray Anne Lockard, Frick Fine Arts Library, University of Pittsburgh, Pittsburgh, PA 15260; frickart+pitt.edu. For membership information: Jonathan Weirberg, History of Art, Yale University, POB 208272, New Haven, CT 06520-8272.

Historians of British Art

HBA, founded 1992. International membership: 260. Annual dues: \$10 professional; \$5 student; \$100 institutional. Purpose: to foster communication and to promote the study and sharing of ideas among those engaged in any type of scholarship or other professional endeavor related to British art of every area and/or period. HBA has 1-2 affiliate sessions at the annual CAA conference, in addition to a separate HBA meeting on the Saturday of the national conference. The *HBA Newsletter* is published biannually and a directory of members is available. Prizes include an award for the "Best Book on a British Art Topic" and a Travel Award to a graduate student presenting a paper at the annual conference. President: Robert L. Mode, Dept. of Fine Arts, Vanderbilt University, Nashville TN 37235; 615/343-2831; fax 615/343-3786; mode@cftrvax.vanderbilt.edu.

Historians of German and Central European Art and Architecture

HGCEA, founded 1997. Membership: 105. Annual dues \$25 individual; \$15 student. Purpose: to foster the study of visual and

material culture in Northern and Central Europe and to further communication among scholars working on the art and architecture of the region through the publication of an annual newsletter (with directory of members) and through annual conferences and meetings. President: Rose-Carol Washton Long, Ph.D. Program in Art History, CUNY Graduate Center, 365 5th Ave., New York, NY 10016; fax 212/817-1502; Secretary: Reinhold Heller, Dept. of Art History, University of Chicago, Chicago, IL 60637; fax 708/799-9266; Treasurer: Charles W. Haxthausen, Williams College, Graduate Program in History of Art, Williamstown, MA 02167-2566; fax 413/458-9562; chaxthau@williams.edu.

Historians of Islamic Art

HIA, founded 1983. Membership: 225. Annual dues: \$25; \$15 student. Purpose: to promote high standards of scholarship and instruction in the history of Islamic art; to facilitate communication among its members through meetings and through the *HIA Newsletter and Directory*; and to promote scholarly cooperation among persons and organizations concerned with the study of Islamic art. HIA holds periodic *majlis*, or meetings, of its members, often in conjunction with meetings of CAA or the Middle East Studies Association (MESA). President: Massumeh Farhad, Arthur M. Sackler Gallery / Freer Gallery of Art, MRC 707, Smithsonian Institution, Washington, DC 20560; 202/357-4880; farham@asia.si.edu; Secretary-Treasurer: Sussan Babaie, Dept. of Art, Smith College, North Hampton, MA 01063; 413/586-9755; sbabaie@aol.com.

Historians of Medieval Art

ICMA, founded 1956. Membership: 1,400. Annual dues: \$45 active (U.S.); \$50 (all other countries); \$15 student; \$60 institutional. Purpose: to promote the study of medieval art and civilization. Publishes *Gesta*, a newsletter, and sponsors sessions at international conferences. Administrator of ICMA, The Cloisters, Fort Tryon Park, New York, NY 10040; phone/fax 212/928-1146; ICMA@compuserve.com; <http://www.medievalart.org>.

Italian Art Society

IAS, founded 1986. Membership: 225+. Annual dues: \$15 within the U.S.; \$20 overseas, includes *Bibliography of Members' Publications and Newsletter*. Purpose: to foster communication among disciplines and scholarship devoted to the study of Italian art and civilization of all historical periods. IAS sponsors sessions at the International Congress on Medieval Studies and CAA annual conference. President: Bernadine Barnes, Art Dept., Wake Forest University, Box 7323 Reynolda Station, Winston-Salem, NC 27106; 336/758-5303; fax 910/759-6014; barnes@wfu.edu. Secretary-Treasurer: Roger Crum, Visual Arts Dept., University of Dayton, 300 College Park, Dayton, OH 45469-1690; crum@McCoy.as.udayton.edu.

International Association of Art Critics

AICA/US, American affiliate founded early 1950s. Membership: 300. Annual dues: \$50 (\$65 new members). Purpose: to promote critical work in the field and to help insure its methodological basis; to create permanent links among members through international meetings and exchange; and to contribute to the

National Art Education Association

NAEA, founded in 1947. Membership: 40,000. National dues: \$50. Purpose: to advance art education through professional development, advancement of knowledge, and leadership. The NAEA conducts research, holds seminars and conventions, and publishes journals, newsletters, and books. Members receive a monthly publication, quarterly journal, and discount on all other publications. Executive Director: Thomas A. Hatfield. For membership information please contact: Membership Department, NAEA, 1916 Association Dr., Reston, VA 20191-1590; 800/299-8321 (VISA/Mastercard only); naea@dgs.dgsys.com; <http://www.naea-reston.org/>.

National Conference of Artists

NCA, founded in 1958. Membership: 500. Annual dues: \$35 general; \$10 student; \$100 institution; \$50 chapter; \$500 life. Purpose: The National Conference of Artists works to preserve, promote, and develop the creative forces and expressions of African-American artists and other artists of African heritage. Through its research in the arts, annual convention, regional meetings, and correspondence, the NCA seeks to bring artists together to discuss mutual concerns, to exchange ideas and promote cultural exchange and interchange of works of local, national, and international origin. Members receive a quarterly newsletter and are invited to attend the annual convention. President: Napoleon Jones-Henderson, National Conference of Artists, 12 Morley St., Roxbury, MA 02119.

National Council of Art Administrators

NCAA, founded 1972. Membership: 200. Annual dues: \$30. Purpose: to provide a forum for the exchange of ideas, the identification of problems, and the generation of shared solutions to the issues that confront visual art professionals in higher education today. NCAA supports a yearly conference hosted by an educational institution to encourage dialogue and networking. Members receive a newsletter and directory. President: Kenda North, University of Texas, Dept. of Art and Art History, Box 19098, Arlington, TX 76019; kenda@uta.edu. Administrative Coordinator: Robert Shay, Dean, University of Kentucky, Lexington, KY 40506-0022; rshay@pop.uky.edu.

Private Art Dealers Association

PADA, chartered 1990. Membership: 60. Annual dues: \$500. Purpose: to represent a select group of dealers who work from nonpublic spaces, and who are specialists in specific areas of the fine

arts. Election to membership is by invitation and is based on a dealer's experience, scholarship, ethics, and contributions to the arts community. PADA supports scholarship through public lectures, symposia, and grants. The association is a member of Confédération Internationale des Négociants en Oeuvres d'Art (CINOA). A directory of PADA dealer members is published annually. PADA, PO Box 872 Lenox Hill Station, New York, NY 10021; 212/909-0409; fax 212/909-0408.

Renaissance Society of America

RSA, founded 1954. Membership: 3,700. Dues: \$75 institutional; \$50 individual; \$25 student. Purpose: an international, interdisciplinary organization dedicated to the promotion and encouragement of the study of the Renaissance period. RSA holds an annual conference, usually in the early spring, publishes *Renaissance Quarterly* and a newsletter, *Renaissance News and Notes*, three times a year. RSA, 24 W. 12th St., New York, NY 10011; 212/998-3797; fax 212/995-4205; rsa@is.nyu.edu; <http://www.r-s-a.org>.

Society of Historians of East European and Russian Art and Architecture

SHERA, founded 1995. Membership 135. Dues: \$18; \$12 students and other limited income. Purpose: SHERA is an international network for scholars working in the field of Russian and East European visual culture. SHERA publishes a triannual newsletter that includes bibliographic citations of new research in the field, notices of conferences and exhibitions and State of Research essays. SHERA panels held at annual CAA conferences. Contact: Pamela Kachurin; 266 Ashmont St., Dorchester, MA 02124; pkachurin@compuserve.com

Visual Resources Association

VRA, founded 1982. Membership: 600. Annual dues: \$65 North America; \$85 foreign; \$35 student or retired; \$95 institutional; \$100-\$299 contributing; \$300+ patron. Purpose: to establish a continuing forum for communication and to further research and education in the field of visual documentation. VRA-sponsored publications include a quarterly newsletter, the *VRA Bulletin*; a number of monographs and special bulletins on various aspects of visual resources administration and image retrieval. The association organizes workshops and an annual conference and sponsors the VRA web site: <http://www.vra.oberlin.edu> and VRA-L listserv. President: Jenni M. Rodda, Institute of Fine Arts, New York University, NY 10021; 212/772-5872; fax 212/772-5807; jmr3@is2.nyu.edu

Women's Caucus for Art

WCA, founded 1972, is a national organization unique in its multidisciplinary, multicultural membership of artists, art historians, students and educators, gallery and museum professionals, critics and publishers, art administrators, and others involved in the visual arts. Membership: 2,000. Purpose: to win parity in the valuation of creative and scholarly work by women; to create new opportunities for women to document, produce, and exhibit works; and to assemble for the exchange of ideas. WCA offers a national network of thirty-three local chapters, exhibitions, publications, a monthly e-mail bulletin, a triannual newsletter, and regional and national conferences hosted by local chapters, which provide an occasion to teach, learn, present work, and celebrate scholarly and creative achievements by women. President: Gail Tremblay, Evergreen State College, Olympia, WA; tremblay@elwha.evergreen.edu. National Administrator: Denise Mumm, National Office, PO Box 1498 Canal St. Station, New York, NY 10013; 212/634-0007; info@nationalwca.com.

Ray Williams, education curator for the Ackland Art Museum at the University of North Carolina at Chapel Hill, is one of 12 scholars chosen for next spring's Guest Scholar Program at the J. Paul Getty Museum in Los Angeles. At the Getty from April through June 2000, Williams will synthesize and document the Ackland's work with its Five Faith Project, in which museum educators use artworks as starting points for teaching about Buddhism, Christianity, Hinduism, Islam, and Judaism.

The following CAA members have been named to the American Council of Learned Societies 1998-99 ACLS Fellowship Program:

Patricia G. Berman, Wellesley College; Eve D'Ambra, Vassar College; Jennifer González, University of California, Santa Cruz; Mary B. Shepard, Metropolitan Museum of Art, The Cloisters.

The American Council of Learned Societies has announced the results of the competition for the Henry Luce Foundation/ACLS Dissertation Fellowship Program in American Art. The following CAA members are recipients: Renee D. Ater, University of Maryland, College Park; Christina G. Cogdell, University of Texas, Austin; Elizabeth A. Dungan, University of California, Berkeley; Louisa M. Iarocci, Boston University; Carrie J. Lambert, Stanford University; Jonathan R. Massey, Princeton University; John W. Ott, University of California, Los Angeles; Kristin A. Schwain, Stanford University.

The following CAA members are Getty Research Institute 1999-2000 Getty Scholars: David Carrier, Carnegie Mellon University; T. J. Clark, University of California, Berkeley; Robert S. Nelson, University of Chicago; Margaret R. Olin, School of the Art Institute of Chicago; Catherine M. Soussloff, University of California, Santa Cruz.

Conferences & Symposia

Calls for Papers

Boston University, in conjunction with Museum of Fine Arts, Boston, announces the sixteenth annual graduate student symposium on the history of art, to be held March 18, 2000. We invite papers from all areas of the discipline. The symposium provides an opportunity for younger scholars to share their recent research in a professional forum. Students interested in participating should submit a one-page abstract and a cover letter noting how they learned about the symposium. Inquiries may be directed to: Symposium Coordinator, Department of Art History, Boston University, 725 Commonwealth Avenue, Boston, Massachusetts 02215; tel.: 617/353-2520; fax: 617/353-3243; email: nseaman@bu.edu. *Deadline for Abstracts: December 1, 1999.*

Expanding the Visual Field: Visual Culture In (and Out) of History, USC's fourth annual graduate student symposium, will take place on March 25, 2000. The conference will be structured around a central question: What is the place of history in the study of visual culture? Graduate students in the humanities are invited to submit papers focusing on specific examples of visual culture (e.g., prints, illuminated manuscripts, paintings, photographs, film, fashion, or other expressions of material culture) as they illuminate questions of history that the discipline of art history may have overlooked. Send 1-page abstracts and c.v. to: Symposium Committee, Department of Art History, University of Southern California, 104 Watt Hall, Los Angeles, CA 90089-0293. For more information: loughrey@usc.edu. *Deadline: January 7, 2000.*

The Cleveland Symposium, to be held at the Cleveland Museum of Art, Saturday, March 4, 2000. The symposium is sponsored by the graduate students in the Cleveland Museum of Art/Case Western Reserve University joint program in Art History and Museum Studies. It is open to graduate students in art history from the U.S. and Canada. Interested candidates should submit a one-page, single-spaced abstract with the student's name and title of the paper at the top along with a short c.v. and a SASE or self-addressed postcard. Prospective papers may deal with any chronological period and geographical area and may be based in traditional methodologies or exhibit postmodern and other recent theoretical approaches. All presentations must not exceed 20 minutes in

length. Send abstracts and c.v. to: Cleveland Symposium, c/o Dept. of Art History and Art, Case Western Reserve University, Cleveland, OH 44106-7110; 216/368-4118. *Deadline: January 17, 2000.*

Mirrors of Infinity is the topic for the 6th annual meeting of the International Society of Phenomenology, Aesthetics, and the Fine Arts, to be held in Cambridge, Mass., April 28-30, 2000. Topics may include but are not limited to: gardens in the East and West; the elements; from a closed to an open universe; shifting perspectives. Send abstracts to: Marlies Kronegger, President of ISPAFA, Old Horticulture Bldg. 313, Michigan State University, East Lansing, MI 48824-1112; fax: 517/432-3844; kronege@pilot.msu.edu; <http://www.phenomnology.org>. *Deadline for abstracts: February 15, 2000.*

Women Art Patrons and Collectors: Past and Present. The co-chair and organizers of the conference held last March at the New York Public Library wish to announce the launch of a new art history journal titled *Aurora*. This journal will be inaugurated in late 2000 and will publish articles dealing with all time periods, cultures, media, and/or methodologies within the field of art history. We are currently seeking articles for the first issue. Send manuscripts to: Lilian H. Zirpolo, 255 Glen Road, Woodcliff Lake, NJ 07675; lzirpolo@worldnet.att.net; or Joanna Gardner-Huggett, Art Department, DePaul University, 1150 W. Fullerton Ave., Chicago, IL 60614-2204; joannagh@hotmail.com. Each co-editor should receive a copy. Publishers are welcome to submit books for review.

To Attend

Prerogatives of Rule in Early Modern France: Royal Women from Catherine De Médicis to Marie-Antoinette is a conference to be held at Amherst College, Amherst, Mass., November 12-14, 1999. This interdisciplinary conference will explore the prerogative and conflicts of early modern royal women's role and will examine the political influence that queens (and mistresses) of France claimed for themselves through their historical acts, as well as through the representation of these figures in literature, art, architecture, juridical treatises, encyclopedias, fairy tales, and political and sacred ritual. With a format including speakers for the U.S. and France, and workshops on a variety of topics related to themes of the sessions, the goal is to juxtapose both common and divergent disciplinary perspectives, providing ample opportunity for discussion among participants. For information, Nicola Courtright, Associate Professor of Fine Arts, Department for Fine Arts, Campus Box 2249, Amherst College, Amherst, MA 01002; tel.: 413/542-2365; nmcourtright@amherst.edu.

Pantheons: Transformations of a Monumental Idea, November 13, 1999, the Henry Moore Institute, Leeds, U.K. This symposium will

Opportunities

examine the idea and practice of Pantheon as a generic phenomenon from classical to modern times. Contributions will engage with such well-known examples of this type of monument as Westminster Abbey and the Panthéon in Paris, but the aim of the conference is to examine how this concept was applied across different states, at different moments of nationhood, and thereby to explore the expectations associated with such monuments. The general theme embraces discussion of ideas of nationality and its monumental expression; debates on authorized versions of national past and its key biographical players; problems of translating patriotic reverence into visual and architectural form; and the variety of counter-readings that such projects engender. Speakers include Dario Gamboni, Brandon Taylor, and Alison Yarrington. The conference organizers are Richard Wrigley (Oxford Brookes University) and Matthew Craske (Henry Moore Postdoctoral Fellow, Oxford Brookes University). For information: Debbie Lee, Henry Moore Institute, 74 The Headrow, Leeds, LS1 3AH, UK; fax: +44 (0)113 246 1481; debbie@henry-moore.ac.uk.

Poussin, Cleveland Museum of Art, Cleveland, Ohio, November 20, 1999, 9:00 a.m.–4:00 p.m. Held in conjunction with the exhibition *Poussin's Holy Family on the Steps*. Admission: \$35, \$25, \$10 faculty and students with ID. For reservations: 216/421-7340; 888-CMA-0033.

Figuration/Abstraction: Strategies for Post-War Public Sculpture in Europe, 1945–1968, December 2–4, 1999, the Henry Moore Institute, Leeds, U.K. This conference aims to explore the similarities and differences between public sculpture in East and West Europe, and will examine the spatial, institutional, and formal, stylistic hierarchies that governed its production. Consideration of the continuities between pre- and postwar practice and problems of ostracism and "contamination" will contribute to a better understanding of the strategies developed for the different political regimes that emerged after World War II. Papers address: the architectural and environmental contexts for sculpture; nature, the natural and money; the cultural integration of public sculpture; the transformation of public sculpture into monuments; forms of modernism in East and West Germany; Czech and British exhibitions; concentration camp memorials; and political divisions in Northern and Central Europe. Speakers include Gabi Dolff-Bonekämper, Angela Lammer, Harriet Senie, Liisa Lindgren, Géza Boros, Sergiusz Michalski, and Philip Ursprung, among others. For information: Debbie Lee, Henry Moore Institute, 74 The Headrow, Leeds, LS1 3AH, U.K.; fax +44 (0)113 246 1481; debbie@henry-moore.ac.uk.

Compression vs. Expression: Containing and Explaining the World's Art is a conference to be held Thursday, April 6–Saturday, April 8, 2000. Organized by John Orians Sterling and the Sterling and Francine Clark Art Institute, Williamstown, Massachusetts, this international conference will address the issues raised when the art of several areas of the world is brought

together, as in a museum, a university course, a book, a theory, a library, or a database. Clark Conferences are an annual international forum bringing together a group of major scholars from around the world to explore and debate a vital topic raised by the study, presentation, and explanation of art, whether in universities or museums, exhibitions or books. For more information, call the Events Office at 413/458-2303, ext. 324.

The Association for Art History announces its first cybercongress, to take place in May 2000. More information, and call for papers, can be found on the association's website: <http://www.indiana.edu/~aah/>.

The American Institute for Conservation of Historic and Artistic Works (AIC) is pleased to announce its 28th annual meeting will be held June 8–13, 2000, in Philadelphia at the Adams Mark Hotel. The general session will focus on the topic "Preservation of Electronic Media." For full program details and registration materials, information about becoming an exhibitor, or other question about the annual meeting, please contact the AIC Office:

American Institution for Conservation of Historic and Artistic Works (AIC), 1717 K Street NW, Suite 200, Washington, DC 20006; tel.: 202/452-9545; fax: 202/452-9328; email: InfoAIC@aol.com; <http://aic.stanford.edu>.

The Glass Art Society's 30th Annual Conference, G.A.S. 2000: *Bridge to the Future*, will be held June 8–11, 2000, in Brooklyn, N.Y., at Urban Glass and Long Island University. The pre-conference brochure, with registration forms, programs details, and travel and lodging information will be available from the Glass Art Society's Seattle office after mid-November, 1999. Preregistration is January 15–May 15, 2000.

How Magazine 10th Annual Design Conference. It's that time of year again! The 2000 How Design Conference, an annual graphic design conference that focuses on today's hottest design issues, will be held at the Hyatt Regency Hotel in Atlanta, Georgia, June 11–14, 2000. In the past, the Conference has featured such speakers as David Carson, Bruce Turkel, and Leatrice Eiseman, and has boasted a wide variety of topics, including Photoshop and the process of designing a website. For information: 800/436-8700; email: conferences@fwpubs.com, or <http://www.howconference.com>.

The Glass Art Society's 30th Annual Conference, G.A.S. 2000: *Bridge to the Future*, will be held June 8–11, 2000, in Brooklyn, N.Y., at Urban Glass and Long Island University. Students Scholarships available to full-time students. Juried. Application due February 28, 2000. Contact G.A.S for details. The preconference brochure, with registration forms, programs details and travel and lodging information, will be available from the Glass Art Society's Seattle office after mid-November, 1999. Preregistration runs January 15–May 15, 2000.

Matrix Arts invites artists to submit slides of their work. Exhibition screenings will be held for the year 2001 monthly exhibits as well as international exhibition. Send slides to: Attn. Exhibitions Screening, Matrix Arts, 1518 Del Paso Blvd., Sacramento, CA 95815; 916/923-9118; fax 916/923-9118; <http://www.matrixarts.org>.

Calls for Entries

21st Annual Paper in Particular National exhibition of work on/of paper. Juror: Donald Roberts, Ohio University, Athens, Ohio. Open to all artists living in the U.S. Medium: on/of paper; \$15 entry fee. Limited to three 35 mm slides. Awards: one-person show at Columbia College. For further information: Ed Collings, Paper in Particular, Columbia College, 1001 Rogers, Columbia, MO 65216; 573/875-7521. *Deadline for submissions: November 16, 1999.*

Erector Square Gallery. Photoworks 2000, May 5–26, 2000. It is open to all artists, nationally and internationally, who are 18 years or older, working in photography. Digital work is acceptable (no video). The juror is Barbara Head Millstein: Curator of Photographs at the Brooklyn Museum of Art. Entry fee: \$20 for three slides. W.I.V.A., 2000 Erector Square Gallery, 315 Peck St., New Haven CT 06513. *Deadline for submissions: January 7, 2000.*

Erector Square Gallery, in New Haven, Connecticut, calls for artists to submit entries for the 14th Annual International Competition, Women In the Visual Arts 2000. The exhibition is scheduled for March 1–31, 2000. It is open to women artists, nationally and internationally, who are 18 years or older, working in any medium, except video and jewelry. The juror is Lisa Dennison, Deputy Director and Chief Curator, Solomon R. Guggenheim Museum, New York. Send entries to: W.I.V.A., 2000 Erector Square Gallery, 315 Peck St., New Haven CT 06513. *Application deadlines: November 1 for residence between January and June; April 15 for residence between July and December.*

The Glass Art Society's 30th Annual Conference, G.A.S. 2000: *Bridge to the Future*, will be held June 8–11, 2000, in Brooklyn, N.Y., at Urban Glass and Long Island University. Students Scholarships available to full-time students. Juried. Application due February 28, 2000. Contact G.A.S for details. The preconference brochure, with registration forms, programs details and travel and lodging information, will be available from the Glass Art Society's Seattle office after mid-November, 1999. Preregistration runs January 15–May 15, 2000.

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San Francisco Art Institute 8mm Film Festival, a Total Small Gauge Film project, seeks works in all genres. Regular 8mm *only*, including 8mm projected as 16mm. Entry fee: \$5. For application/information: Attn: 8mm film festival, 800 Chestnut St., San Francisco, CA 94133; email: festival@sfa8mm.com; tel.: 415/771-7020 x4410; fax: 415/749-4590; www.sfa8mm.com.

Grants and Fellowships

The John Nicholas Brown Center for the Study of American Civilization Research Fellowship Program, Brown University, Providence, RI. The John Nicholas Brown Center is now accepting applications for its Research Fellowship Program. We support scholarship (research and writing) in American topics. Areas of specialization include but are not restricted to history, the history of art and architecture, literature, religion, material culture studies, music, historic preservation and urban planning. Preference is given to scholars working with Rhode Island materials or requiring access to New England resources. Open to advanced graduate students, junior or senior faculty, independent scholars, and humanities professionals. We offer office space in the historic Nightingale-Brown House, access to Brown University resources, and a stipend of up to \$2,000 for a term of residence between one and six months during one of our two award cycles each year: January through June; July through December. Housing may be available for visiting scholars. To apply, send a credentials package consisting of a 1–2 pp. project abstract, a 1–2 pp. CV, a 1–page work plan, a proposed budget (living expenses may be included), and one letter of recommendation. Send inquiries or mail application materials to: Joyce M. Botelho, Director, The John Nicholas Brown Center, Box 1880, Brown University, Providence, RI 02912; tel: 401/272-0357; fax: 401/272-1930; Joyce_Botelho@Brown.edu. *Application deadlines: November 1 for residence between January and June; April 15 for residence between July and December.*

Art History Research Fellowships, The Metropolitan Museum of Art offers resident fellowships in art history to qualified graduate students at the predoctoral level, as well as to postdoctoral researchers. The fellowship period is usually for one year. Shorter-term fellowships for senior museum conservators are also available. In most cases, projects should relate to the museum's collections. Applicants should have reached an advanced level of experience or training. Conservation fellows may work with paintings, objects (including sculpture, metalwork, glass, ceramics, furniture, and archaeological objects), paper (including photographs), textiles, musical instruments or costumes. Also, a two-year L. W. Frohlich Fellowship award is given out every other year, available 2000–2002, and a nine month Polaire Weissman Fellowship for conservation work in the Costume Institute is awarded in alternate years, available 2000–2001. All fellowship recipients will be expected to spend the fellowship in residence in the department with which they are affiliated. Fellowship period begins September 2000. Honoraria: \$20,000 plus \$2,500 travel. A typed application (in triplicate) should include: full résumé of education and professional experience, statement not to exceed one thousand words, describing what applicant expects to accomplish during the fellowship period and how the Museum's facilities can be utilized to achieve the applicant's objectives, tentative schedule of work to be accomplished during the fellowship period and proposed starting and ending dates, official undergraduate and graduate transcripts and three letters of recommendation (at least one academic and one professional). Attn: Marcie Karp, Fellowships in

plishing these goals, tentative schedule of work to be accomplished and travel required during the fellowship period, three letters of recommendation (at least one academic and one professional), list of other applications for fellowships or grants applied for in same period. Send to: Marcie Karp, Fellowship Program, The Metropolitan Museum of Art, 1000 Fifth Ave., New York, NY 10028-0198. *Deadline for applications: January 7, 2000.*

The Yale Center for British Art offers a limited number of month-long resident fellowships to scholars in postdoctoral or equivalent research related to British art and to museum professionals whose research interest include British art. These fellowships allow scholars of either literature, history of art, or related fields to study the Center's holding of painting, drawings, prints and rare books and to make use of its research facilities. Fellowships include the cost of travel to and from New Haven and also provide accommodation and a living allowance. Recipients are required to be in residence in New Haven during the fellowship period. One fellowship per annum is reserved for a member of the American Society for Eighteenth-Century Studies. By arrangement with the Huntington Library, San Marino, California, scholars may apply separately for tandem awards; every efforts will be made to offer consecutive dates. Application for fellowships should include a curriculum vitae, a brief outline of the proposed research, and the preferred month of tenure. Two confidential letters of recommendation are required as well. Mail to: Director of the Yale Center for British Art, PO Box 208280, New Haven, CT 06520. *Deadline: January 15, 2000.*

Conservation Fellowships, The Metropolitan Museum of Art offers resident Andrew W. Mellon Fellowships in conservation to qualified graduate students at the predoctoral level, as well as to postdoctoral researchers. The fellowship period is usually for one year. Shorter-term fellowships for senior museum conservators are also available. In most cases, projects should relate to the museum's collections. Applicants should have reached an advanced level of experience or training. Conservation fellows may work with paintings, objects (including sculpture, metalwork, glass, ceramics, furniture, and archaeological objects), paper (including photographs), textiles, musical instruments or costumes. Also, a two-year L. W. Frohlich Fellowship award is given out every other year, available 2000–2002, and a nine month Polaire Weissman Fellowship for conservation work in the Costume Institute is awarded in alternate years, available 2000–2001. All fellowship recipients will be expected to spend the fellowship in residence in the department with which they are affiliated. Fellowship period begins September 2000. Honoraria: \$20,000 plus \$2,500 travel. A typed application (in triplicate) should include: full résumé of education and professional experience, statement not to exceed one thousand words, describing what applicant expects to accomplish during the fellowship period and how the Museum's facilities can be utilized to achieve the applicant's objectives, tentative schedule of work to be accomplished during the fellowship period and proposed starting and ending dates, official undergraduate and graduate transcripts and three letters of recommendation (at least one academic and one professional). Attn: Marcie Karp, Fellowships in

United States Capitol Historical Society Fellowship. This fellowship is designed to support research and publication on the history of the art and architecture of the United States Capitol and related buildings. Graduate students and scholars may apply for periods ranging from one month to one year; the stipend is \$1500 per month. For further information contact Dr. Barbara Wolanin, Curator, Architect of the Capitol, Washington, DC 20515; 202/228-1222. *Deadline for applications: February 15, 2000 postmark.*

The Sainsbury Research Unit for Art of Africa, Oceania & the Americas, University of East Anglia has a full 3-year Robert Sainsbury Scholarship for a candidate undertaking doctoral research, tenable at the SRU starting September 2000. The Scholarship covers fees and maintenance and includes a stipend to fund travel and fieldwork. Applicants should have a strong academic record and a background in anthropology, art history, archaeology or a related subject. Full and part grants are also offered for the 2000/2001 MA course: Advance Studies in the Arts of Africa, Oceania, and the Americas. Applicants for the MA course should have, or be about to have a good undergraduate degree in anthropology, art history, archaeology, or a related subject.

Also available are visiting research fellowships for calendar year 2001. Holders of a doctorate who are undertaking research for publication in the field of the Art of Africa, Oceania and the Americas are eligible to apply. In exceptional cases, advanced doctoral candidates may be considered. For further information contact: Admissions Secretary, Sainsbury Research Unit, Sainsbury Centre for

Visual Arts, University of East Anglia, Norwich NR4 7TJ, UK; tel. (01603)592498; email admin.sru@uea.ac.uk. *Deadline for application for Robert Sainsbury Scholarship: March 10, 2000.* *Deadline for application for visiting research fellowships: April 10, 2000.*

Starr Foundation Visiting Senior Research Fellowships for Scholars from East and South Asia. The Center for Advanced Study in the Visual Arts announces the fellowships, which include a period of two months at the Center for research in Washington libraries and collections, followed by an additional two months of travel to visit collections, libraries, and other institutions in the United States. Applications will be considered for study in the history, archaeology, theory, and criticism of art, architecture, and urbanism of any geographical area and of any period. These fellowships for advanced study are open to scholars from East and South Asia who hold appropriate degrees in the field and/or possess an equivalent record of professional accomplishment. Knowledge of English is required. Two Visiting Senior Research Fellowships will be awarded annually. The fellows receive a stipend that includes travel, research, and housing expenses. For information and application forms: Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, DC 20565; tel.: 202/842 6482; fax: 202/842 6733; email: advstudy@nga.gov; http://www.nga.gov/resources/casva.htm. *Deadline for award period September 1, 2000–February 28, 2001: March 21, 2000.*

New York Foundation for the Arts. Each year NYFA's Artists Fellowships programs award approximately \$1 million to individual artists working in sixteen different artistic disciplines including painting, sculpture, film, performance fiction and non-fiction literature, architecture/environmental structures, poetry and printmaking/drawing/artist's books. Complete guidelines and fellowship application are downloadable, www.nyfa.org.

Calls for Manuscripts

Revolution by Night: Encounters between Surrealism, Politics and Culture, 1919–68. The study of Surrealism eludes conventional methodological approaches of academic scholarship, which frequently reduces the ambitious compass of the movement to an artistic or literary style. This approach not only represents an inadequate account of Surrealism and its complex response to modernity, but obscures its historical legacy and contemporary relevance. Recently, exciting new interdisciplinary work has attempted to redraw the lines of the inadequate "art and politics" model of surrealist scholarship. This anthology provides a cross-section of this new generation of Surrealist studies and centers itself around a series of questions regarding the political and cultural dimensions of the Surrealist enterprise, especially in regard to audience reception, popular agitation, and mobilization. Potential

topics could include pivotal moments, images and ideas: -anarchism -Hegel and Lenin -communist parties (in France, Spain, Czechoslovakia, Brazil, Japan, Egypt) -Stalin and socialist realism -Trotsky & Trotskyism -the Spanish Civil War -Nazi persecution and surrealism during the Occupation. Proposals should be 300–500 words; papers should not exceed 6,750 words. Proposals should include separate cover sheet with title, name, affiliation, and contact information. Send to: Dr. Raymond Spiteri, Research Fellow, School of Architecture and Fine Arts, University of Western Australia Nedlands, WA 6907 Australia; rスピテリ@cyllene.uwa.edu.au. Donald LaCoss Department of History Tisch Hall University of Michigan Ann Arbor, MI 48109; donlacoss@umich.edu. *Deadline for proposals: December 1, 1999.*

Internship

Museum Training Internships for Graduate Students. The National Museum of American Art, Smithsonian Institution, invites graduate students to participate in our Advanced Level Internship Program in Washington, D.C. Students benefit from working directly with Smithsonian museum specialists for one or two semesters (fall and/or spring). Assigned projects in conjunction with required workshops and seminars provide a complete overview of museum operations. Prospective applicants and university faculty are encouraged to inquire about our tuition-sharing arrangement which allows inclusion of this program as a part of their course curriculum. For 30 years program alumni, now museum professionals across the U.S. and abroad, have reported substantial career benefits as a result of their NMAA training. Along with students seeking graduate degrees in art history, American studies and studio art, the Advanced Level Internship program encourages applicants from other disciplines, reflecting the field's expansion into areas such as information technologies, business, and financial development. Master's degree candidates are preferred; others will be considered on an individual basis. One monetary award is available for an exceptional graduate student with financial need. For more information: Judith Houston Hollomon, Program Officer, 202/357-2714; email: jhollomon@nmaa.si.edu. *Deadline for applications: March 1, 1999 for fall 2000–spring 2001.*

Online

Scottsdale Gallery Association. A colorful and informative new website has been created to tell art lovers far and wide about the Scottsdale Arts District, ArtWalk, world-class gallery events, and the downtown Scottsdale, Arizona scene. www.scottsdalgalleries.com.

NextMonet.com invites artists to submit their work to an online gallery of contemporary art. NextMonet.com provides talented artists with a

unique opportunity to sell their work to a new audience of collectors online. If you are an artist whose work conveys original ideas and concepts, we encourage you to submit your work for consideration and possible representation online. To be considered for NextMonet.com, please send the following material: 8–20 slides of current work; resume; artist's statement; price sheet; include a self-addressed stamped envelope, if you'd like your slides returned, to: Artist Selection Committee, NextMonet.com, Inc., 444 Townsend Street, San Francisco, CA 94107; tel.: 877/NXMONET, or 415/977-6900; fax: 415/977-6905; www.nextmonet.com.

Humanities Computing Units and Institutional Resources <<http://ilex.cc.kcl.ac.uk/wlm/hc/>>. This useful new resource mounted at King's College, London, by Willard McCarty of King's and Matthew Kirschenbaum at the University of Kentucky is essentially a listing of humanities computing centers and their activities in the U.S., Canada, and Europe.

Programs Master of Arts in Curatorial Studies. The Center for Curatorial Studies at Bard College offers an innovative, interdisciplinary graduate program in the curating and criticism of contemporary art. The two-year program has two tracks, both leading to an M.A. degree in curatorial studies. Students admitted to the track in curatorial practice prepare exhibitions and catalogue essays for their final M.A. projects; students admitted to the track in criticism, the visual arts, and exhibition present a body of critical writing about recent art or a scholarly study of the history, practices, or institutions of exhibitions. For more information: The Center for Curatorial Studies, Bard College, Annandale-on-Hudson, NY 12504-5000; tel.: 914/758-7598; fax: 914/758-2442; e-mail: ccs@bard.edu.

Residencies Lower East Side Printshop invites emerging artists to submit project proposals for the special editions fellowships programs 2000. Awarded artists will work in-residence with a master printer, over a period of eight weeks, throughout 2000. The fellowship includes all materials, tools and equipment, full studio access, technical assistance and an artist honorarium of \$1,000. The fellowship does not include travel and accommodation expenses for artist who live outside to New York City. However, artist from outside New York City may participate if they make their own travel and accommodation arrangements. Proposals from outside US will not be considered. Two extensive six-month fellowships are available for minority artist age 30 or younger. If interested, please indicate so in your one-page project proposal. 59–61 East 4th Street, 6th Floor, New York, NY 10003-8963.

Miscellaneous

Culture Shock, an innovative four-part series premiering on PBS in January 2000 dives headfirst into the complex debate about the role of the arts in society, cultural values, and freedom of expression. Each film in the series—Born To Trouble: Adventures of Huckleberry Finn; The Shock of the Nude: Manet's Olympia; Hollywood Censored: Movies, Morality & the Production Code; and The Devil's Music: 1920s Jazz—explore these once controversial, now classic works of art and illuminates their contemporary relevance. For more information about hosting a screening at your college, partnering with local public television station, outreach materials or to brainstorm local outreach ideas contacts: Valerie Grabiel Culture Shock Outreach Coordinator 617/300-3827 valerie_grabiel@wgbh.org.

State of the First Amendment, published by the First Amendment Center, Vanderbilt University, www.freedomforum.org.

Information Exchange

On the American painter Charles Cary Coleman (1840–1928), for a catalogue of the artist's works. All references to private collections will remain strictly confidential. Please contact Adrienne Baxter at BaxterBell@worldnet.att.net or by fax at 718/204-1422.

An exhibition about the German poet and painter Joachim Ringelnatz (pseud. for Hans Bötticher) will be held at Georg-August University of Göttingen in the Fall of 2000. The organizers are interested in identifying American collectors of Ringelnatz paintings, sketches, letters and documents. If you know of or own any of these materials, please contact: Dr. Frank Woesthoff Wilhelmplatz 1, D-37073 Göttingen, Germany; tel.: 011 49/551/39-4342, 4341; fax: 011 49/551/39-4251, or email fwoesth@gwdg.de.

Datebook

December 1, 1999
Deadline for submissions to the January issue of *CAA News*

Last day for Ph.D. departments to submit new and completed dissertation titles for June issue of *The Art Bulletin* (see page 4)

December 17, 1999
To guarantee timely receipt of your January *CAA News* and February *Careers*, please renew your CAA membership by this date

January 7, 2000
Deadline for receipt of preregistration forms and payment for the Annual Conference in New York

January 3, 2000
Deadline for submissions to February *Careers*

January 31, 2000
Make your hotel reservations for the Annual Conference in New York by this date

January 31, 2000
Deadline to submit job advertisements to the *Careers Conference Supplement* prior to the CAA Annual Conference in New York (listings may also be submitted onsite at the Conference, February 23–26)

January 31, 2000
Deadline to rent interview tables at CAA Annual Conference in New York (tables may also be rented onsite at the Conference, February 9–13, on a space-available basis)

January 31, 2000
Deadline for applications for the Professional Development Fellowships for Artists and Art Historians

February 1, 2000
Deadline for submissions to the March issue of *CAA News*

February 23–26, 2000
88th Annual Conference in New York

February 28–March 3, 2001
89th Annual Conference in Chicago